

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. 32, No. 2

November 2015



Jheronimus Bosch, *Saint Christopher*, 1490 – 1505. Oil on panel, 123.5 x 83.0 x 5.2 cm.
Museum Boijmans Van Beuningen, Rotterdam.

Exhibited at the Museum Boijmans Van Beuningen, Rotterdam,
October 10, 2015 – January 17, 2016.

Photo: Studio Tromp, Rotterdam.

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Layout by Marty Perzan - Network Typesetting, Inc.

HNA Newsletter

ISSN 1067-4284

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NEWSLETTER

From the President

Dear colleagues,

This fall there is much to see and much to learn thanks to the many activities of our members, including outstanding exhibitions currently on view in Boston (Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer) and Philadelphia (The Wrath of the Gods: Masterpieces by Rubens, Michelangelo and Titian). News of conferences, exhibitions, publications and dissertations around the world follows in this newsletter, and I am amazed and gratified at the achievements of our membership. Be sure to send us news of your own projects (to: kbelkin@aol.com) so we can report them here in future issues. Many thanks to our Administrator, Kristin Belkin, for keeping track of it all!

In November we will be voting on three new members of the HNA Board and selecting a new Treasurer. The slate of candidates will be sent through the listserve. We are, as ever, appreciative of the time and effort of our board, and thank Martha Hollander, Yao-Fen You, and Lloyd DeWitt, who are rotating off the board, for their contribution over the past four years, and Dawn Odell, our treasurer, who will be taking a sabbatical.

We look forward to seeing you at the College Art Association Annual Conference in Washington February 3-6, where HNA will sponsor a session and host a reception, and at the Renaissance Society of America Conference in Boston, March 31-April 2, where HNA and the Italian Art Society are co-sponsoring two sessions and co-hosting a reception. For both, dates and places will be announced through the listserve.

The next HNA conference will take place in Ghent in 2018, with Koen Jonckheere and Max Maartens serving as principle organizers. It is scheduled for May 24-26, at Het Pand, the venerable conference center of the University of Ghent, and will include Bruges as well. More information will follow as plans progress.

And thank you all for your continuing support, and especially keeping current with dues, which are essential to fund our organization and its activities, including our open access journal, JHNA. Please consider contributing at an additional level, watch the web for news – and check out our Facebook page! And don't forget to vote in the upcoming board election!

With all good wishes,

Amy Golahny

email: golahny@lycoming.edu

In Memoriam

Justus Müller Hofstede
(1929-2015)



Justus Müller Hofstede, Professor emeritus at the University of Bonn, died on April 27, 2015, in his hometown. His death not only ended a long and full life but with it Netherlandish art history has lost one of its most distinguished personalities who has moulded art historical research – specifically on Peter Paul Rubens – since the 1960s. Beyond that, Müller Hofstede changed the landscape of German higher education when he founded the still only chair dedicated to Netherlandish art history at the Kunsthistorisches Institut of the University of Bonn, accompanying generations of students on their way.

Born on May 9, 1929, in Berlin, Müller Hofstede's way to art history seems to have been preordained: his father Cornelius Müller Hofstede was director of the museums in Braunschweig and Breslau (now Wrocław in Poland), later also of the Gemäldegalerie, Berlin, and on the paternal side he was related to Cornelis Hofstede de Groot. Yet he initially studied

theology in Berlin only to switch to art history in Heidelberg in 1949, eventually moving to Freiburg where his teacher was Kurt Bauch who became a model for him. He received his Ph.D. in 1959 with a dissertation on Otto van Veen. This was followed by a three-year postdoc at the Zentralinstitut für Kunstgeschichte in Munich. During a research stipend from the Deutsche Forschungsgemeinschaft from 1962 to 1967, Müller Hofstede traveled extensively to Italy, The Netherlands, Belgium, France, Spain, England and even St. Petersburg (then Leningrad) and Moscow, to work in libraries and archives but also to study works in the original. Many of his friendships and collegial relationships formed during these years resulted in close and long-lasting scholarly exchange. In December 1967 Müller Hofstede received his habilitation at the Rheinische Friedrich Wilhelms Universität in Bonn, advancing to Academic Council and Professor of Art History in 1970. He remained in Bonn until his retirement in 1994, even declining a call to Berlin in 1982. This loyalty and attachment were not limited to Müller Hofstede's scholarly world but extended to his personal life – to people who were close to him but also to his values and commitments, many of which derived from his studies and research. It is not incidental that his occupation with Peter Paul Rubens became the central theme of his life.

This becomes especially apparent in the 1992 article about Rubens's self-portraits in which he deals with the intellectual world of this extraordinary artistic personality, revealing the multi-layered levels of meaning of these self-representations. As always, he saw the great Flemish painter within the context of a self-image shaped by Justus Lipsius and the neo-stoic intellectual world. The ideal of *constantia* – an inner steadfastness combined with vigor even in times of adversity – , *virtus*, and the calling to an active *vita civilis* were principles which Müller Hofstede recognized as formative for Rubens but which were equally relevant to his own life. Thus he applied himself with great commitment to things for which he felt responsible. Since 1972 he worked on various university committees, was, among others, a member of the university senate and pro-rector from 1988-1992. His special obligation as art historian was the duty to awaken consciousness for art in its significance for man and his world. Thus he was engaged in the conservation of monuments and the preservation of the historic cityscape of his hometown, Bonn, for which he received, besides other high honors, the Verdienstkreuz I. Klasse of the Verdienstorden (1st Class Cross of Merit of the Order of Merit) of the Federal Republic of Germany.

Müller Hofstede's intensive occupation with "Rubens in Italien", which resulted in the large 1977 exhibition in Cologne, reveals much of his interests, for he interpreted this period after Rubens's apprenticeship and early years as free master in Antwerp as a turning away from his teacher Otto van Veen and his pictorial conception formed above all by literary and emblematic concerns towards a direct confrontation and dialogue with the work of art. This approach, that the aesthetic experience constitutes a component pictorially as well as in meaning informed the seminal article on Pieter Bruegel's concept of landscape (1979). Justus Müller Hofstede demonstrated at hand of the drawings that with Bruegel the contemplation of nature becomes an aesthetic experience shaped by stoic philosophy of nature. In the debate starting in the late 1970s on the meaning of iconological research in Dutch painting he took a decisive stand in the volume edited jointly with H.W.J. Vekeman, *Wort und Bild in der niederländischen Kunst und Literatur des 16. und 17. Jahrhunderts*, published in 1984. For him emblem and the rep-

resentation of reality do not constitute opposites but complementing and, in their function, ultimately self-ascertaining principles. The fruitfulness of such iconological interpretation is demonstrated by his contribution on the allegory of sight in the same volume.

Already in his earliest publications, starting in 1961, Müller Hofstede dealt with drawings and oil sketches. As embodiment of spontaneity and individuality, he viewed them as part of a creative process in which painters assured themselves of their idea and its form of expression which they then refined. The special interest in a theoretical as well as practical development explains his repeated occupation with the early work of an artist. This search for the perfect form, the assurance of one's artistic goals at the beginning of a career, the striving for one's place in the social fabric – all that corresponds in astonishing ways to his extraordinary interest in his students, many of whom he supported intensely and accompanied on their way. He was in the truest sense of the word a "Doktorvater." Thus it comes as no surprise that many of his students remained closely connected to him beyond their university years.

Müller Hofstede's manifold interests resulted in a broad thematic spectrum that included the early Italian Renaissance, Mannerism and even classical modern art, as reflected in the multitude of dissertation topics which he supervised. It stands to reason that many who experienced him as teacher found their way into museum work. Numerous excursions to museums at home and abroad taught us – and I count myself here as one of his students – to train the eye in front of the original and to understand that looking at a painting also is a sensual experience. One would encounter MüHo (as he was affectionally known) at symposia and lectures in the company of his students for whom the meeting with like-minded colleagues offered an early introduction into the scholarly world. He lived the ideal of a teacher whose expression he had found in Rubens's friendship portraits in which the formative influence of Justus Lipsius is reflected.

Justus Müller Hofstede was a distinctive personality: impulsive, incisive, and, by all means, also dominant. This did not make the association with him easy for everyone. However, those who valued and liked him, have lost an extraordinarily stimulating, erudite, open-minded and genial human being. For many he was a true friend.

Mirjam Neumeister

Alte Pinakothek

(Translated by Kristin Belkin)

**Bob Cornelis van den Boogert
(1958–2015)**



Bob van den Boogert passed away in the early morning of the first of May 2015 in the Academisch Medisch Centrum in his native city of Amsterdam. In the evening of 30 April, which he spent in the company of art historian friends, he lost consciousness as the result of a stroke. He was 56 years old.

After a difficult period following his departure from The Rembrandt House Museum, Bob was working with renewed energy on an ambitious exhibition on Gerard de Laireesse. With the enthusiastic passion so typical of him, he spoke on the evening of 30 April at length about the project and the progress to that point. He had made appointments with a number of colleagues concerning contributions to the catalogue, and was in discussion with various foreign museums concerning loans. He was just back from Berlin, where he had not only had a fruitful conversation with the Staatliche Museen, but also – no less importantly – he took some time to enjoy with his life partner, art historian Elke Stevens.

Bob was born on June 20, 1958. He studied Art History at the University of Amsterdam, where he received his doctorate in 1998 with a dissertation entitled *Habsburgs hofmecenat en de introductie van de Italiaanse Hoogrenaissance in de Lage Landen*. There he was able to connect the two areas of interest that had most fascinated him as a young art historian and that had nonetheless received little interest until then in the world of Netherlandish art history: the Italian High Renaissance and the art of the Netherlands in the 16th century. Moreover he displayed the full breadth of his interests; architecture, stained glass windows, and tapestries received just as much attention as did sculpture, painting, drawing and printmaking. The dissertation was largely based on his research for the major exhibition *Maria van Hongarije, Koningin tussen keizers en kunstenaars* that was presented in 1993 in Museum Catharijneconvent and partly in the Noord Brabantsmuseum and was accompanied by a comprehensive catalogue that Bob wrote together with Jacqueline Kerkhoff.

Intensive collaborations with some of his former professors soon followed; he contributed to various publications by Hessel Miedema and especially those by Ernst van de Wetering, for whom he made a significant contribution in 2014 to the preparation for press of the sixth and final volume of *A Corpus of Rembrandt Paintings*.

After assuming the teaching duties of Van de Wetering for a period at the University of Amsterdam, Bob was appointed Head of Collection and Presentation at The Rembrandt House Museum. Even though he worked under various directors, it remained his vision that exercised decisive influence on the development of the museum over the ensuing fifteen years.

Shortly after his appointment, he sketched the outline for the most authentic possible reconstruction of the interior installation of the house. This was preceded by intensive research of sources. The installation of a reconstruction of Rembrandt's collection in the *kunstcaemer* especially absorbed his attention, and led in 1999, on the occasion of the reopening of the house, to the exhibition and book *Rembrandts schatkamer*. It was the first exhibition in a long series on Rembrandt and his pupils that was realized under Bob's aegis in the museum. This included monographic as well as thematic exhibitions and exhibitions that brought the highlights of foreign drawings collections to Amsterdam. Bob was able to expand the boundaries of the exhibition policy of The Rembrandt House Museum by, besides exhibitions of drawings and prints, continually developing exhibitions of paintings by Rembrandt and artists from his circle. This is illustrated by several titles: *Goethe & Rembrandt, Tekeningen uit Weimar* (1999), *Het mysterie van de jonge Rembrandt* (2002), *Rembrandt en zijn navolgers, Tekeningen uit München* (2002), *Rembrandts verborgen zelfportretten* (2003), *Rembrandt, Zoektocht van een genie* (2006), *Uylenburgh & zoon, Kunst en commercie van Rembrandt tot De Laireesse* (2006), *Jacob Backer (1608/09-1651), Rembrandts tegenpool* (2008), *Jan Lievens (1607-1674), Loopbaan van een wonderkind* (2009) and *Gedrukt tot Amsterdam, Amsterdamse prentmakers en -uitgevers in de Gouden Eeuw* (2011). These were nearly always accompanied by a catalogue, often edited by Bob or including a compelling contribution by him.

These exhibitions not only demonstrated a high scholarly level, they also attracted, sometimes even unexpectedly, large numbers of visitors. It was exactly here that Bob's great strength lay. He was able to draw the attention of a broad public without making concessions to the artistic and scholarly aspects of the theme. For Bob it was unacceptable that a museum should make such concessions in order to please a wide audience and he demonstrated that this was not unavoidable as a business model. The most successful exhibitions that he produced generated substantial contributions to the financial reserves of the museum.

Mediocrity was foreign to Bob. In light of his enormous service to the museum it is therefore sad that his forced departure in 2013 was prompted by – in his eyes – incompetent board members. That Bob was not alone in thinking so became evident at his cremation, where Ernst van de Wetering openly and sharply criticized the former directors and Board of Trustees of the Museum.

A substantial part of the exhibition policy put forth by Bob was the regular exhibition of contemporary art. He exhibited in the Rembrandthuis among others the paintings of Henk Helmantel (2000) and drawings of Peter Vos (2013). At least as important were the exhibitions in which he introduced foreign

artists to the Dutch public. Among these, the beautiful exhibitions of the prints of Erik Desmazières (2004) and Horst Janssen (2008) were the most precious to him.

As board member of the Hercules Segers Foundation Bob worked until the very end to promote contemporary artists. It was in this context that the last book appeared to which he had contributed, *Simon Koene, Een grafisch oeuvre*, accompanying an exhibition partly initiated by him in the Haags Gemeentemuseum. Nonetheless, his view on modern art (and for that matter, modern architecture) was complicated. He could recount with relish his confrontation, as a young student, with the legendary art historian Hans Jaffé over the significance of Piet Mondriaan, in Bob's eyes certainly an overestimated artist. Much later he took a public stand against the purchase of Mondriaan's *Victory Boogie Woogie* for the Gemeentemuseum, a position that cost him, he was convinced, his appointment as Professor of Art History at the University of Amsterdam. Be that as it may, Bob was able to base his often devastating criticism rigorously thanks to a profound knowledge of international modern art, placed in the historical perspective of art history.

For Bob modern artists were interesting if they had mastered to perfection the technique of the chosen medium, or if they were able to use their own pictorial language to give form to the great themes of philosophy, literature and human emotion. Naturally he preferred to see both of these combined. For this reason there hung in his living room, besides a Symbolist painting of around 1900 (Symbolism was certainly one of his great passions), a self-portrait in color etching by Horst Janssen and a painting of Faust by Harry Knopperts, a little-known but nonetheless outstanding contemporary Dutch artist. Both works met his high expectations. From the choice of these two works it is clear that he was not only interested in modern realism, an accusation levelled at him when he presented Henk Helmantel in The Rembrandt House Museum. Based on his personal vision of modern art, he was laying plans to found a second museum of contemporary art in Amsterdam. It would give a platform to those artists whom the Stedelijk Museum, in his eyes entirely unjustly, decidedly avoided exhibiting.

Whether this museum will ever come remains to be seen. What certainly will never come is the great literary novel that Bob still wanted to write. Perhaps even more than visual art, he was deeply interested in literature, music and philosophy. One thing that will come is the exhibition on Gerard de Lairese, the artist on whom Bob already wrote a thesis as a student. A team has been assembled of art historical friends of Bob that will complete this project based on his insights. The exhibition will be an homage to Bob and everything that he represents for art history. The opening in the Rijksmuseum Twenthe in Enschede is planned for September 2016.

Robbert Nachbahr

(Translated by David de Witt)

HNA News

HNA Fellowship 2016-2017

We urge members to apply for the 2016-17 Fellowship. 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 \$2,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Preference will be given to projects nearing completion (such as books under contract). Winners will be notified in February 2016, with funds to be distributed by April. The application should consist of: (1) a short description of the project (1-2 pp); (2) budget; (3) list of further funds applied / received for the same project; and (4) current c.v. A selection from a recent 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 14, 2015**, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: paul.crenshaw@providence.edu; Postal address: Providence College, 1 Cummingham Square, Providence RI 02918-0001.

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, **March 1, 2016**. 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 is **March 1, 2016**.

Alison M. Kettering, Editor-in-Chief
Mark Trowbridge, Associate Editor
Dagmar Eichberger, Associate Editor

HNA at CAA Washington DC 2016

The College Art Association annual conference will take place in Washington DC, February 3-6, 2016. The HNA-sponsored session will be a one-and-a-half-hour session on self-portraiture, chaired by Jacquelyn Coutré: *Before the Selfie: Promoting the Creative Self in Early Modern Northern Europe*. Speakers are :

Catharine Ingersoll (Virginia Military Institute), Bavarian Apelles: Hans Wertinger's Inserted Self-Portrait from the Landshut Court of Ludwig X.

Nanette Salomon (College of Staten Island/CUNY), A Tear in Time: Some Cameo Selfies by Caravaggio, Hitchcock, and Rembrandt.

H. Perry Chapman (University of Delaware), Rembrandt and Dou: Self-Portraits as Style-Portraits.

Nicole Elizabeth Cook (University of Delaware), The Brush and the Candle: Nocturnal Viewing in Godefridus Schalcken's Late Self-Portraits.

Personalia

Andreas Thielemann (1955-2015), Librarian at the Bibliotheca Hertziana, passed away in Rome on February 17, 2015. Although his main interests were Antiquity and the Italian Renaissance, he also published on Adam Elsheimer and Peter Paul Rubens, specifically his treatise *De imitatione statuarum*.

Stephanie Buck is the new Director of the Kupferstich Kabinett, Dresden. She previously was curator of drawings at the Courtauld Gallery, London.

Robert Fucci, Columbia University, is a David E. Finley Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, from 2013-2016. His topic is *Jan van de Velde II (c. 1593-1641): The Printmaker as Creative Artist in the Early Dutch Republic*.

Thomas Kren, J. Paul Getty Museum, is the Edmond J. Safra Visiting Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art, in spring 2016.

Kathryn Rudy, University of St. Andrews, Scotland, is a Scholar in Residence at the Getty Research Institute, Los Angeles, September – December 2015. Her topic of research is "Touching Skin: Why Medieval Readers Rubbed and Kissed Their Manuscripts."

An Van Camp was appointed the Christopher Brown Assistant Keeper of Northern European Art at the Ashmolean Museum of Art, Oxford. She previously held the position of Cataloguer of Dutch and Flemish prints in the Department of Prints & Drawings at the British Museum, London.

Maureen Warren has been appointed Curator of European and American Art at the Krannert Art Museum, University of Illinois at Urbana-Champaign. Her previous position was Andrew W. Mellon curatorial Research Fellow at the Art Institute of Chicago in the Department of Prints & Drawings where she collaborated with Victoria Sancho Lobis on the upcoming exhibition *Van Dyck, Rembrandt, and the Portrait Print* (March 2016, see Exhibitions).

Arthur K. Wheelock, Jr. has been awarded the 36th annual George Wittenborn Memorial Book Award for his catalogue Dutch Paintings of the Seventeenth Century, a National Gallery of Art Online Edition (<http://www.nga.gov/content/ngaweb/research/online-editions/17th-century-dutch-paintings.html>). The ceremony took place at the Art Libraries Society of North

America's annual conference held in Fort Worth, TX, March 19-23, 2015. Established in 1980, the Wittenborn Award honors the memory of George Wittenborn, a premier New York art book dealer and publisher, and is given annually to North American publications demonstrating excellence in art publishing.

Exhibitions

United States and Canada

Civic Pride: Dutch Group Portraits from Amsterdam. National Gallery of Art, Washington DC, March 10, 2012 – March 11, 2017. Two group portraits by Govert Flinck and Bartholomeus van der Helst on long-term loan from the Rijksmuseum and the Amsterdam Museum.

Masterpieces from the Golden Age of Dutch Art: The Rose-Marie and Eijk van Otterloo Collection. Yale Art Gallery, New Haven, October 2014–2017. Accompanied by a series of lectures: John Walsh, Food for Thought: Pieter Claesz and Dutch Still Life (September 25, 2015); John Walsh, Consider the Lilies: Virtue and Virtuosity in Flower Paintings by Jan Davidsz de Heem and Others (October 2, 2015); Peter Sutton, Appearance and Reality in Dutch Art (October 8, 2015); Lawrence Goedde, Seascape in the Dutch Golden Age: Crowded Harbors, Fierce Battles, Harrowing Shipwrecks and Tranquil Waters (October 9, 2015); Ronni Baer, Rank and Status in the Dutch Golden Age (October 15, 2015); Arthur Wheelock, Gerrit van Honthorst in America: What Took so Long (October 16, 2015); John Walsh, How Dutch Painters Invented Atmosphere: Jan van de Cappelle, Jacob van Ruisdael and Their Predecessors (February 18, 2016); Nicola Suther, Rembrandt's *Three Crosses* (February 19, 2016); Mariët Westermann, The Lemon's Lure (February 26, 2016); James Welu, Frans Post: Bringing Home the New World (March 4, 2016); Perry Chapman, Peter Paul Rubens, Rembrandt van Rijn and the Spousal Model-Muse.

Johannes Vermeer's Woman in Blue Reading a Letter. National Gallery of Art, Washington, September 19, 2015 – December 1, 2016. The Rijksmuseum, Amsterdam, has lent the picture to celebrate the 20th anniversary of the landmark exhibition *Johannes Vermeer* of 1995-1996. The painting is on view alongside the Vermeer paintings from the Gallery's own collection. Previously at The Minneapolis Institute of Art and The Timken Museum of Art, San Diego.

The Wrath of the Gods: Masterpieces by Rubens, Michelangelo, and Titian. Philadelphia Museum of Art, September 12 – December 6, 2015. Curated by Chris Atkins. With publication.

Rembrandt's Changing Impressions. Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, September 9 – December 12, 2015. Curated by Robert Fucci.

Eat, Drink, and Be Merry: Food in the Middle Ages and the Renaissance. J. Paul Getty Museum, Los Angeles, October 13, 2015 – January 3, 2016. Curator: Christine Sciacca.

Art of the Fold: Drawings of Drapery and Costume. J. Paul Getty Museum, Los Angeles, October 6, 2015 – January 10, 2016. Includes drawings from the circle of Martin Schongauer, by Hans Brosamer, Jacob Jordaens and others. Organized by Stephanie Schrader, curator of drawings at the Getty.

**Study Day, MFA Boston, in Conjunction with the Exhibition
“Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer,”
October 5, 2015, and the Royal Visit at the Opening, October 6, 2015**



1 - 2: Assembled group

3. Arthur Wheelock, Susan Kuretsky, Ronni Baer, Ivan Gaskell, John Walsh, James Welu

4. Cliff Ackley, John Walsh, Ivan Gaskell, Eijk van Otterlo

5. Perry Chapman

6. Larry Nichols, Ronni Baer, Susan Kuretsky

7. Jeffrey Muller, Ronni Baer

8. Ronni Baer, Frima Hofrichter



9-11. Lunch tables

12. Susan Anderson, John Hawlwy, Claire Whitner

13. Eijk van Otterloo, Amy Golahny

14. Claire Whitner, Dominique Surh, Wayne Franits

15. Jeffrey Muller, Paul Crenshaw

16. Ivan Gaskell, Michael Zell, Natasha Seaman

17. HRH Princess Beatrix of the Netherlands and Ronni Baer

18. HRH Princess Beatrix of the Netherlands with Ronni Baer and Eijk and Rosemarie van Otterloo



Photos courtesy of Ronni Baer, Antien Knaap, David Levine and Maaik Dirks

The Habsburgs: Rarely Seen Masterpieces from Europe's Greatest Dynasty. High Museum of Art, Atlanta, October 18, 2015 – January 17, 2016. Previously at the Minneapolis Institute of Arts and the Museum of Fine Arts, Houston.

Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer. Museum of Fine Arts, Boston, October 11, 2015 – January 18, 2016; The Nelson-Atkins Museum, Kansas City, February 20 – May 29, 2016. Curated by Ronni Baer in consultation with Ian Kennedy. Catalogue with essays by Ronni Baer, Henk van Nierop, Eric Jan Sluiter, Herman Roodenbur, Marieke de Winkel and Sanny de Zoete. To be reviewed.

Pleasure and Piety: The Art of Joachim Wtewael (1566-1638). The Museum of Fine Arts, Houston, November 1, 2015 – January 31, 2016. Previously seen in Utrecht and Washington. Curated by Liesbeth Helmus, Arthur Wheelock, James Clifton and Anne Lowenthal. With catalogue by the curators and an essay on drawings by Stijn Alsteens (Metropolitan Museum of Art). Reviewed in this issue.

The Edible Monument: The Art of Food for Festivals. J. Paul Getty Museum, Los Angeles, October 13, 2015 – March 13, 2016. Curator: Marcia Reed.

Asia > Amsterdam. Luxury in the Golden Age. Peabody Essex Museum, Salem, February 27 – June 4, 2016. Previously at the Rijksmuseum, Amsterdam.

Van Dyck: The Anatomy of Portraiture. The Frick Collection, New York, March 2 – June 5, 2016. Curated by Stijn Alsteens (Metropolitan Museum of Art) and Adam Eaker (Frick Collection). The catalogue, Yale University Press, includes essays by An Van Camp (British Museum), Bert Watteuw (Rubenianum) and Xavier Salomon (Frick Collection).

Van Dyck, Rembrandt, and the Portrait Print. The Art Institute of Chicago, March 5 – August 7, 2016. Curated by Victoria Sancho Lobis. Catalogue with essays by Victoria Sancho Lobis and Maureen Warren (Krannert Art Museum), distributed by Yale University Press.

Singular Figures: Portraits and Character Studies in Northern Baroque Painting. January 9 – December 4, 2016, Agnes Etherington Art Centre, Queen's University, Kingston, ON, co-curated by Stephanie Dickey and Jacquelyn N. Coutré.

Pages from the Past: Illuminated Manuscripts in Boston-Area Collections. McMullen Museum of Art, Boston College ("The Art of Illumination"); Houghton Library at Harvard University ("Cloister and Cathedral: The Church and the Book in the Middle Ages"), September 10 – **December 11, 2016**; Isabella Stewart Gardner Museum ("The Italian Renaissance Book"), September 22, 2016 – **January 15, 2017**. The exhibition is curated and the accompanying catalogue edited by Jeffrey F. Hamburger (Harvard University), William Stoneman (Harvard University), Lisa Fagin Davis (Medieval Academy of America), Anne-Marie Eze (Isabella Stewart Gardner Museum), and Nancy Netzer (Boston College). An international conference linked to the exhibition with one day at each of the three venues will take place on November 3-5, 2016.

Europe and other Countries

Austria

As part of an overarching project, "Meisterwerke der Buchmalerei des 15. Jahrhunderts in Mitteleuropa," initiated by Jeffrey F. Hamburger (Harvard University), an unprecedented series of twelve interrelated exhibitions will be held in Germany, Switzerland and Austria over the course of 2015–2017. Two major exhibitions in Vienna (Österreichische Nationalbibliothek, »Goldene Zeiten. Meisterwerke der Buchkunst von der Gotik bis zur Renaissance«, November 20, 2015 – February 21, 2016) and Munich (Bayerische Staatsbibliothek, »Bilderwelten – Buchmalerei zwischen Mittelalter und Neuzeit«, March 2, 2016 – January 17, 2017) will be accompanied by ten smaller exhibitions featuring the treasures of ten other libraries. All twelve exhibitions are documented in a scholarly catalogue. A collection of essays on Central European illumination of the fifteenth century (*Mitteuropäische Buchmalerei im Zeitalter Gutenbergs*. Ed. by Jeffrey F. Hamburger, Robert Suckale und Gude Suckale-Redlefsen, Lucerne, 2015) will appear in conjunction with the catalogue in Vienna.

Further information on the exhibitions and catalogues, all of which will be published by Quaternio Verlag, Lucerne, and which can be purchased singly or as a set, can be found at: <http://www.quaternio.ch/buchmalerei-mittleuropa/>

The exhibitions are here listed chronologically by closing dates together with other exhibitions under each country.

Ansichtssache #13. Rubens's Portrait of Helena Fourment. Some Hidden Aspects of 'Het Pelsken'. Kunsthistorisches Museum, Vienna, July 30 – November 29, 2015.

Farbenpracht auf Pergament. Gotische Handschriften für die Salzburger Erzbischöfe an der Universitätsbibliothek Salzburg. DomQuartier, Salzburg, November 14, 2015 – January 6, 2016. www.uni-salzburg.at/bibliothek

Goldene Zeiten. Meisterwerke der Buchkunst von der Gotik bis zur Renaissance. Österreichische Nationalbibliothek, Vienna, November 20, 2015 – February 21, 2016. With catalogue ed. by Andreas Fingernagel, Quaternio Verlag, Lucerne.

Mit Pinsel, Feder, Gold und Malachit – Buchmalerei des 15. Jahrhunderts. Universitätsbibliothek, Graz, October 1, 2015 – March 25, 2016. <http://ub.uni-graz.at>

Kloster, Kaiser und Gelehrte. Skriptorium und Bibliothek des Augustiner Chorherrenstiftes Klosterneuburg im 15. Jahrhundert. Stiftsmuseum, Klosterneuburg, September 15, 2015 – March 27, 2016. www.stift-klosterneuburg.at

Vielseitig! Spätgotische Bücherschätze aus oberösterreichischen Sammlungen. Oberösterreichische Landesbibliothek, Linz, November 17, 2015 – March 27, 2016. www.landesbibliothek.at

A Guest from Flanders [Master of 1499, *Margaret of Austria Worshipping the Virgin and Child*, between 1501-1504, Museum voor Schone Kunsten, Ghent]. Kunsthistorisches Museum, Vienna, June 1, 2015 – July 1, 2016.

Belgium

Petrus Alamire, Polyphony in the Picture. Antwerp Cathedral, August 19 – November 22, 2015. Choirbooks and chansons from the Royal Library of Belgium and the Mechelen

City Archive together with works of art from the same period from the Antwerp museum (KMSKA).

Case Study: Erasmus II Quellinus (1607-1678). Keizerskapel, Antwerp, October 22, 2015 – February 21, 2016. Grisaille sketch of an *Allegory of Plague*, used by Jacobus Neefs for his engraving.

Power Flower: Floral Still Lifes in the Low Countries. Rockoxhuis, Antwerp, November 28, 2015 – March 27, 2016.

Sculptures from Bruges. Museum M, Leuven, September 17, 2015 – May 15, 2016.

De heksen van Bruegel. Sint-Janshospitaal, March 10 – June 26, 2016. Previously at Museum Catharijneconvent, Utrecht (see below).

Reunion. From Quinten Matsys to Peter Paul Rubens. Masterpieces from the Royal Museum Reunited in the Cathedral. Antwerp Cathedral, until 2017.

Bruegelland. Stedelijk Museum Wuyts-Van Campen en Baron Caroly, Lier, June 18, 2011 – **December 31, 2017.**

Pieter Pourbus and the Claeissens Family. Painting in Bruges in the Second Half of the Sixteenth Century. Groeningemuseum, Bruges, October 1, 2017 – **February 1, 2018.**

England and Scotland

Van Dyck: Transforming British Art. National Portrait Gallery, London, September 4, 2015 – January 3, 2016.

Reformation to Revolution. Scottish National Portrait Gallery, Edinburgh, December 1, 2011 – **December 31, 2016.**

Germany

Bild und Botschaft: Cranach im Dienst von Hof und Reformation. Museum Schloss Wilhelmshöhe, Kassel, August 21 – November 29, 2015. Previously Schloss Friedenstein, Gotha. With publication, Mitteldeutscher Verlag, Halle, ISBN 978-3-945424-19-3, EUR 10.

In Nürnberg illuminiert. Die Reichsstadt als Zentrum der Buchmalerei im Zeitalter Johannes Gutenbergs. Stadtbibliothek, Nuremberg, October 8, 2015 – January 9, 2016. www.stadtbibliothek.nuernberg.de

Zittauer Zimelien. Der große Prager Bücherschatz. Städtische Museen Zittau, Kulturhistorisches Museum Franziskanerkloster, October 9, 2015 – January 10, 2016. www.museum-zittau.de; www.cwbz.de

Govert Flinck, Reflecting History. Museum Kurhaus Kleve, October 4, 2015 – January 17, 2016.

Welterfahrung und Innovation: Epochenwandel in der Buchmalerei des 15. Jahrhunderts. Badische Landesbibliothek, Karlsruhe, November 25, 2015 – January 19, 2016. www.blb-karlsruhe.de

Godefricus Schalcken: Glanz & Glamour. Wallraf-Richartz-Museum & Fondation Corboud, Cologne, September 25, 2015 – January 20, 2016.

Dialog der Meisterwerke. Hoher Besuch zum Jubiläum. Städel Museum, Frankfurt, October 7, 2015 – January 24, 2016. Celebrating the museum's 200th anniversary, important works from other collections will be partnered with works from the

Städel, among them Jan van Eyck's *Annunciation* from the National Gallery of Art, Washington, with the Städel's *Lucca Madonna*.

Bilder lesen. Deutsche Buchmalerei des 15. Jahrhunderts in der Herzog August Bibliothek Wolfenbüttel. Herzog August Bibliothek, Wolfenbüttel, November 22, 2015 – March 20, 2016. www.hab.de

Blätterleuchten: Mitteleuropäische Buchmalerei des 15. Jahrhunderts in Leipziger Handschriften. Universitätsbibliothek, Leipzig, December 10, 2015 – March 20, 2016. www.ub.uni-leipzig.de/blaetterleuchten

Schöner als die Wirklichkeit: Die Stilleben des Balthasar van der Ast (1593/94-1657). Suermondt-Ludwig Museum, Aachen, March 10 – June 5, 2016; Herzogliches Museum, Gotha, July 2 – October 2, 2016. With catalogue.

Bilderwelten – Buchmalerei zwischen Mittelalter und Neuzeit. Bayerische Staatsbibliothek, Munich, March 2, 2016 – January 17, 2017. Catalogue ed. by Claudia Fabian, Lucerne, Quaternio Verlag.

Israel

Rembrandt from Amsterdam and Jerusalem. Israel Museum, Jerusalem, June 3 – December 5, 2015.

The Netherlands

Trompe l'oeil: gezichtsbedrog in de Gouden Eeuw. Dordrecht Museum, Dordrecht, January 1 – December 31, 2015.

Hollandse zelfportretten uit de Gouden Eeuw. Mauritshuis, The Hague, October 8, 2015 – January 3, 2016. With catalogue by Ariane van Suchtelen, Waanders, ISBN 978-94-6262-056-8, EUR 22.50

Van de Poll at Van Loon: From Bol to Veth. Museum van Loon, Amsterdam, October 8, 2015 – January 10, 2016.

Van Bosch tot Bruegel. Het begin van de genreschilderkunst. Museum Boijmans Van Beuningen, Rotterdam, October 10, 2015 – January 17, 2016. With Bosch's *Haywain* from Madrid, Bruegel's *Peasant and the Nest Robber* and *The Pig Must Go in the Sty* from a private collection shown publicly for the first time, Pieter Aertsen's *Peasant Feast* and Marten van Cleve's *Slaughtered Ox* from the Kunsthistorisches Museum, Vienna. In 2018 the Boijmans's *Tower of Babel* by Pieter Bruegel the Elder will travel to Vienna. At the same time, Jheronimus Bosch's *St. Christopher* is being restored in sight of visitors to the exhibition. After restoration the painting will travel to the Bosch exhibition in 's-Hertogenbosch and Madrid (see below). With catalogue by Peter van der Coelen *et al.*, ISBN 978-90-6918-288-9, EUR 35.

Asia > Amsterdam. Luxury in the Golden Age. Rijksmuseum, Amsterdam, October 17, 2015 – January 17, 2016; Peabody Essex Museum, Salem, February 27 – June 4, 2016.

De heksen van Bruegel. Museum Catharijneconvent, Utrecht, September 19, 2015 – January 21, 2016; Sint-Janshospitaal, Bruges, March 10 – June 26, 2016. With catalogue by Renilde Vervoort. Bruges, Uitgeverij van de Wiele, ISBN 978-90-76297-60-6, EUR 20 (in English).

Dit is Van der Heck: Schildersatelier in de Gouden Eeuw. Stedelijk Museum Alkmaar, September 5, 2015 – January 24,

2016. With catalogue by Christi M. Klinkert and Alice Taatgen, ISBN 978-90-816858-3-2, EUR 25.

The Neutelings Collection. Bonnefantenmuseum, Maastricht, December 4, 2015 – February 28, 2016. Medieval religious art. With catalogue by Lars Hendrikman, Zwolle: Waanders, 2015. ISBN 978-94-6262-063-6, EUR 30.

Jheronimus Bosch – Visions of a Genius. Het Noordbrabants Museum, 's-Hertogenbosch, February 13 – May 8, 2016; Museo Nacional del Prado, Madrid. Includes *The Haywain*, previously shown in Rotterdam (see above).

Schalcken. De kunst van let verleiden. Dordrecht Museum, Dordrecht, February 21 – June 26, 2016.

Hollanders van de Gouden Eeuw. Hermitage Amsterdam, November 29, 2014 – December 31, 2016.

Hollandse genrestukken uit de Royal Collection. Mauritshuis, The Hague, September 29, 2016 – January 8, 2017.

Vielend penseel: Caesar van Everdingen (1616-1678). Stedelijk Museum Alkmaar, September 24, 2016 – January 22, 2017.

De Atlassen. Het Scheepvaartmuseum, Amsterdam, April 1, 2014 – April 1, 2018.

Poland

Sigismund II Augustus's Armorial Tapestry from Vilnius. Wawel Royal Castle, Cracow, October 16 – January 17, 2016. Sigismund (1520-1572) owned tapestries woven in Antwerp and Brussels after designs by Pieter Coecke van Aelst as well as Cornelis Floris and Cornelis Bos. However, the designer of the tapestry on show is not known.

Switzerland

Das St. Gallen Altmeisterwunder. Kunstmuseum St. Gallen, September 22 – November 22, 2015. Prints and drawings of German and Netherlandish old masters. Curated by Matthias Wohlgemut.

Ein goldenes Zeitalter. Kunsthaus Zurich, August 28 – November 29, 2015. Seventeenth-century Dutch holdings of Kunsthaus Zürich together with 40 paintings from a Zurich private collection rarely shown before. With catalogue by Philippe Büttner, Lukas Gloor, and Claire Hoffmann, Zurich: Scheidegger und Spiess, ISBN 978-3-85881-489-0, EUR 49.50.

Masterpieces from the Kunstmuseum Basel: Holbein, Cranach, Grünewald. Museum der Kulturen, Basel, April 11, 2015 – February 28, 2016. Select works will be on view while the Kunstmuseum is closed for renovation.

Prag – Luzern – Engelberg. Illustrierte Handschriften des 15. Jahrhunderts aus Mitteleuropa in der Zentral- und Hochschulbibliothek Luzern. Zentral- & Hochschulbibliothek, Lucerne, February 22 – April 2, 2016. www.zhbluzern.ch

Exhibition Reviews

Emotions. Pain and Pleasure in Dutch Painting of the Golden Age

The 2010 issue of the Netherlands Yearbook for History of Art, edited by Stephanie Dickey and Herman Roodenburg and devoted to 'The Passions in the Arts of the Netherlands' and several other recent publications, often tributary to David Freedberg's 1989 'The Power of Images', have paved the way to this exhibition. These scholarly books tackle a subject that is treacherous by nature and which in art history is complicated even further, as the artistic process involves both the recognition and reproduction of real and fictitious emotions on the one hand and the embodied emotional responses of period and contemporary viewers to those images on the other. Moreover, scholarly work on the subject is heavy on art theoretical writing, early modern philosophy, hermeneutics and more recently neurology (touched on in a brief catalogue essay by Machiel Keestra), while often coming to Shakespeare's depressing conclusion that "*There's no art to read the mind's construction in the face.*" An exhibition can approach the subject of emotions through objects that are easily and immediately accessible rather than through the intellectual debates that shaped those objects. This one offered a stimulating selection from the visual catalogue of human emotion that is Dutch painting of the Golden Age, arranged around emotions ranging from despair over rage to rapture.

The exhibition's introductory room presented a visually attractive selection of early modern books on emotions available to Dutch artists, from Giambattista della Porta and René Descartes to Charles Le Brun. As might perhaps have been expected from guest curator Gary Schwartz, Rembrandt's iconic etched self-portraits took center stage here, symbolic of one artist's attempt at visually charting the realm of human emotion. More surprisingly, his presence further on was marginal. Vermeer is another usual suspect omitted from the show, and the suggestive interiority of his women reading or writing letters was missed amongst the more violently emotional scenes on display. A weeping *Heraclitus* and a laughing *Democritus* provided Johannes Moreelse with an opportunity to display his artistry, famously needed to distinguish laughter from crying in painting. The pair also hints at prevailing stoic theories of emotion as discussed in Schwartz's essay and with that advice Moreelse sends the viewer off into a rollercoaster of emotions.

The complicated history of viewer response was playfully evoked throughout the display. In the inevitable and markedly more crowded section on 'desire', a small copy on panel of Arnold Houbraken's *The Painter and His Model* (cat. 37), shows a visitor to the artist's studio ogling a naked model. This titillating variation on the theme of Apelles and Campaspe was hidden behind a curtain, inviting and trapping willing viewers into complicit voyeurism. For this author, the main thrills perhaps came with paintings not seen before, such as Jan Miense Molenaer's 1639 *Christ Mocked and Crowned with Thorns* from the Catholic church of St. Odolphus in Assendelft (cat. 22), his largest work, dramatically positioned in the section on 'suffering and despair'. 'Mourning' included an exceptional 1634 family portrait by Cornelis and Herman Saftleven from Slot Zuylen (cat. 32). 'Desire' featured illicit viewing of pictures by Hendrick Goltzius, Gerard de Lairesse, and Werner van den Valckert from private collections (cat. 33, 38, 39), the latter a literally striking image, as the viewer is aimed at directly by cupid.

Throughout, such examples of forced self-awareness kept one attentive to one's own emotional response. In a discipline that demands discreet scholarly objectivity from its practitioners, focusing on an instinctive gut reaction to a painting made for a pleasantly unmediated experience. By far the most startling image in the exhibition was Christiaan Gillisz. Van Couwenbergh's 1632 *A Black Woman Being Raped* from Strasbourg (cat. 49). The scene is emotionally confusing and unintelligible to contemporary viewers and besides causing feelings of shame and disgust it provokes the immediate question of how Van Couwenbergh's contemporaries responded to the same scene. Schwartz's essay provides tentative answers to such questions through references to, for example, theatrical conventions, political thinking and religious and moralist admonitions. Other pictures, such as Salomon de Bray's stunning *Jael, Deborah and Barak* (cat. 57) simply invite the viewer to empathize with the protagonists and to relate their expressions to the biblical stories that inspired them. The mixture of resolve and revulsion evident from Jael's face is particularly arresting.

The last exhibition room was the *Emolab*, where visitors could test their ability to recognize emotion in others and to mirror it convincingly themselves. A reel illustrated the Kuleshov-effect, which has us reading the same bland expression of a man as 'hungry' when shown with a bowl of soup and 'horny' when shown with a girl reclining on a sofa. The experiment established that our interpretation of facial expression is heavily impacted by context, a conclusion to which Dutch painters of the Golden Age had come intuitively. The interactive displays in the *Emolab* were very popular with visitors and as they came unglued from their audioguides and responded to them, they were observed by others in a mirthful atmosphere quite in tune with the Frans Hals group portraits in the next room.

Spectacular work by Maarten van Heemskerck and Cornelis Cornelisz. van Haarlem, further on in the museum's permanent collection, added to the theme. Their mannerist and high-strung emotionality came as somewhat of a surprise after the subtler viewer interactions provoked by seventeenth-century paintings in the exhibition. Such practical limitations are easily overcome in the main catalogue essay, where Schwartz respects chronology. With another mesmerizing permanent digital display on *The Hals Phenomenon*, one came away with the sense of having covered more than the 'survey of a small sample of Dutch paintings with emotional content' claimed by the exhibition's curator. By happy accident or wise policy, the nearby Teylers Museum staged the concurrent exhibition *Op het eerste gezicht*, which explored the supposed relation of the more permanent features of the human face to innate personal character. Picking up in the eighteenth century, where *Emotions* left off, the line-up of sketchy physiognomists, craniometrists, and anthropological criminologists formed an often gloomy contrast and complement to the relative innocence, brilliance, and joy with which Dutch painters of the Golden Age captured the most fleeting elements of life.

Gary Schwartz, *Emotions. Pain and Pleasure in Dutch Painting of the Golden Age, with contributions by Ann De-meester and Machiel Keestra*. [Cat. exh. Frans Hals Museum, Haarlem, October 11 – February 15, 2015.] Rotterdam: nai0 publishers, 2014. 152 pp, 80 col. illus. ISBN 978-94-6208-170-3.

Bert Watteeuw

Rubenianum, Antwerp

Rubens and His Legacy

With the Koninklijk Museum voor Schone Kunsten Antwerpen closed for a major overhaul till well into 2018 and other suitable venues in the city unavailable at the time, Paul Huvenne and Nico Van Hout of the Antwerp museum made a daring move to the Palais des Beaux Arts/Paleis voor Schone Kunsten in Brussels to present a novel and exciting view on Rubens's legacy (later shown at the Royal Academy of Arts, London). An excellent selection of several rarely seen paintings by Rubens, complemented by drawings and engravings, resounded in perfect harmony with works by predominantly French, German and English artists dating from the seventeenth through the mid-twentieth centuries. Nico Van Hout managed to juxtapose and contrast or blend an at first sight very diverse selection that convincingly circumscribe the Rubens phenomenon.

An avid copyist himself – notably after Italian Renaissance art – Rubens inspired generations of artists after him. Part of the problem is his versatility. He was not only prolific but worked in all subjects of his day, from religious and other history scenes to portraiture, landscapes, including hunting pictures, and even genre pieces. The organizers dealt with this abundance by dividing Rubens's output into six basic themes: violence (religious and mythological subjects as well as hunts), power (pictures of Europe's princely courts), lust (female nudes, mostly from mythology), compassion (religious works), elegance (portraits), and poetry (mostly landscapes).

The carefully planned design and hanging ensured many wonderful surprises and insightful comparisons while moving through the exhibition spaces. What deserves a special tribute however is Van Hout's ability to achieve a mutual reinvigorating of paintings of all periods through at times unfathomable juxtapositions. The subtle use of lively 1950'ies colored walls underlined the desire to make this visit a memorable and joyous one. It certainly did so in this reviewer's mind who had high hopes for a record number of visitors at the second venue for this show: the Royal Academy of Arts in London.

Sadly, the brilliant concept and design, finely tuned to the architectural limitations of the Brussels, was pretty much lost in the at times chaotic hanging in the overpowering rooms of the Royal Academy. Matters were not helped by the dreary colors in which the exhibition rooms were painted for the occasion. The London curators' attempt to adapt the themed hanging to showcase Rubens's influence more specifically on British taste, proved to be part of the exhibition's demise: several of Rubens's finest landscapes that were to hang in the first room and had not been shown in Brussels for lack of space, arrived one week late, making the first impression a poor one. The third room, dedicated to Rubens's influence on British portraiture, gave pride of place to two very large and frankly disappointing paintings by Sir Joshua Reynolds, not shown in Brussels, relegating Rubens's formidable *Portrait of Maria Grimaldi and Dwarf* from Kingston Lacy to second place. With the request for Rubens's *Chapeau de Paille* turned down, Sir Thomas Lawrence's beautiful *Portrait of Princess Mary, Duchess of Gloucester* (1824), from the Royal Collection, was left without its source. Most of these British portraits certainly made their point but simultaneously failed to impress the visitor. Other rooms could not meet expectations either for lack of wall power. Rubens's wonderful *Garden of Love* from the Prado found itself surrounded by a breathtaking series of preparatory drawings but the sheer size of the room and the unimaginative hanging made

them look like bland postage stamps. The section dealing with Rubens's and later baroque artists' oil sketches for historical and allegorical decorative programs failed dismally to convey any sense of the monumentality of these schemes. Instead of an intelligent floor to ceiling hanging with period engravings of the Medici series and Whitehall ceiling, as in the Brussels venue, a huge and blunt video projection in London killed off any wall power in the mostly diminutive works nearby.

Whereas the Brussels venue presented works dating from the seventeenth to the mid twentieth centuries only, the Royal Academy enlarged the scope to the present day, further ruffling the feathers of several London critics. Admittedly, many of these contemporary works made little to no contribution to make this show a more comprehensible one. The slew of mitigated to frankly disappointed reviews that ensued in the British press is to be deplored since the intent of the exhibition to draw attention to a hitherto neglected aspect of Rubens's influence on generations of younger artists had been successfully met in the Brussels leg of this exhibition.

Rubens and His Legacy, with contributions by Nico Van Hout, Alexis Merle du Bourg, Gerlinde Gruber, Arturo Galansino, David Howard and Tim Barringer. [Cat. exh. BOZAR, Centre for Fine Arts, Brussels, September 25, 2014 – January 4, 2015; Royal Academy of Arts, London, January 24 – April 10, 2015.] London: Royal Academy of Arts, 2015. 349 pp, fully illus. ISBN 978-1-907533-77-8.

Michel Ceuterick

Asper, Belgium

Museum and Other News

The Dutch museum acquisitions supported by the Vereniging Rembrandt listed here are taken from *The Burlington Magazine*, February 2015, now available online.

Alkmaar

The Stedelijk Museum acquired *Jacob Leaving Laban*, by Cornelis Cornelisz. Buys II, c. 1635, with the support of the Vereniging Rembrandt.

In May 2015 the Stedelijk Museum received the Turing Award II for the exhibition plan "Painting Beauty. Caesar van Everdingen (1616-1678)" that will be held in the fall of 2016. (Codart News, May 26, 2015)

Amsterdam

The Museum Ons' Lieve Heer op Solder with its clandestine church in the attic opened its new entrance in September 2015. This building is linked to the seventeenth-century canal house by an underground passage which has expanded the museum to twice its original size.

The Rijksmuseum acquired a bronze *Bacchic Figure*, by Adriaen de Vries, 1626, with the support of the Vereniging Rembrandt.

Museum Het Rembrandthuis acquired the grisaille *Jehosh Anointed by Jehiada*, by Rombout Uylenburgh, c. 1620, with the support of the Vereniging Rembrandt.

The Rijksmuseum was voted European Museum of the Year 2015. (Codart News, May 18, 2015)

Antwerp

The Rubenianum recently appointed Elise Boutsen to create online records in the RKDimages database of the paper documentation on the Frankenthal school, the protestant artists who fled Antwerp in 1585 and settled in Frankenthal. The project is partly supported by Eric Le Jeune, a long-time visitor to the Rubenianum. For an interview with Elise and Eric Le Jeune, see *The Rubenianum Quarterly*, 2015, no. 3.

Dordrecht

The Dordrecht Museum has acquired *Kitchen Interior with a Woman Cooking*, by Cornelis Bisschop, 1665, with the support of the Vereniging Rembrandt.

Dronninglund, Denmark

Two paintings, by Peter Paul Rubens and Goya, that were stolen from Voergaard Castle in northern Jutland in 2008 have been returned. The Rubens seems to be a partial copy of the portrait of Anne of Austria (and not Maria de' Medici, wife of Louis XIII, as reported by Reuters) of which the original is in the Bonnefantenmuseum, Maastricht (on loan from the Rijksmuseum). (Codart News, July 21, 2015)

Dyrham Park

Still Life of Flowers and Fruit on a Stone Plinth by Cornelis de Heem (1631-1695) has returned to its historic home after sixty years. The picture was purchased by the builder of Dyrham, William Blathwayt, in the 1690s. It stayed in the house until it was sold at auction in 1956. It now was bought by the National Trust through dealer Johnny Van Haeften and returned to its original home. (Codart News, June 2, 2015)

Haarzuilens, Netherlands

Kasteel de Haar acquired *The Creation and Fall*, one of three tapestries from a series depicting the *Salvation of Mankind* by the workshop of Pieter van Aelst, c. 1500-10, with the support of the Vereniging Rembrandt.

The Hague

Mauritshuis: *Saul and David*, thought to be one of Rembrandt's greatest works until it was dismissed in 1969 as the work of a follower, was reattributed to the master after a lengthy investigation. The technical study and restoration that led to its reattribution was the subject of an exhibition at the Mauritshuis that closed September 13, 2015.

The Mauritshuis acquired following works with the support of the Vereniging Rembrandt: *Still Life of a Bouquet in the Making* by Dirck de Bray, 1674; *Still Life with Cheeses, Almonds and Pretzels* by Clara Peeters, c. 1615.

Museum Bredius acquired *The Wedding Night of Tobias and Sarah*, by Jan Steen, c. 1660-65, with the support of the Vereniging Rembrandt.

Hartford, Connecticut

The Wadsworth Atheneum Museum of Art unveiled the result of its five-year renovation September 19, 2015. For the first time in 50 years every gallery will be open to the public simultaneously. The museum is especially known for its rich collection of seventeenth-century paintings. (From *The Art Newspaper*, September 2015)

Kassel

Triumphal Procession of Bacchus by Moses van Uyttenbroeck (1595/1600-1646/47) has been returned to the Old Masters Gallery at Schloss Wilhelmshöhe after almost one year of restoration when old varnish was removed and many retouches done. (Codart News, June 18, 2015)

The Old Masters Gallery received a self-portrait by Jacob Jordaens, c. 1640, on permanent loan from a private collection. (Codart News, May 27, 2015) See p. 14, fig. 1.

Kingston, Ontario

The Agnes Etherington Art Centre at Queen's University has acquired a painting by Jan Victors. *Ruth and Naomi* (1653) is the first work by the artist to enter the collection. The painting was acquired through the support of the Bader Acquisition Fund. It will feature in an exhibition celebrating fifty years of Dr. Alfred Bader's gifts and contribution to the Agnes in the summer of 2017. See p. 14, fig. 2.

Leiden

Museum De Lakenhal acquired *Seller of Spectacles (The Sense of Sight)*, by Rembrandt, c. 1624, with the support of the Vereniging Rembrandt.

Los Angeles

New imaging study has revealed the most detailed image of the painting underneath Rembrandt's *Old Man in Military Costume* in the J. Paul Getty Museum. Since the late 1960s, art historians have known that another painting lay underneath the present image but it has only now been discovered that this image is a young man wrapped in a cloak. The results of this study are published in the journal *Applied Physics A* in an article by Karen Trentelman, Getty Conservation Institute, Koen Janssens and Geert van der Snickt, University of Antwerp, Joris Dik, Delft University of Technology, Yvonne Szafran and Anne Woollett, both at the Getty Museum.

The J. Paul Getty Museum has acquired a rare medieval alabaster statue, *Saint Philip*, by the Master of the Rimini Altarpiece, c. 1420-30. See p. 14, fig. 3.

Madrid

The Museo Carlos de Amberes closed its doors in August after only nine months due to low attendance. The Fundación Carlos de Amberes launched the museum in November 2014 with an exhibition of Dutch and Flemish Old Master paintings, the majority of which were loans from the Koninklijk Museum voor Schone Kunsten Antwerpen and the Museo Nacional del Prado. (From *The Art Newspaper*, September 2015)

The signature of Jan Cossiers (1600-1671) has recently been discovered on *Prometheus Carrying Fire* in the Prado, one of the paintings made for the Torre de la Parada, King Philip IV's hunting lodge outside Madrid. The painting is based on a sketch by Rubens and its authorship has been the subject of debate in the past. The discovery was made by Ana Alicia Suarez, a Meadows Fellow at the Prado. (From Codart News, September 15, 2015)

Paris

The Fondation Custodia has acquired in the area of 17th-century Dutch and Flemish art following works: Attributed to Jacob van Oost (1603-1671), *Head of a Man Looking Down*, oil on canvas; Gerard ter Borch the Elder (1582-1662), *Lot and his Daughters*, etching.

Rotterdam

The Museum Boijmans Van Beuningen acquired following works with the support of the Vereniging Rembrandt: a gold- and silverpoint drawing of the *Crucifixion*, by the studio or a follower of Hubert or Jan van Eyck, c. 1440-50; a painted triptych of *The Embalming of Christ with St. Anthony and St. John the Baptist*, Southern Netherlandish, possibly Bruges, c. 1410-20.

The Museum Boijmans Van Beuningen has conserved its collection of Rembrandt prints. The project started in January and was expected to be finished in June, 2015. (Codart News, April 30, 2015)

Stockholm

The Nationalmuseum has acquired an oil study of a boy by Thomas Willeboirts Bosschaert. The acquisition was made possible by a generous contribution by the Friends' Association of the Nationalmuseum. (Codart News, September 15, 2015) See p. 14, fig. 4.

Utrecht

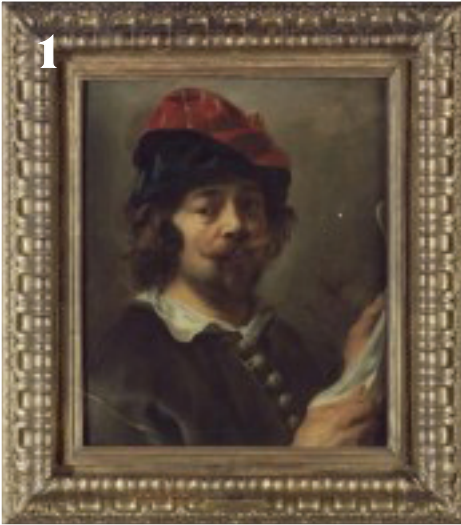
The Museum Catharijneconvent acquired *Latin Doctors of the Church Disputing the Sacrament*, by Abraham Bloemaert, 1632, with the support of the Vereniging Rembrandt.

Washington

Recent Acquisitions at the National Gallery of Art

(For an account of acquisitions in Dutch and Flemish paintings since 2010, see the report by Alexandra Libby below)

New Museum Acquisitions



1. Jacob Jordaens, *Self-Portrait*, c. 1640. Gemäldegalerie Alte Meister, Museumslandschaft Hessen, Kassel (on permanent loan from a private collection)

2. Jan Victors, *Ruth and Naomi*, 1653. Agnes Etherington

Art Centre, Kingston, Ontario (acquired through the support of the Bader Acquisition Fund)

3. Master of the Rimini Altarpiece, *Saint Philip*, c. 1420-30. J. Paul Getty Museum, Los Angeles

Continued on following page

Jan Miense Molenaer, *Self-Portrait as a Lute Player* (c. 1635). The painting joins a self-portrait of his wife, Judith Leyster, already in the Gallery's collection. See p. 14, fig. 5.

Gerrit van Honthorst, *The Concert*, 1623. Acquired from a private collection in France. This is the Gallery's first painting by Honthorst. See p. 14, fig. 7.

Jacob Ochtervelt, *A Nurse and Child in the Foyer of an Elegant Townhouse*, signed and dated 1663. See p. 14, fig. 6.

Jan van den Hoecke, *The Judgment of Midas*, acquired from the now defunct Corcoran Gallery. See p. 14, fig. 8.

Acquisitions at the National Gallery of Art in the Last Five Years

The National Gallery's collection of Dutch and Flemish paintings has undergone an extraordinary change in the last forty years, growing from roughly 120 to 238 works. Thanks to the generosity of private donors and the commitment of the institution to acquiring great works of art, since 2010, 21 paintings have been added to the collection.

As has been the vision of the department over the past forty years, most of these acquisitions have focused in areas where the story of Dutch and Flemish art was not adequately covered by the masterpieces of the Mellon and Widener collections. Dutch and Flemish still-life paintings, which did not interest Andrew Mellon and P.A.B. and Joseph Widener, have been added, most notably Pieter Claesz's magnificent *Still Life with Peacock Pie*, 1627, as well as two charming floral still lifes by Peter Binoit, *Still Life with Tulips* and *Still Life with Iris*, 1623, and Jacob van Hulsdonk's *Wild Strawberries and a Carnation in a Wan-Li Bowl*, c. 1620. Paintings by artists inspired by Italy, which have also been notably absent from the Gallery's collection because they were not part of the canon admired by Mellon and Widener, are also now a proud part of our collection: Jan Asselijn's *The Tiber River with the Ponte Molle at Sunset*, c. 1650 and Michiel Sweerts's *Anthonij de Bordes and His Valet*, c. 1648. Most importantly, Dutch Caravaggism is now represented with two transformative paintings: Hendrick ter Brugghen's *Bagpipe Player*, 1624, and Gerrit van Honthorst's *The Concert*, 1623. See p. 14, fig. 7.

The collection has also been enriched in the areas of portraiture, landscape, and genre painting. Artists never before represented at the Gallery like Jacobus Vrel, Cornelis Bega, Thomas de Keyser, and Pieter Claesz Soutman have brought great depth to the collection. We are extremely excited about our most recent acquisition of Jacob van Ochtervelt's *A Nurse and a Child in the Foyer of an Elegant Townhouse*, 1663, (p. 14, fig.

6) which with its exquisite brushwork, dazzling textures, and radiant color, represents Ochtervelt at his artistic height.

Alexandra Libby

National Gallery of Art

Scholarly Activities

Conferences

United States

College Art Association Annual Conference

Washington, DC, February 3-6, 2016.

Sessions of interest to or chaired by HNA members:

Before the Selfie: Promoting the Creative Self in Early Modern Northern Europe.

HNA sponsored.

Chair: **Jacquelyn N. Coutré** (Agnes Etherington Art Centre, Queen's University).

Speakers:

Catharine Ingersoll (Virginia Military Institute), Bavarian Apelles: Hans Wertinger's Inserted Self-Portrait from the Landshut Court of Ludwig X.

Nanette Salomon (College of Staten Island/CUNY), A Tear in Time: Some Cameo Selfies by Caravaggio, Hitchcock, and Rembrandt.

H. Perry Chapman (University of Delaware), Rembrandt and Dou: Self-Portraits as Style-Portraits.

Nicole Elizabeth Cook (University of Delaware), The Brush and the Candle: Nocturnal Viewing in Godefridus Schalcken's Late Self-Portraits.

Taking Stock: Future Direction(s) in the Study of Collecting.

Chair: **Christina Anderson** (University of Oxford).

The Meaning of Marginalia in Early Modern Art and Theory (1500-1800).

Chair: **Stephanie Dickey** (Queen's University).

Continued from previous page

4. Thomas Willeboirts Bosschaert, *Head Study of a Boy*, c. 1644-45. Nationalmuseum Stockholm

5. Jan Miense Molenaer, *Self-Portrait as a Lute Player*, c. 1635. Oil on panel, 38.7 x 32.4 cm. National Gallery of Art, Washington, The Lee and Juliet Folger Fund

6. Jacob Ochtervelt, *A Nurse and a Child in the Foyer of an Elegant Townhouse*, 1663. Oil on canvas, 81.5 x

66.8 cm. National Gallery of Art, The Lee and Juliet Folger Fund.

7. Gerrit van Honthorst, *The Concert*, 1623, Oil on canvas, 123 x 206 cm. National Gallery of Art, Patrons' Permanent Fund and Florian Carr Fund

8. Jan van den Hoecke, *The Judgment of Midas*, c. 1640 Oil on panel. National Gallery of Art, William A. Clark Collection, 26.168

Picturing Death.

Chairs: **Stephen Perkinson** (Bowdoin College), and **Noa Turel** (University of Alabama at Birmingham).

Connoisseurship – or Connoisseurs?

Chair: **Catherine Scallen** (Case Western Reserve University).

There's No Such Thing as Visual Culture.

Chair: **Corinne Schleif** (Arizona State University).

The Language of Fame and Failure in the Renaissance.

Chair: **Jeffrey Chipps Smith** (University of Texas, Austin).

Renaissance Society of America Annual Conference

Boston, March 31 – April 2, 2016.

Session *Artistic Exchange between Italy and the Netherlands.*

Co-sponsored by HNA.

Till-Holger Borchert (Museum Brugge), Jan van Eyck, Italy, and the Italians.

Jürgen Müller (Technische Universität Dresden), Fortune and Modernity: Urs Graf, Raphael, and the Invention of Parody.

Anna Marazuela Kim (Courtauld Institute), Reformations of the Idol in Maerten van Heemskerck's *St. Luke and the Virgin* (ca. 1550s).

Natasha Seaman (Rhode Island College), "Sell me first thy birthright": Jacopo Bassano, Hendrick ter Brugghen, and Competition around Candlelight in Utrecht.

Session *Late Rembrandt in Review and Context*, sponsored by HNA.

James Wehn (Case Western Reserve), Art of the Erotic: A Market for Rembrandt's Late Etchings of Female Nudes.

Joanna Sheers Seidenstein (Institute of Fine Arts and Frick Collection), Androgyny in Rembrandt's Late Work.

Stephanie Dickey (Queen's University), Altersstil and Rembrandt as Teacher.

Session *Collectors and Collecting.*

Susan Maxwell (University of Wisconsin-Oshkosh), The Munich Kunstkammer: *A museum non solum rarum, sed unicum in tota Europa.*

Session *Ornament and Monstrosity: Visual Paradoxes in Sixteenth-Century Art.*

Tianna Uchacz (University of Toronto), Outside-In: The Monstrous Intrusion of Ornament into Sacred Narrative.

Session *Netherlandish Art: Engraving, Ornament, Glass, Costume.*

Katherine Bond (University of Cambridge), Charles V's Universal Empire: Fresh Perspectives on a Costume Project, ca. 1547.

Olenka Horbatsch (University of Toronto), Framing Ornament in Sixteenth-Century Engraving.

Ellen Konowitz (SUNY, New Paltz), Series and Glass: The Design and Use of Netherlandish Glass Roundel Cycles.

Session *Early Modern Broadsheets: The Stepchildren of Printing.*

Jan Alessandrini (University of St. Andrews), Not Just Ballads: Broadsheets of the German-Speaking Lands in the First Centuries of European Printing.

Saskia Limbach (University of St. Andrews), Governing the German Duchy: The Functions of Official Broadsheets in Sixteenth-Century Württemberg.

Session *Souvenirs of the Siege of Vienna*

Suzanne Karr Schmidt (Art Institute of Chicago), Anno Obsidionis: Georg Hartmann's "Turkish" Sundials.

Allison Stielau (Yale University), *Tvrck Belegert Wien*: Numismatic Souvenirs of the Siege of Vienna, 1529.

William Walsh (University of Chicago), Matrakçı Nasuh and the Siege of Vienna.

Session *Borderlines: On the Agency of Streaks, Blots, and Traces.*

Nicola Suthor (Yale University), Breakout: On Rembrandt's Revision of His *Three Crosses*.

Session *Giovan Paolo Lomazzo, III: His Influence Abroad and on Other Theorists.*

Sivan Raveh (Bar Ilan University), The Temple of Lomazzo in the Mind of Arcimboldo.

Session *Art, Spectacle, and Portraiture.*

Diane Wolfthal (Rice University), Portraits of Male Servants without Masters: From the Medici Courts to the Antwerp Painters' Guild.

Session *Showing Off: Defenses and Displays of Sumptuous Dress across Early Modern Europe, I.*

Alisa M. Carlson (Museum of Art & Archaeology, University of Missouri), Dressing High and Low in Early Modern Augsburg: Clothing in Portraits by Hans Holbein the Elder.

Session *Sixteenth-Century Antwerp as an International Cultural Hub.*

Christophe Schellekens (European University Institute), The Florentine Participation in the Triumphant Entry of Charles V and Philip II into Antwerp (1549).

Hans Cools (Fryske Akademy / Royal Netherlands Academy of Arts & Sciences), The Political Work of Hans Vredeman de Vries (1527-1609).

Session *Black Africans in Early Modern Europe: History, Representation, and Materiality, I.*

Paul H.D. Kaplan (SUNY Purchase), The African Courtier in Guillem van Deynen's *Portrait of Doge Agostino Doria and His Family*.

Session *Sculpture in Print, 1480-1600, II: Contemporary Sculpture.*

Anne Bloemacher (University of Münster), Translating Giambologna into Print: The Reproduction of Sculpture as Sculpture in the Sixteenth Century.

Session *Black Africans in Early Modern Europe: History, Representation, and Materiality, II.*

Antien Knaap (Emmanuel College), A Black Moor and a White Venus in Anthony van Dyck's *Portrait of George Gage*.

Joost Vander Auwera (Royal Museums of Fine Arts, Brussels), Black Africans in the Work of Jacob Jordaens.

Session *Style and Decorum in the Arts of the Burgundian Netherlands (ca. 1430-1550)*

Sponsored by HNA.

Ethan Matt Kavalier (University of Toronto), The Style of Empire: The Tomb of Charles the Bold.

Lieve De Kesel (University of Ghent), Sparse with Colors, Modest in Scenery: Perfect Decorum for an Exceptional Illumination by Simon Bening.

Krista De Jonge (KU Leuven), *i meschant ouvrage*: Decorum, Crafting, Order, Space in Court Architecture of the Burgundian Low Countries.

Session *Making Copies, I.*

Maddalena Bellavitis (University of Padua), Spreading Bosch: The Impact of Hieronymus Bosch's Diableries and Their Reproduction in the Sixteenth Century.

Maria Pietrogiovanna (University of Padua), Not Only Copies: Variations, Suggestions, Interpretations: Joos van Cleve and the Lost Leonardo *Cherries Madonna*.

Session *The Verdant Earth, I: Green Worlds of the Renaissance and Baroque.*

Natsumi Nonaka (Montana State University), The Tripartite Cognition of Landscape: Toeput's Pleasure Garden with Maze.

Session *Crafting a Brussels Artistic Network in Early Modern Europe (ca. 1400-1750).*

Sponsored by HNA.

Lara Yeager-Crasselt (Sterling and Francine Clark Art Institute), Negotiating Court, City and Classicism: A Brussels Artistic Tradition in the Seventeenth Century.

Nadine Keul (Galerie Bassenge, Berlin), Alessandro Farnese and His Court Painter Joos van Winghe in Brussels.

Prisca Valkeneers (Centrum Rubenianum), Tempting Tapestries in Justus van Egmont's Tapestry Designs against a Pan-European Background.

Kristen Adams (Ohio State University), Illusionism in and of Tapestry: Brussels Tapestry Network and Modes of Representation in "Woven Frescoes."

Session *Imagery and Ingenuity in the Northern Renaissance, I: Artists and Their Contexts.*

Donald A. McColl (Washington College), Dürer and the Kamuliana.

Shira Brisman (University of Wisconsin – Madison), Bad Boys.

Alison Stewart (University of Nebraska – Lincoln), The Augsburg Printer Niclas vom Sand and Sebald Beham: Two New Documents from Frankfurt.

Session *Imagery and Ingenuity in the Northern Renaissance, II: Multivalence in Religious Themes.*

Andrea Pearson (American University), Consumption as Eroticism in Early Netherlandish Devotional Art.

Jane Carroll (Dartmouth College), Addressing Power: 1507 and Netherlandish Rule.

Miriam Hall Kirch (University of North Alabama), Faith Embodied: Jakob Heller, Katharina von Melem, and Their Altarpiece.

Session *Comic Themes in Early Modern Portraiture.*

David A. Levine (Southern Connecticut State University), Comedic Portraits of Pieter van Laer, Il Bamboccio.

Kimberlee A. Cloutier-Blizzard (Simmons College), Frans Hals's *Merry Drinker* as Comic Portrait.

Session *Renaissance Collaboration, I: Intermedia Collaboration.*

Benjamin Binstock (Cooper Union), The Collaboration of Painting and Sculpture in the Ghent Altarpiece.

Session *Emblematic Imagery from Alciato to Baciccio.*

Irina Chernetsky (Hebrew University of Jerusalem), The Creation of the World by Virgil Solis.

Session *Beyond the Wanderjahre. Microhistories of Artistic Travel in Renaissance Europe.*

Svea Janzen (Freie Universität, Berlin), What Can Art History Learn from Artistic Exchanges? A Bavarian Case Study.

Barbara von Barghahn (George Washington University), Profiling Barthélemy van Eyck from Flanders to France.

American Society for Eighteenth-Century Studies Annual Conference

Pittsburgh, March 31 – April 3, 2016.

Midwest Art History Society Conference

Chicago, April 7-9, 2016.

Sessions of special interest to HNA:

Northern Renaissance, chaired by **Ann Roberts** (Lake Forest College).

Prints and Drawings, chaired by **Suzanne Karr Schmidt** (Art Institute of Chicago).

Europe

Netherlandish Art and Luxury Goods in Renaissance Spain. Trade, Patronage and Consumption

KU Leuven, February 4-6, 2016.

Organized by Illuminare – Centre for the Study of Medieval Art, KU Leuven.

For more information, please visit the conference website: <https://netherlandishartinspain.wordpress.com/>

A Call for Papers was posted on the HNA website.

Material Culture. Präsenz und Sichtbarkeit von Künstlern, Zünften und Bruderschaften in der Vormoderne

Zentralinstitut für Kunstgeschichte, Munich, February 24-28, 2016.

www.kuenstlersozialgeschichte-trier.de/tak-sharc/artifex

For more information Karina Wiench wiench@uni-trier.de

Schilde des Spätmittelalters

Bayerisches Nationalmuseum, Munich, March 4-5, 2016.

Women Artists – New Perspectives on the Research Area of the Pre-Modern Era

International Conference, Irsee, March 18-20, 2016.

Jheronimus Bosch: His Life and His Work

's-Hertogenbosch, April 14-16, 2016.

CODART Negentien: Connoisseurship: Between Intuition and Science

Madrid, June 19-21, 2016.

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.

Late Rembrandt and Old Age Creativity

Rijksmuseum, Amsterdam, April 30, 2015.

Gregor Weber (Rijksmuseum, Amsterdam), The History of the Concept 'Altersstil' (Old Age Style).

Jane Mellanby (Emerita, St. Hilda's College, University of Oxford), The Psychology of Late Life Creativity.

David Bomford (Museum of Fine Arts, Houston), 'Altersstil', the Non-finito and the Hand of the Artist.

Joris van Gastel (University of Hamburg), Late Bernini.

Jonathan Bikker (Rijksmuseum, Amsterdam), The 17th-Century Dutch Artist Grows Old.

Erik Hinterding (Rijksmuseum, Amsterdam), Late Rembrandt.

Marrigje Paijmans (University of Amsterdam), Joost van den Vondel's Last Tragedy.

Sam Smiles (University of Exeter), Late Turner.

Carel Blotkamp (Emeritus, University of Utrecht), The 'Altersstil' of 20th-Century Artists.

Waar zijn wij mee bezig? 4e editie: Kerken, kastelen en kuns

Sint Walburgiskerk, Zutphen, June 5, 2015.

Justin Kroesen (RUG), De gedekte tafel. Het middeleeuwse altaar en zijn uitrusting.

Teuntje van de Wouw (UU), De Zutphense kaarsenkroon in een nieuw licht.

Erik Caris (RU), Vijftig maagden in de Munsterkerk? En de pastoor wist van niets.

Diana Spiekhout (RUG), De ontwikkeling van laatmiddeleeuwse kastelen in het Oversticht.

Indra Kneepkens (UvA), Kokkerellen met lijnolie. De bereiding en toepassing van bindmiddelen in de laatmiddeleeuwse schilderkunst.

Miranda Bloem (UvA), De Gelderse schakel. Het gebedenboek van Maria van Gelre.

(Erf)goed documenteren

Centrum Rubenianum, Antwerp, June 8, 2015.

Godfried Kwanten (KADOC Documentatie- en Onderzoekscentrum voor Religie, Cultuur en Samenleving, KU Leuven), (Her)waardering van documentaire collecties.

Hendrik Ollivier (Amsab-Instituut voor Sociale Geschiedenis), Archief of collectie: wiens zorg?

Frederik Geysen (Archief en Museum voor het Vlaams Leven te Brussel), Bestemming versus Classificatie: "Archief-documentatie."

Robrecht Janssen (Illuminare – Studiecentrum voor Middeleeuwse Kunst, KU Leuven), Genius loci. Archivering, inventarisering en ontsluiting van de documentatie van Jan Karel Steppe (1918-2009).

Femke Gherardts (Stad Antwerpen / Collectiebeleid / Behoud en Beheer), Museale objectdossiers: van papier naar digitaal.

Dirk Buelens (Centrum Rubenianum, Antwerp), Het inventariseren van het archief van Ludwig Burchard (1886-1960) en de "Rubensdocumentatie."

Karen De Meyst (Centrum Rubenianum, Antwerp), Digitalizing the *Corpus Rubenianum Ludwig Burchard*: Digitaliseren volgens de regels van de Kunst.

Suzanne Laemers (Nederlands Instituut voor Kunstgeschiedenis, RKD), De Friedländerarchieven bij het RKD: verwerving, beschikbaarstelling, veranderende inzichten.

Hilke Arijs (Koninklijk Instituut voor het Kunstpatrimonium), Picture Perfect? Behoud en beheer van fotografische materialen in documentaire en archiefcollecties.

Clara De Ponthière and **Silke Dewit** (Architecture Archive – Sint-Lukasarchief), Documentatie in architectuurarchieven: last of noodzaak?

Paul Coremans: A Belgian Monuments Man and His Impact on the Preservation of Cultural Heritage Worldwide

KIK-IRPA, Brussels, June 15-17, 2015.

Hendrik Deelstra and **Duncan Thorburn Burns**, Paul Coremans (1908-1965): A Pioneer Chemist in the Application of Scientific Techniques to the Visual Arts.

Nicole Goetghebeur, Coremans et les restaurateurs.

Geert Vanpaemel, Early Museum Laboratories and the Pursuit of Objectivity.

Arie Wallert and **Michel van de Laar**, Expertise in the Van Meegeren Case: The Contributions by Coremans, Froentjes and De Wild.

Arjan de Koomen, The Crusade against Coremans of D.G. van Beuningen.

Marie-Christine Claes, **Hélène Dubois** and **Jana Sanyova**, Le quotidien d'un idéal: *L'Agneau mystique* catalyseur de l'interdisciplinarité.

Hélène Dubois and **Dominique Deneffe**, Construction of a Vision: Coremans's Approach to the Study of Flemish Primitives before the *Mystic Lamb*.

Christina Kott, Paul Coremans et l'inventaire photographique du patrimoine artistique belge, 1940-1944.

Dahlia Mees, Paul Coremans, Pioneer in Preventive Conservation.

Mark Van Strydonck, 50 jaar ¹⁴C dateringen aan het KIK.

Jens van de Maele, The KIK-IRPA Building (1955-1962). A Remarkable Example of State-Sponsored Architecture in 1950s Belgium.

Gertjan Madalijns, The History and Contemporary Relevance of the Original Architectural Program and Interior Design of the Royal Institute for Cultural Heritage.

Jenny Graham, Paul Coremans as Monuments Man: The Cultural Patrimony of the Ghent Altarpiece in the Twentieth Century.

Iloa Hans-Collas, Paul Coremans et ses actions en faveur de la sauvegarde des peintures murales.

Elsje Janssen and **Karen Bonne**, Museum Policy Concerning the Conservation and Restoration of Art Works and the Rubens and Ensor Research Projects at the Royal Museum of Fine Arts Antwerp (KMSKA): How Paul Coremans' Ideas Still Live On.

Erling S. Skaug, Technical Art History as an Offspring of Conservation.

Yao-Fen You, Paul Coremans and the 1960 Flemish Art Show.

Jean D. Portell, Paul Coremans and Sheldon & Caroline Keck, a Collegial Friendship that Influenced the Development of Conservation Education in North America.

Camille Bourdiel, Le rôle de Paul Coremans dans la restructuration du Laboratoire du Musée du Louvre dans l'après-guerre.

Jan Piet Filedt Kok, Arthur van Schendel (Rijksmuseum, Amsterdam; 1910-1979): Companion in the World of Museums and Conservation.

Rick Hartmann, The Amsterdam X-rays for Coremans and Van Schendel.

Diogo de Souza Brito, Paul Coremans, un expert de l'Unesco au Brésil: sa mission, son rapport, son legs.

Nicole Gesché-Koning, Borobudur: The Alchemy of a World Heritage Site. The Expert and the Student: Shared Views.

Stefano De Caro, Paul Coremans and the ICCROM.

Likeness and Kinship. Artistic Families from the Seventeenth Century Portrayed

Rubenianum, Antwerp, June 22, 2015.

Ben van Beneden (Rubenshuis, Antwerp), From the Heart. Rubens's Portraits of His Family Members and His Contribution to Seventeenth-Century Portraiture.

Bert Watteeuw (Rubenianum, Antwerp), Not in Front of the Servants? Domestic Staff in Flemish Family Portraits.

Sylvaine Hänsel (Independent Scholar), Representations versus Artistry? Family Portraits of Artists in the Southern and Northern Netherlands.

Kerry Bourbié (Museum of Fine Arts, Houston), 'Fountain and Origin of the Republic': Jan Steen's (1626/27-1679) Own Dissolute Household.

Justus Lange (Gemäldegalerie Alte Meister, Kassel), Visualizing Family Ties. Jordaens' *Portrait with the Family of His Father-in-Law Adam van Noort*.

Joost Vander Auwera (Royal Museums of Fine Arts of Belgium, Brussels), Intimacy, Realism and Status: A Previously Unknown Jordaens Family Portrait.

Karen Hearn (University College, London), 'Curiously Painted, Drawn, and Understood': Adriaan Hanneman's *Portrait of Cornelius Johnson and His Wife and Son*.

Anna Koldeweij (Radboud University Nijmegen), A 'Modern' Artist Couple Portrayed: Juriaan Pool and Rachel Ruysch in 1716.

Gerson Digital: Denmark Dutch and Flemish Art in European Perspective 1500-1900, Part II

Statens Museum for Kunst, Copenhagen, June 24, 2015.

Presenting a chapter of the digital version of Horst Gerson's *Ausbreitung und Nachwirkung der holländischen Malerei des 17. Jahrhunderts* (1942/1983), translated, illustrated and annotated. The Gerson Digital Project was launched on 25 January 2013 and in December 2013 Part I on Poland was published.

Juliette G. Roding (University of Leiden), Karel van Mander III (1609-1670), Dutch-Danish Court Painter and Pictor Doctus.

Mikael Bøgh Rasmussen (HM the Queen's Reference Librarian), Second in Line: Abraham Wuchters, 1608-1682.

Jørgen Wadum (Director of CATS at SMK), The Winter Room and Flemish Panel Paintings c. 1620.

Peter Kristiansen (The Danish Royal Collection, Rosenborg Castle), The Tapestries by Bernt van der Eichen, Made 1684-98 for the Long Hall at Rosenborg Castle.

Rieke van Leeuwen (Project Manager Gerson Digital), The Gerson Project at RKD and Beyond.

Anne Haack Christensen (CATS-KADK) The Colour Chamber of King Christian IV.

David Burmeister Kaaring (Nationalmuseet), Netherlands Model Prints in 17th-Century Denmark.

CODARTfocus. How to Present Results of Technical Research to a Wider Audience: The Case of Saul and David

Mauritshuis, The Hague, August 30-31, 2015.

Quentin Buvelot (Mauritshuis), An Overview of Rembrandt Research at the Mauritshuis.

Carol Pottasch (Senior Conservator, Mauritshuis), Restoration of Rembrandt's *Two Moors* and *Self-Portrait*.

Emilie Gordenker (Mauritshuis), The Exhibition Rembrandt? The Case of *Saul and David*.

Petria Noble (Rijksmuseum, Amsterdam), *Saul and David* and ReVisRembrandt, which Focuses on Rembrandt's Late Work.

Joris Dik (Technical University Delft), *Saul and David* and Material and Technical Research of Old Master Paintings.

Jan Borman Passion Altarpiece in Güstrow

Church of St. Mary's, Güstrow, September 12, 2015. On the occasion of the completion of the restoration of the altarpiece (see also the book review by Lynn Jacobs in this issue).

E. Taetow (Güstrow), Die Sprache unseres Jan Borman Altars, eine theologische Bildbetrachtung.

Michael Lissok (Greifswald), Die Entwicklung des Altartabells im Spätmittelalter mit Blick auf Kunsttransfer in Nordeuropa.

Volker Ehlich (Brodowin), Der Güstrower Jan Borman Altar und seine Restaurierung.

Ivo Mohrmann (Dresden), Ausgestrahlt und durchleuchtet - Entdeckungen im Unsichtbaren.

Catheline Périer-D'Ieteren (Brussels), Ergebnisse der stilistischen Untersuchungen an Skulptur und Tafelmalerei des Güstrower Altars.

Ute Stehr (Berlin), Die Gemälde des Güstrower Retabels und der Münchener Restaurator Alois Hauser.

Bärbel Jackisch (Potsdam), Erhaltungszustand und kunsttechnische Untersuchungen an der Tafelmalerei.

Martina Runge (Berlin), Zur Restaurierung der Tafelmalerei.

Sammeln, Zuschreiben, Weitergeben. Zur Aktualität von Werkverzeichnissen

Alfried Krupp Wissenschaftskolleg, Greifswald, September 17-19, 2015.

Organized by Kilian Heck (Greifswald) and Jörg Trempler (Passau).

Hans Dieter Huber (Stuttgart), Vom Künstlernachlass zum Werkverzeichnis – aktuelle Fragen und Probleme.

Ute Haug (Hamburg), Provenienzforschung in der Kritik?

Sandra-Kristin Diefenthaler (Stuttgart), Museen in der Bringschuld? Zur Zukunft der Provenienzforschung in Museen.

Annette Tietenberg (Braunschweig), Das Werkverzeichnis als werkkonstituierender Faktor in der Kunst seit 1960.

Ulrich Blanché (Heidelberg), Banksys Street Art Werkverzeichnis – Crowdsourced und Geotagged.

Antoinette Friedenthal (Berlin), Werkgeschichtliche Grundbegriffe: Œuvre und Catalogue raisonné im 18. Jahrhundert.

Eva Wiederkehr Sladeczek (Bern), Vom handschriftlichen Oeuvre-Katalog zum on-line Werkverzeichnis.

Gregor Wedekind (Mainz), Werkverzeichnisse durch Künstler am Beispiel Paul Klees (und Gerhard Richters).

Eveliina Juntunen (Bamberg), Ein Projekt mit langem Atem – Das Werkverzeichnis *Corpus Rubenianum* Ludwig Burckhardt (CLRB).

Michael Thimann (Göttingen), Kunst als Wissenschaftspraxis: Der Nachlass des Göttinger Malers und Kunsthistorikers Carl Wilhelm Oesterley (1805-1891).

Roland Dorn (Zürich), Zum Beispiel Carl Schuch: Von der Rezeption zum Catalogue raisonné – und dann?

Sybille Groß (Berlin), Zwischen Auge und Datenbank. Das Werkverzeichnis als Standortbestimmung des Kunsthistorikers im 21. Jahrhundert am Beispiel des Malers Lesser Ury (1861-1931).

Matthias Oberli (Zürich), Die hybriden Werkverzeichnisse des Schweizerischen Instituts für Kunstwissenschaft (SIK-ISEA): Potentiale und Herausforderungen.

Georg Schelbert (Berlin), Das Werkverzeichnis im digitalen Wissensnetz.

Christina Grummt (Bülach, Kanton Zürich), Autopsie und Kennerschaft – Zum Gesamtwerk der Zeichnungen von Caspar David Friedrich.

Claudia Czok (Berlin), Wie Werkverzeichnisse verbindlich bleiben: Das Verzeichnis der Menzelgraphik 1923.

Nadine Hahn (Frankfurt), Das Werkverzeichnis von Peter Roehr. Beispiel eines digitalen Werkverzeichnisses.

Art and Science in the Early Modern Low Countries

Rijksmuseum / Trippenhuis, Amsterdam, September 17-18, 2015.

Eric Jorink (Huygens Institute for the History of the Netherlands, The Hague), Introduction. Art and Science in the Early Modern Low Countries.

Pamela H. Smith (Columbia University, New York), Philosophizing Artworks in Early Modern Europe. Keynote.

Marisa Anne Bass (Washington University in St. Louis / Institute for Advanced Study, Princeton), Portentous Nature: Frogs, Fossils, and Divine Disasters in Mid-Sixteenth-Century Antwerp.

Marrigje Rikken (Leiden University), Exotic Animals in Flemish Art. Representing New Species in a New Medium around 1600.

Tonny Beentjes and **Lisa Wiersma** (Rijksmuseum / University Amsterdam) 'Blommen ende Beestjens af te gieten': Life-casting in the Netherlands.

Josje van Bennekom (Rijksmuseum, Amsterdam), Life-Casting Experiments.

Nadia Baadj (Bern University), The Cabinetization of Art and Science in the Early Modern Low Countries.

Paul van Duin (Rijksmuseum, Amsterdam), A Unique Matera Medica Cabinet with a Miniature Apothecary.

Bert van der Roemer (University of Amsterdam), Nature as Tapestry: The Metaphor of Needlework in Dutch Collections of Curiosities.

Eleanor Chan (University of Cambridge), Ways of Seeing and Ways of Knowing in Gerard Thibault's *Academie de l'Espee*.

Tim Huisman and **Tiemen Cocquyt** (Museum Boerhaave, Leiden), Coming to Grips with the Materiality of Optics.

Daniel Margócsy (Hunter College, New York), Printing Blood: Mezzotints, Preparations, and the Ends of Anatomy c. 1700.

Huib J. Zuidervart (Huygens Institute for the History of the Netherlands, The Hague), Mathematical and Optical Knowledge in Mid-17th-Century Delft.

Katrien Vanagt (Huygens Institute for the History of the Netherlands, The Hague), Sic Ars, Sic Natura. Vopiscus Fortunatus Plempius and the True Way of Seeing.

Lisa Bourla (University of Pennsylvania), Art, Anatomy, and Pedagogy between Flanders and Florence c. 1600.

Gaëtane Maes (Université de Lille), Between Nature, Anatomy and Art: Crispin de Passe's Methods to Draw Animals.

Steven Nadler (University of Wisconsin-Madison), Picturing Descartes's Man: The Illustrations of the *Traité de l'homme*, 1662 and 1664.

Alexander Marr (University of Cambridge), Early Modern Epistemic Images. Keynote.

Florian Giallombardo (University of Palermo), Paolo Boccone's Curious Observations and the Commitment to Visual Communication of Natural History.

Ann-Sophie Lehmann, **Jeroen Stumpel** (University of Groningen and University of Utrecht), Oil and Observation. Vision and Science in Willem Beurs' Treatise on Oil Painting, *De groote waereld in 't klein geschildert*.

Kay Etheridge (Gettysburg College), Maria Sibylla Merian: Envisioning the Natural World.

Gero Seelig (Staatliches Museum, Schwerin), Otto Marseus van Schrieck's Rendering of Real life.

Hans Mulder (Artis Library, Amsterdam), Illustrating for Seba: Watercolours in Artis Library.

Claudia Swan (Northwestern University, Chicago), 'Al hetwelcke my een groote verwonderinge was': Birds of Paradise in Dutch Art, Science and Trade.

Thijs Weststeijn (University of Amsterdam), The Chinese Challenge: East Asia in Nicolaas Witsen's Collection.

Esther Helena Arens (University of Cologne), Between the Exact and the Economic: Material and Illustration in Rumphius' *Rariteitkamer* and *Kruid-boek*. **Maria Berbara** (State University of Rio de Janeiro), Zoological Translations between the New World and Europe in the Early Modern Times: The Case of the Armadillo.

Djoeke van Netten (University of Amsterdam), Visualising Unknown and Secret Knowledge.

Methodology between Theory and Practice. On Historical and Current Approaches to Netherlandish Art and Art History

International Conference of the Arbeitskreis Niederländische Kunst- und Kulturgeschichte (ANKK), Bonn / Cologne, October 2-4, 2015.

Christine Göttler (Universität Bern), Rubens's Saltcellar, Drebbel's perpetuum mobile and an Idol of the New World: Theorizing and Imagining Artifacts in Early Modern Antwerp. Keynote.

Vera Beyer (Bergische Universität Wuppertal), How to Look at the Visual World – and Beyond. A Transcultural Analysis of Implied Gazes Through the Curtain in Front of the Throne of God.

Nicole Elisabeth Cook (University of Delaware), Godfried Schalcken's Seduction of the Beholder: Privileging the Spectator's Gaze in Late Seventeenth-Century Art.

Miya Tokumitsu (University of Melbourne), "Vessels or the Picture": Naturalism as Commodity in Dutch Still-Life Painting.

Christopher D.M. Atkins (Philadelphia Museum of Art), Hobbema and the Individualized Landscape.

Ann Jensen Adams (University of California, Santa Barbara), Mimesis in History: The Early Modern Netherlandish Portrait.

Karin Gludovatz (Freie Universität Berlin), Sichtbarkeit der Welt. Wirklichkeit(en) in niederländischen Paradieses-Darstellungen.

Laura Ritter (Freie Universität Berlin), Das Böse – Die niederländische Malerei des 16. Jahrhunderts zwischen Repräsentation und Konstruktion.

Britta Bode (Freie Universität Berlin), Collaborative Cartography around 1600: The Case of the Van Doetecum Dynasty of Printmakers.

Jennifer Rabe (Universität Bern), Imperial Eyes. Van Dyck's Portraitmalerei als globale Technologie.

Willemijn van Noord and **Thijs Weststeijn** (University of Amsterdam), The Chinese Mirror from Nicolaas Witsen's Collection.

Felicitas Höfflin (Universität Freiburg), Außereuropa im Blick – Chinesisches Porzellan und dessen Darstellungen in Sammlungskontexten des 17. Jahrhunderts in den Niederlanden.

Robert Erdmann (Rijksmuseum Amsterdam; Universität Amsterdam; Radboud University Nijmegen), The Bosch Research and Conservation Project.

Emanuele Pellegrini (IMT Institute for Advanced Studies, Lucca), Before the Web: Art History and Cybernetics.

Carrie Anderson (Middlebury College), Digital Mapping & Art History: Johan Maurits and the Landscape of Diplomacy.

Joaneath Spicer (Walters Art Museum, Baltimore) and **Danielle Maufort** (Independent Scholar, Antwerp), Maximizing a Major Discovery on Collecting and the Arts in 17th-Century Flanders: A Collaboration Bringing Together Archival Research, the Art, and the Web.

Thomas Ketelsen (Wallraf-Richartz-Museum, Cologne), Der Abklatsch in der niederländischen Zeichnung.

Maurice Saß (Universität Hamburg), "...om nae dees mate te jaghen" – Jagd als Feld kunsttheoretischer Reflexion.

Anja Sevcik (Wallraf-Richartz-Museum, Cologne), Schalcken – Gemalte Verführung.

Joanna Woodall (The Courtauld Institute of Art, University of London), The Boundaries of Display.

Paul Taylor (Warburg Institute, London), "Den gheest leert het maken": Painting after Life, from the Spirit.

Koenraad Brosens (KU Leuven), Cornelia Loves Data. A Networked Approach to 17th-Century Antwerp and Brussels Tapestry.

Michiko Fukaya (Kyoto City University of Arts), Dutch Artists in Spanish-Rome: Their Network Making and the Possibility of New Methodology.

Tim de Doncker (University of Ghent), There is More than just Antwerp: The Ghent Guild of Saint Luke during the Early Modern Period.

Jacquelyn N. Coutré (Queen's University, Kingston, Ontario), Jan Lievens Unchained: Patronage, Politics, and the Mars for the States of Holland and West Friesland.

Rixt Hoekstra (Goethe-Universität Frankfurt), Dutch Mutiny: About the Struggle for a Revised Architectural History in the Netherlands.

Kees van der Ploeg (University of Groningen), Architectuurkritiek in Nederland.

Christiane Heiser, Der Deutsche Werkbund und die Niederlande. Kulturhistorische Ansätze als Erweiterung des Methodenspektrums der Architekturgeschichtsschreibung

Jennifer Meyer (University of Groningen), Architekturausstellungen und die öffentliche Bildformung der niederländischen Moderne.

Yannis Hadjinicolaou (Humboldt-Universität Berlin), **Iris Wenderholm** (Universität Hamburg), Art History in the Netherlands and the Material Turn between Theory and Practice.

Aleksandra Lipinska (Technische Universität Berlin), Kunsthistorische Ansätze zur Erforschung der niederländischen Künstler-Migration im Mittelalter und in der Frühen Neuzeit.

Caecilie Weissert (Universität Stuttgart), Qualität. Ein umstrittener Begriff in Theorie und Praxis.

Paper: The Place of Discovery

University of Wisconsin-Madison, October 9, 2015.

Shira Brisman (University of Wisconsin-Madison), Paper: The Place of Discovery

Stephanie Buck (Kupferstichkabinett Dresden), Multiple Identities of Eyckian Silverpoint Drawings.

Thomas Rassieur (The Minneapolis Institute of Art), Rembrandt's Papers.

Shira Brisman (University of Wisconsin-Madison), The Unassembled Grammar of the Drawing in the Era of Reform.

Madeleine Viljoen (The New York Public Library), Christopher Jamnitzer, Cosmographo.

Imperial Festivities in Hainaut, 1549

Université de Mons, October 12-13, 2015.

Hugo Soly (Vrije Universiteit, Brussels), 1549: A Year of Grace for Emperor Charles V and His Subjects in the Low Countries.

Mía Rodríguez-Salgado (London School of Economics and Political Science), The Magnificent Festivals of 1549 as Part of Charles V's Political, Dynastic and Personal Strategies.

Ronnie Mulryne (University of Warwick), The Emperor's Two Bodies: Charles V and the Representation of Self in 1549.

Krista De Jonge (Katholieke Universiteit Leuven), From 'Royal Palace' to 'Enchanted Castle'. Mary of Hungary's Architecture at Binche and Mariemont as a Permanent Festive Apparatus.

Camilla Cavicchi (Centre d'Études Supérieures de la Renaissance, Tours), Mary of Hungary and Music, Binche, August 1549.

Margaret M. McGowan (University of Sussex), The Masquerade Tradition and the Fêtes de Binche.

Sydney Anglo (University of Wales), The Tournaments at Binche: The Sources and Their European Implications.

Tobias Capwell (The Wallace Collection, London), The Real Armour of a Chivalric Fantasy: Combat Forms and Equipment at the Courtly Spectacle Held at Binche, August 1549.

Mario Damen (Universiteit van Amsterdam), Tournament Culture in the Habsburg Low Countries around 1550.

Francesca Bortoletti (University of Leeds), The Triumphant Entry of the Future Philip II into Milan.

Yves Pauwels (Centre d'Études supérieures de la Renaissance, Tours), The 'Arcus triumphales quinque' of Ghent in 1549: History, Architecture and Royal Celebration.

Stijn Bussels (University of Leiden), The Importance of Being Present: The Festivities for Prince Philip in Antwerp and Binche.

Félix Labrador Arroyo and José Eloy Hortal Muñoz (Universidad Rey Juan Carlos/IULCE, Madrid), The Ceremonial Offices of the Entourages of Charles V and the Future Philip II during the 'Felicissimo Viaje': Burgundian Etiquette?

Renate Holzschuh-Hofer (Bundesdenkmalamt, Vienna), Imperial Brothers 1549-1552: The Impact of Charles V's 'Spanish Succession' on the Austrian Line of the Habsburg Dynasty and the Court of Ferdinand I.

Richard Morris (Trinity College, Cambridge), Fashioning Identities in Habsburg-Ruled Lands: The 1568 Wedding of Wilhelm V, Duke of Bavaria, and Renée, Duchess of Lorraine.

Margaret Shewring (University of Warwick), Festival and the Languages of Performance.

Lisa Wiersma (Universiteit van Amsterdam / Webster University, Leiden) Ephemeral Art as a Daily Practice.

Jessie Park (University of Arizona), The Seven Deadly Sins Tapestries, the Masque and Habsburg Propaganda, Binche 1549.

Seventh Annual Anne d'Harnoncourt Symposium

Philadelphia Museum of Art, October 16-17, 2015. Organized by Larry Silver, University of Pennsylvania, and Christopher Atkins, Philadelphia Museum of Art. In conjunction with the exhibition "The Wrath of the Gods: Masterpieces by Rubens, Michelangelo, and Titian," (September 12 – December 6, 2015).

Eric Jan Sluijter (University of Amsterdam and the Amsterdam Centre for the Study of the Golden Age), explores the artists' terrifying paintings.

Miguel Falomir Faus (Museo del Prado), Afterthoughts on the Prado Exhibition, *Las Furias*.

Fredrika Jacobs (Virginia Commonwealth University), The Paradox of Promethean Creativity.

Anna Tummers (Frans Hals Museum), Goltzius, Rubens, and Artistic Rivalry: Seventeenth-Century Views on Citing and Emulating Another Artist's Work.

David Jaffé (London), Rubens and the Third Dimension: Exploring his Sculptural Sources.

Aneta Georgievska-Shine (University of Maryland), Prometheus and the Eagle.

Michele Frederick (University of Delaware), Put a Bird on it: A Case for Emulation and Collaboration in Jordaens's *Prometheus*.

Flesh, Gold and Wood. The Altarpiece of Saint-Denis in Liège and the Question of Partial Paint Practices and the Sixteenth Century

Royal Institute for Cultural Heritage (KIKIRPA), Brussels, October 22-24, 2015.

<http://kikirpa.be/saint-denis/index.php>

Pierre-Yves Kairis (KIK-IRPA), Contexte historique et culturel du retable de Saint-Denis.

Emmanuelle Mercier (KIK-IRPA), Presentation of the Saint-Denis Altarpiece. Treatment, Material Research and New Perspectives.

Jana Sanyova (KIK-IRPA), La polychromie partielle du retable de Saint-Denis: un véritable défi analytique.

Fanny Cayron (KIK-IRPA), L'apport de la consultation des archives du XIX^e siècle pour appréhender la polychromie partielle du retable de Saint-Denis.

Pascale Fraiture with the collaboration of **Sarah Crémer**, **Lisa Shindo** and **Armelle Weitz** (KIK-IRPA), Results of the Dendrochronological Analysis of the Saint-Denis Altarpiece: Cases, Sculptures and Painted Wings.

Catheline Périer-d'Ieteren (Université libre de Bruxelles), La huche du retable de Saint-Denis. Un produit de l'atelier des Borman?

Michel Lefftz (Université de Namur), Les Borman et la Renaissance: la prédelle du retable de Saint-Denis.

Emmanuel Joly (Université de Liège), "Lambertus pictor" in the Saint-Denis Church Account of 1533: New Developments.

Dominique Allart (Université de Liège), An Early Phase of Lambert Lombard's Career? The Disregarded Painted Wings of the Saint-Denis Altarpiece.

Ria De Boedt (Artesis Plantijn Hogeschool Antwerpen) and **Brigitte D'Hainaut-Zveny** (Université libre de Bruxelles), Finishing Touch and Degradation. Some Questions and Comments on the Partially Polychromed Brabantine Saint-Denis Altarpiece.

Benoît Van Den Bossche (Université de Liège) and **Emmanuelle Mercier** (KIK-IRPA), La Vierge de Berselius (1529-1535), de Daniel Mauch. Transferts artistiques entre Souabe et pays mosan.

Barbara Romme (Stadtmuseum Münster), **Dagmar Preis-ing** and **Michael Rief** (Suermondt-Ludwigmuseum Aachen), Non-Polychromed and Partially Polychromed or Toned/Tinged Wooden Sculpture in German-Speaking Countries and the Netherlands: Reflections on Possible Origins, Appearances and Aesthetics of Materials and Surfaces.

Regina Urbanek (Fachhochschule Köln) and **Ulrich Schäfer** (Münster), Traces of Polychromy on an Organ Case of 1541 in Kempen (Germany, NRW).

Sophie Guillot de Suduiraut (Musée du Louvre, Paris) and **Juliette Levy** (Institut national du patrimoine, Paris), Exemples de sculptures allemandes du XVII^e siècle partiellement polychromées conservées en France.

Kim Woods (Walton Hall University), The Polychromy Schemes of Late Gothic Alabaster Sculpture.

Marco Collareta (Università di Pisa), Monochromy in Italian 15th-Century Art.

Delphine Steyaert (Royal Museums of Art and History, Brussels), The Influence of the Saint-Denis Altarpiece on Partial Neo-Gothic Polychromy in Belgium.

Julien Chapuis (Staatliche Museen Berlin), Perceptions of Partial Polychromy and General Conclusions.

Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700

2015 Lovis Corinth Colloquium, Art History Department, Emory University, Atlanta, October 29-31, 2015.

Organizers: Walter Melion (Emory University), Joanna Woodall (Courtauld Institute), and Michael Zell (Boston University)

Henry Luttikhuisen (Calvin College), Intimacy and Longing: Geertgen tot Sint Jans, Jacob Cornelisz. van Oostsanen, and the Distance of Love.

Laura Gelfand (Utah State University), What's love got to do with it?: Unlacing the Love Knots in Margaret of Austria's Royal Monastery at Brou.

Haohao Lu (University of Leiden), The Affecting Image and Aemulatio of the Body in Sixteenth-Century Burgundian Visual Culture.

Edward Wouk (University of Manchester), "For the love of art": History, Community, and Practice in the *Vita* of Lambert Lombard.

Joanna Woodall (The Courtauld Institute, University of London), "For Love and Money": The Creation of Value in Abraham Ortelius's *Album Amicorum*.

Elis Stronks (Utrecht University), Amor Dei in Emblems for the Dutch Youth.

Joshua Mostow (University of British Columbia), Hishikawa Moronobu and the Imprinting of "Love" in Early Modern Japan.

Walter Melion (Emory University), Anthropomorphosis and the Trope of Love in the Ovidian Imagery of Hendrick Goltzius.

Margit Thöfner (University of East Anglia), Exemplary Love: Marten de Vos's Portrayals of the Virgin Mary.

Wietse de Boer (Miami University), Love, Vision, Imagination: The Problem of Lovesickness in the Italian Counter-Reformation.

Joseph Chorpennig (Saint Joseph's University), The Dynamics of Divine Love: Francis de Sales's Picturing of the Biblical Mystery of the Visitation.

Jonathan Unglaub (Brandeis University), Bernardo Accolti and Raphael: The Poetics of Desire and Pictorial Generation.

Ursula Härting (Hamm, Germany), Diana and Her Nymphs: *Tableaux dont les sujets conviennent au lieu* - Bathroom, Country House, and Their Decoration in 16th- and 17th-Century Flanders.

Lisa Rosenthal (University of Illinois, Urbana-Champaign), "Achilles Revealed": Artifice, Desire, and the Performance of Identity in the *Constkamer*.

Thijs Weststeijn (University of Amsterdam), The Painting Looks Back: Reciprocal Desire in the Seventeenth Century.

Dawn Odell (Lewis & Clark University), Depicting Desire: Chinese "Paintings of Beauties" and Images of Asia in Jesuit Texts.

Michael Zell (Boston University), The Mirror as Rival: Metsu, Mimesis, and Amor in Seventeenth-Century Dutch Genre Painting.

Joost vander Auwera (Royal Museum of Fine Arts of Belgium), Fertility, Love, and Moderation: Reconsidering Jordaens's "Allegories of Fertility" within the Framework of 17th-Century Concepts of Nature, Marriage, and Procreation.

Stephanie Dickey (Queen's University, Kingston, Ontario), Eros, Agape, and Conjugal Love in Paintings by Rembrandt and Van Dyck.

H. Perry Chapman (University of Delaware), Rubens, Rembrandt, and the Spousal Model-Muse.

Natasha Seaman (Rhode Island College), Desire by Candlelight: Honthorst's *Old Woman with a Coin*.

Kishwar Rizvi (Yale University), The Materiality of Love in Safavid Majalis al-Ushhaq (Assembly of Lovers).

H. Rodney Nevitt, Jr. (University of Houston), Vermeer's *Milkmaid* in the Discourse of Love.

Association of Print Scholars Inaugural Symposium

Hunter College, New York, November 7, 2015.

Ruth Ezra (Harvard University), The Sculptural Engravings of Veit Stoss (c. 1500).

Casey Lee (Queen's University), Dutch Artists and Their Collections of Works on Paper, 1600-1750.

Emily Floyd (Tulane University), Matrices of Devotion: Seventeenth- and Eighteenth-Century Limeñian Devotional Prints and Local Religion in the Viceroyalty of Peru.

Nicole Simpson (The Graduate Center, CUNY), Prints on Display: Exhibitions of Etching and Engraving in England, 1770s-1858.

Sarah Buck (Florida State University), Printmaking Practices and Collecting Habits: The Circulation of the Costumes Grotesques (c. 1688-1695) in the Eighteenth and Nineteenth Centuries.

Kate Addleman-Frankel (University of Toronto), Dividing Lines: The Photogravures of Édouard Baldus.

Nikki Otten (University of Minnesota), Monsters of the Microscope: Symbolist Representations of Germs and Disease.

Allison Rudnick (The Graduate Center, CUNY), Printmaking Practices in West Germany, 1964-1975.

India Rael Young (University of New Mexico), cultural imPRINT: Contemporary Northwest Coast Native Art in Print.

Iris Moon (Pratt Institute), Broken Transmissions: Stylistic and Technical Ruptures in the Prints of Jean-Baptiste and Victor Pillement.

Anne Verplanck (Penn State University), 'He inherited these traits': Portraiture and Memory.

Ad Stijnman (Herzog August Library), It's All About Matter: Thinking from the Perspective of the Printmaker.

Thomas Primeau (Baltimore Museum of Art), From Drawing to Print: The Transfer Lithographs of Henri Matisse.

Elizabeth Wyckoff (Saint Louis Art Museum) and **Yelizaveta Sorokin** (Harvard Art Museums), Through Hell and Back: A Conservation and Materials Study of Max Beckmann's Works on Paper in the Collection of the Saint Louis Art Museum.

Claire Whitner (Davis Museum at Wellesley College), Between the Copper Plate and Bronze Cast: Käthe Kollwitz's Woodcuts and the Sculptural Shift.

Asia in Amsterdam

Rijksmuseum, Amsterdam, November 9, 2015.

Karina Corrigan (Peabody Essex Museum, Salem, MA),
Jan van Campen (Rijksmuseum), Asia in Amsterdam – an Exhibition.

Teresa Canepa (independent researcher, London), The Societies of New Spain and the Dutch Republic, and Their Conspicuous Consumption of Asian Manufactured Goods in the Early Seventeenth Century.

Harm Nijboer (University of Amsterdam), Asian Imports and the Rise of ‘New Luxuries.’

Sjoukje Colenbrander (independent researcher, Amsterdam), Silk for Europe.

Roosmarie Staats (independent researcher, Amsterdam), A Dynamic Art Market. Paintings and Porcelain.

Jaap van der Veen (Museum Het Rembrandthuis, Amsterdam), East Indian Shops in Amsterdam in the Seventeenth Century.

Julie Berger Hochstrasser (University of Iowa), Life and Still Life: Asian Presences in Amsterdam’s Art and Experience.

Trude Dijkstra (University of Amsterdam), Periodicals’ Purview: News from China in the Dutch Republic.

Anne Gerritsen & Alice de Jong (Leiden University), Candied Ginger and China Root: Asian Ingredients in the 17th-Century Dutch Kitchen.

Monique Rakhorst (Rijksmuseum), Diamonds and Pearls from Asia.

Menno Fitski (Rijksmuseum), Japanese Lacquer Imports: The Case of the Amsterdam Chest.

Femke Diercks (Rijksmuseum), “Delft de Commande”.

Benjamin Schmidt (University of Washington, Seattle), and **Anne Gerritsen**, Wrapping Up.

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*: Anne-Marie Logan; *Seventeenth-Century Dutch*: David Levine; *German Art*: Larry Silver

Sixteenth Century

Christine Göttler, Bart Ramakers, and Joanna Woodall, eds., *Trading Values in Early Modern Antwerp (Netherlands Yearbook for History of Art / Nederlands Kunsthistorisch Jaarboek*, 64, 2014). Leiden: Brill, 2014. 399 pp, 180 color illus. ISBN 978-90-04-27215-6.

Readers of this review need no introduction to the NKJ, which is still publishing important annual volumes on designated themes. This latest volume punningly plays on the term “values” to designate both literal, material worth for objects of trade but also to assess – through the lens of visual art, chiefly – those morality issues or spiritual values raised in early modern Antwerp, at the hub of Europe’s international trade network. Each of these three distinguished editors contributed an essay as well as a joint introduction to the volume; all are well versed in Antwerp topics. Ramakers also edited a major recent related volume on a narrower period, *Understanding Art in Antwerp: Classicizing the Popular, Popularizing the Classic* (Leuven: Peeters, 2011; here reviewed April 2014). What further distinguishes this volume is how it does not remain content, as usual, to stop at the era of Rubens and Van Dyck, nor to focus exclusively on Antwerp painting, but instead includes studies that follow Antwerp culture across the sixteenth and seventeenth centuries alike and also include other media (illustrated books, glass, and prints as well as paintings). In a short review like this one, only a sketchy overview can be laid out, but this new volume’s importance and its range should be clear.

Antwerp’s centrality emerges clearly in local Adoration of the Magi pictures, which became a staple of the burgeoning export painting market, as Dan Ewing elucidated (*Jaarboek Antwerp Museum voor Schone Kunsten*, 2004-05, 275-300). But as the introduction makes clear, value exchanges in Antwerp also emerged from the three Chambers of Rhetoric and *constkamer* collections, which ranged across media and even became a pictorial subject in their own right (Z. Filipczak, *Picturing Art in Antwerp, 1550-1700*, 1987; E. Honig in NKJ 46, 1995, 253-97).

The volume begins with its cover painting, the epitome of a new, mercantile Antwerp: Quinten Massys’s *Man Weighing Coins and His Wife* (1514), discussed in a probing essay by

Woodall. Here values are literally in the balance, posing for the viewer a dialectical challenge between materiality and spirituality. Woodall even proposes a particular audience in the Antwerp humanist community: Erasmus’s friend and city secretary Pieter Gillis, who married in that same year. A decade afterwards, Massys produced another seminal genre painting about money but without the same nice balance, his *Tax-Collectors* (Liechtenstein Coll.) – a discussion by this reviewer, in the latest JHNA (vol. 7: 2, on line), “Massys and Money,” complements Woodall’s learned study.

Besides coins, the painted materiality of kitchen scenes by Aertsen and Beuckelaer also poses value issues after the mid-sixteenth century about consumption and indulgence; those images are explored by historians Inneke Baatsen, Bruno Blondé, and Julie De Groot. Historian Arjan van Dixhoorn uses Lodovico Guicciardini’s *Descrittione* (1567) as a lens for celebrating Antwerp and “Belgica” as a paragon of free trade and foundation of a utopian society. That book appeared among Europe’s largest output of printed books, the subject of Hubert Meeus’s discussion of vernacular translations as both an economic and an intellectual activity in Antwerp. Stephanie Porras focuses on a Maarten de Vos print, *Big Fish Eat Little Fish*, which already draws upon Bruegel’s own imitation of Bosch for print publisher Hieronymus Cock. But instead of seeing this later image as a similar commentary on materialism and acquisition, she interprets its cannibalistic details as a different commentary on Antwerp’s trade hegemony and relationship, through Spanish rule, to the New World – with its own cruel imagery of conquest and cannibalism. Such public distribution of imagery through books and prints confirms the cultural centrality of Antwerp, while advancing, yet questioning basic values in accord with this volume’s larger theme.

In a highly poetic analysis, historian of science Sven Dupré discusses local glass-making, which remained a major luxury industry in Antwerp across the two centuries. The transformation of glass from raw materials into coveted material objects becomes a metonym of Antwerp’s refinement and taste as well as crafts-manship. Here the topic of “values” literally encompasses value added and craft sophistication, but is tied to the sixteenth-century value accorded to transfiguration through alchemy (which could still spur creation of porcelain in early eighteenth-century Dresden).

Challenges to traditional values, however, came thick and fast as Reformation ideas arrived in Antwerp. Koenraad Jonckheere, already known for important studies of Antwerp painting in the era of the Reformation, contributes an interpretive study of Bruegel’s 1563 *Tower of Babel* (Vienna). He argues that such a negative, manmade construction aroused issues regarding the value of religious art and architecture, including Antwerp’s own church tower of Our Lady. But Bruegel, characteristically, does not resolve the issue for viewers any more than Massys did. Indirect representation of both violence and

destruction during the Wonder Year of 1576 and other turbulent events of the raging civil war emerges through nocturnal fire imagery by Gillis Mostaert (d. 1598), as interpreted by Göttler. Mostaert's pictures vacillate between scenes of conflagration and pacific markets, the very backbone of Antwerp's trade economy. Göttler also considers how the seventeenth century valued Mostaert highly: in Antwerp *constkamer* imagery, beginning with Frans Francken II, connoisseurs (*liefhebbers*) depict such pictures in their galleries, while some paintings show further iconoclastic destruction outside, perpetrated by asses.

After many turbulent political and religious upheavals, including organized iconoclasm in 1566, Antwerp finally settled into the Catholic camp, again as a major publisher of books and prints for Counter Reformation faith. Ralph Dekoninck analyzes a print series by the Wierix brothers for Antwerp's Jesuits in the *Evangelicae historiae imagines* (1593; interested readers will also want to consult the many studies by Walter Melion on Antwerp Jesuitical publications). In Dekoninck's view, such non-verbal imagery distilled the Catholic message for worldwide distribution, appropriately disseminated from Antwerp. He emphasizes this imagery as simple in style, historically plausible, and decorous for any audience.

The intellectual circles initially introduced by Woodall open up in concluding essays, which build upon van Dixhoorn's moment, Guicciardini's portrayal of the city's apogee of cultural history, but carried well into the next century. These three essays converge nicely to assess Antwerp's seventeenth-century cultural network. Ramakers uses tragedies penned and illustrated by Willem van Nieulandt II to show how financial sponsors, history painters, and leaders of the Rhetoric Chamber De Violieren, containing both writers and painters, interacted in Antwerp. In effect, he animates the imagery of Van Dyck's *Iconographia*, especially for less familiar figures, *liefhebbers* beyond the painting community.

Similarly, the latter two essays on later Antwerp culture demonstrate lingering ambitions to reassert the city's artistic eminence in prose. Following up on Dekoninck, Reingard Esser discusses historical works, chiefly by Jesuits led by Carolus Scribani (d. 1629) as extensions of Guicciardini's encomium. Sarah Joan Moran analyzes Cornelis de Bie's *Gulden Cabinet* (1662; title page by Diepenbeeck), the volume's last word, through the literal terms of its title. She considers how Antwerp painting resembles that elaborate contemporary storage furniture with painted panels, linking *pictura* and *poesis* (like van Nieulandt II) and echoing other contemporary aspirations in Europe to establish an Academy. Thus the endpoint of this well organized volume gestures not to the Golden Century of Antwerp's past, but instead to a hoped-for future.

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Boudewijn Bakker, *Landscape and Religion from Van Eyck to Rembrandt*. Trans. Diane Webb. Farnham: Ashgate Publishing Limited, 2012. xvii, 348 pp, 28 color pls. ISBN 978-1-4094-0486-6.

As its title indicates, this book attempts to take a broader view at a much debated topic: the interpretation of landscape representations in northern Europe between ca. 1400 and 1670. Bakker is not primarily interested in the establishment of a

new genre – the seventeenth-century Dutch landscape painting – nor in the emergence of what has often been called “realism” or “naturalism.” In fact, this book, a slightly abridged translation of his *Landschap en wereldbeeld van Van Eyck tot Rembrandt* (2006), is a daring attack on the conviction shared by many art historians that “the subject of the landscape [is] a theme devoid of meaning and of little relevance to the understanding of the picture.” (1) Bakker is not so much interested in the painted landscape, but rather in ideas about the landscape. Contemporary ideas, Bakker contends, provide the key to the understanding of pictures. Bakker explicitly endorses a contextualizing approach; he assumes that “early Netherlandish paintings, including that of the seventeenth century, cannot be regarded as an autonomous phenomenon, but must be explored in the light of the traditional intellectual climate of its time.” (3) And – importantly – Bakker is much more interested in the longue durée of these ideas than in paradigm shifts or interpretations of specific works by specific artists. Thus, as this book makes clear, he expressly disagrees with various forms of orthodox “iconology,” as employed by scholars such as Egbert Haverkamp-Begemann, Alan Chong, Simon Schama, and Catherine Levesque, according to whom the Dutch landscape of the seventeenth century became the expression of a new urban sense of patriotism.

The main argument of this book is that it is religion that forms the basso continuo for ideas about, and representations of the landscape. As Bakker convincingly argues, the *clavis interpretandi* is the deeply anchored Christian conviction, going back to Romans 1:20 and the writings of St. Augustine, that Nature is God's second revelation to man. In 13 erudite and well-documented chapters, Bakker elaborates on his thesis, focusing, among others, on representations of landscape in the works of Jan van Eyck, Geertgen tot Sint Jans, Joachim Patinir, and Hieronymus Bosch. After an intriguing intermezzo, “The Painter as Geographer: Cartographic and Topographical Landscapes,” the book continues with chapters on post-Reformation artists, such as Pieter Bruegel, Karel van Mander, Zacharius Heyns, Claes Jansz Visscher, and, finally, Rembrandt. In each instance, Bakker closely examines the works of art – whether drawings, prints, or paintings – within the context of contemporary ideas. The bottom line is the notion of the *liber naturae*: God's creation is a mirror of His majesty and power and has the same status as God's written word. Thus, to study nature, to think about nature, or to represent nature, implies religious connotations.

Seen from this perspective, it makes perfect sense that Bakker is more interested in longer term developments than specific artistic schools or geographic boundaries. The evident risks of this approach – Zeitgeist-like assumptions, or the straightjacket of epistèmes or paradigms – is countered by meticulous analysis of the intellectual milieu of the protagonists of his narrative. For example, Bakker connects the Limbourg Brothers and Van Eyck to the mysticism of the Meuse region, and he links Pieter Bruegel and Abraham Ortelius to the Stoic revival of the sixteenth century. While Neostoicism is usually seen as a moral philosophy, Bakker rightly points to its physical and metaphysical connotations: everything in the world reflects the divine. In what is perhaps the most important argument made in this book, Bakker connects this undercurrent in sixteenth-century philosophy to the thought of John Calvin, to whom natural theology was as important as revealed theology; in other words, Creation had the same divine status as the Bible. By observing and depicting nature, man grasped God's

power or, as Calvin wrote: 'We must therefore admit in God's individual works – but especially in them as a whole – that God's powers are actually represented as in a painting.' (157).

As Bakker points out, this idea held great influence in the Netherlands, as witnessed by the writings of, for example, Zacherias Heyns and Constantijn Huygens. He could have added a reference to article II of the Belgic Confession, the foundation of Dutch Reformed orthodoxy, which states explicitly that nature is God's second book. This conviction, by implication, influenced "reading" and depicting the landscape. From this perspective, it did not matter whether nature was represented as more symbolic (for example in the work of Van Eyck), as more emblematic, or as more "naturalistic" (as in the cases of Van Ruysdael and Rembrandt). These forms also could overlap, as could multiple layers of meaning in these images. Indeed, despite a tendency towards a more "realistic" approach in the seventeenth century, Bakker argues that this trend should not be interpreted as an inevitable step in a process of specialization and secularization, making the paintings devoid of any deeper meaning. Studies in the field of the history of science, religion, and philosophy have demonstrated how across this century the regularity and order of nature were increasingly seen as proof of the existence of God, the almighty architect. This claim was accompanied by an increasing stress on the detailed study, observation, and depiction of nature – a process usually seen as a teleological "Scientific Revolution," but recent research has suggested a far more complicated process, closely connected to, for example, biblical exegesis and the rise of philology. If we consider the wider discourse on the meaning of landscape representations (and comparable ongoing discussions, e.g. on still-life paintings), Bakker's argument is very plausible. His book thus provides a welcome contribution both to art history and to the history of science, which in the last decade has developed a great interest in visual culture.

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John Decker and Mitzi Kirkland-Ives, eds., *Death, Torture, and the Broken Body in European Art, 1300-1650 (Visual Culture in Early Modernity)*. Farnham and Burlington, VT: Ashgate, 2015. xiv, 264 pp, b&w illus. ISBN 978-1-4724-3367-1.

Conference volumes devoted to big themes in cultural history offer three kinds of opportunities for creating coherence. They may seek, like German Beiträge, to add important new case studies, unexplored topics, or newly applied methods; they can cautiously question or shift the old paradigm, exposing limits of interpretation or hidden biases, thus suggesting more fruitful pathways for exploration; or they can radically redefine and challenge the old. *Death, Torture, and the Broken Body in European Art, 1300-1650*, edited by John Decker and Mitzi Kirkland-Ives, redeems none of these opportunities especially well, despite its urgent theme and colorful array of topics. Nine papers (first delivered at the Renaissance Society of America's 2012 meeting), framed by an introduction and a concluding reflection (both by Decker), take us on yet another harrowing tour through European art's chamber of horrors, stopping at sights both familiar (late medieval Passion images, Ottoman impalements, bleeding heads on platters) and unex-

pected (a flaming effigy at a Sri Lankan funeral, body-snatchers on the outskirts of The Hague). Unlike a thematically related Ashgate volume from 2012, which used reception theory for its unifying focus (*Beholding Violence in Medieval and Early Modern Europe*, ed. Allie Terry-Fritsch and Erin Felicia Labbie), the book under review does not align itself with a particular methodological trend.

The title advertises three things, each problematic in its own way. Deaths are indeed present – deaths abject and glorious, repulsive and fascinating, didactic and devotional. Yet death – ubiquitous in European art – quickly reveals itself as an abstraction, and the cultural historian will rightly ask whether death appears as an existential state or a philosophical notion, as a biological event or a process, as ritual, symbol, image, or experience. That essential problem goes unaddressed here. Torture, too, is present, but torture in the formal and historical sense – a technique of forensic questioning, a brutality unpre-scribed by law – plays little part in the outlook here. Strictly speaking, torture figures in only one essay, Nathalia Khomenko's perspicacious study of the interrogation narratives (c. 1546) of the English poet and Protestant martyr Anne Askew. (This is also the one essay in the volume that does not deal with visual art.) Perhaps the verbal image of "the broken body" holds the key? Understood by the editors, broken stands for the full array of violations that war, criminal justice, martyrdom, social violence, and asceticism have historically inflicted upon the body. In his introductory statement John Decker, speaking of these myriad violences, and the totality of their effects, alternates between a clinical, vaguely Foucauldian language – "the disassembled body" is his favored phrase – and a quasi-religious view of the body's "desecration" by violence. Interestingly, this tension enfolds two competing paradigms for writing the cultural history of the body; yet no such genealogy emerges from a book short on historiography. So we look elsewhere for organizing principles.

Decker usefully calls attention to the spectacular nature of the broken body's appearances across media and genres, and he highlights the artist's charge in the body's virtual dismantling. Past scholarship, he charges, has largely neglected the disturbing connections between creativity and brutality. Yet the cohort called upon to represent the "standard models of torture and violence" is oddly limited to Samuel Edgerton, Elaine Scarry, Pieter Spierenburg, and myself; the resulting straw-man is labeled the "socio-historical approach" and accused of searching for neat correspondences between representation and reality. Opposing this tendency, Decker attempts to uncover "the creative work of re-presenting and re-imagining torture" (2) and to explore "the protean nature of pictorial and verbal disassemblies of the body" (3). This approach would include a more nuanced account of affective responses to images of grotesque disfigurement, which Decker terms the "spectacular unmaking" of the body, and also offer a better framework for analyzing meanings and functions. But when Decker links Gerard David's Justice of Cambyse diptych in Bruges (1498) to the silent remaking of the social or moral order, despite the admirable Durkheimian conviction, a properly functionalist framework for understanding the broken body as spectacle eludes him.

More than any other term, violence would have made a compelling Stichwort for the volume, which is divided into two parts: first, the "holy violence" that produces martyrs and suffering stigmatics; and second, the "social violence" that

disrupts human order in one instance, upholds and reinforces communal identity in another. While each of the book's nine essays finds a place in this scheme, violence receives neither critical theorization (as a totalizing category) nor sustained historicizing (as a collection of situated practices and effects). Assaf Pinkus attempts to discern four "modes" of violence in the hagiographic vignettes of Guido da Siena's reliquary shutters in Siena (c. 1260). Despite the author's confidence in having isolated what he calls "the late medieval visual discourse on violence" (19; cf. 27), he falls far short of providing this kind of theorization. With its arbitrary, one-to-one correlation of four abstract qualities ("reflexive, reflective, physical, and imaginative" - 28) to Guido's four scenes, Pinkus's essay reveals the dangers of anachronism inherent in any effort to explain "violence per se . . . as a subject of artistic speculations" (19), at least in pre-modern art.

Nevertheless, the volume is full of encouraging signs that a critical approach to violence in art is possible. Especially promising is Renzo Baldasso's essay on The Death of Decius Mus, one of six large canvases Rubens painted for a Genoese patron in 1616. Arguing against earlier interpretations of the climactic scene of the hero's fall as a form of stoic pseudo-martyrdom, Baldasso replaces a static notion of violence with a dynamic interlace of "moments of killing and dying" (137). Heroic death finds its abject and unredemptive counterpart in a macabre embrace that Rubens painted into the picture's lower corner: as one fallen soldier slowly, silently, strangulates another, we witness "not a death but an actual killing in the making" (157). Such motifs terrorize the beholder through an inverted reflexive address that deserves further study (thematized here by the gleaming surface of a metal helmet that has been cast to the side, a motif that Baldasso overlooks).

Familiarity with classical rhetorical theory spurred ambitious painters like Rubens to focus their efforts on the visible forms of energy necessary for violent effects, a crucial observation that Baldasso buries in a footnote (162, n36). Eager to assume his place among Europe's greatest painters – and specifically trying to outdo Leonardo's Battle of Anghiari – Rubens successfully evaded painting's reputed inability to picture "death" per se, capitalizing instead on its capacity to simulate visible movements of the body and to stimulate invisible movements of the soul. If the painter's charge was to invent forms adequate for expressing dynamic energy, the quality of "violence" that scholarship seeks to locate "in" art would have to consist in its visual evidence, in what was made compellingly present to the eyes (*demonstratio ad oculos*); thus the beholder must always be part of the equation. This embrace of the affective power unleashed by descriptions of brutality's *mise-en-scène* informed the work of many Greek and Latin rhetoricians, as well as Christian poets such as Prudentius. This theme emerges, albeit subtly, in Kelly Magill's fine analysis of the frescoes commissioned by Cardinal Cesare Baronio for the renewal of SS. Nereo e Achilleo (1597-97) in Rome. Eager to secure an ancient pedigree for martyrdom imagery in their churches, post-Tridentine Catholic antiquarians like Baronio discovered in Prudentius's *ekphrasis* – this one describing a painting over the tomb of St. Hippolytus – an unimpeachable model of devotional vividness.

Maureen Warren traces the escalating brutality of a group of elaborate execution broadsheets produced by Claes Jansz. Visscher in 1623, revealing the printmaker's complicity in an elaborate campaign of political revenge (the convicts, all

members and associates of the Oldenbarnevelt family, were implicated in a failed conspiracy to murder Prince Maurits of Orange). Allie Terry-Fritsch reopens the case on the vanished genre of punishment effigies, three-dimensional figures that served as mimetic, indexical stand-ins for convicts who ducked the machinery of justice, thus satisfying a communal need for restitution by becoming the victims of a ritual iconoclasm. Despite some vague documentation and an avoidance of the German literature on effigy magic (in particular Wolfgang Brückner's *Bildnis und Brauch*, Berlin, 1966), Terry-Fritsch advances a crucial insight, namely, that effigies "worked" by virtue of collective perceptions of their use, especially when ritual prescriptions were satisfied (200). Mitzi Kirkland-Ives remaps the familiar territory of visual mnemonics in Netherlandish devotional imagery, and Soetkin Vanhauwaert offers a well-informed but inconclusive analysis of the eucharistic associations informing Jan Mostaert's two surviving versions of John the Baptist's Head on a Charger (Brussels and London).

Few methods of execution produce a bodily image more unholy than impaling, as Heather Madar reveals by tracing the history of associations that Europeans drew between that technique and the looming Ottoman menace. Turbaned tyrants see to the impalement of Christian martyrs in Albrecht Dürer's early woodcut, *The Martyrdom of the Five Thousand* (c. 1495) and his 1508 painting of the same subject (Vienna); but propaganda prints by contemporaries such as Erhard Schön proved more efficient in making impalement a "key signifier of Turkish atrocities" (175). Sealing the association were the psychopathic excesses of Vlad III of Wallachia, better known as Vlad Dracula on account of his father's induction into Emperor Sigismund's Order of the Dragon (Madar notes that Vlad owed his political fortunes to the Ottomans, after being installed as a vassal ruler by Mehmet II). Is Madar's lucid account an historical case study of "holy violence," "social violence," or something outside this polarity?

As this review was being prepared, the difficulty of that question had already been renewed by events, stirring old fears about the terrorizing of Christian populations by Muslim conquerors. Across villages of northern Syria, militants of the so-called "Islamic State" began crucifying captive enemy fighters, spies, and apostates. Staging their atrocities before cameras, they now update an old image of "absolute cruelty and absolute otherness" (185) for worldwide consumption.

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Aleksandra Lipinska, *Moving Sculptures: Southern Netherlandish Alabasters from the 16th to 17th Centuries in Central and Northern Europe*. Trans. Jessica Taylor-Kucia (*Studies in Netherlandish Art and Cultural History*, 11). Leiden / Boston: Brill, 2015. xxii, 385 pp, 205 illus. ISBN 978-90-04-27708-3.

Some books are more necessary than others. This English re-edition of Aleksandra Lipinska's study on Southern Netherlandish alabasters most definitely fills an important gap in the research on Flemish sculpture and its dissemination in Europe. Since the last major contributions, Michael Wustrack's volume published in 1982 and the 1999 exhibition catalogue of the Royal Museum of Art & History, Brussels, few texts on this subject

have been written. As an experienced traveler herself – she started to work on the topic as early as 1994 – Lipinska grants the reader the privilege to follow her footsteps *on the alabaster trail*, as she puts it. Indeed, alabasters made in sixteenth-century Mechelen and Antwerp became, besides carved wooden retables, an internationally acclaimed art product from the Southern Netherlands. Quality standards were so high that these precious works of art were repeatedly thought to have originated in Italy.

One of the important achievements of Lipinska's text is that, inspired by the methodological concept of cultural transfer, attention is not only given to the manufacturing of these valued art objects but also to the demand side, more specifically to those regions in Northern and Central Europe where the alabasters became so highly appreciated. In the first part of the book the supply side is explored, starting with alabaster as a sculptural material including – most interestingly – its semantic field and iconological qualities, e.g. a dead body's kinship to marble as a substance. The introduction is followed by an overview of the use of alabaster in Southern Netherlands sculpture, which got its primary impulses from the artistic flowering at the court of Margaret of Austria and from immigrant artists such as Conrad Meit (1485-1550/51) and Jean Mone (1480/1490-1538/1558).

Several leading sculptors followed these trend-setting artists, to name just Cornelis II Floris (1514-1575) and Jacques Dubroeucq (1500/1510-1584), who executed works on a monumental scale. In contrast, the second chapter is dedicated to small-scale works primarily produced in Mechelen. These alabasters seem mainly to have been sold in Antwerp, where a large market for luxury goods had developed. Next to the production of high-end reliefs, "huisaltaartjes" (literally small domestic retables) and statuettes, a serial production of less refined objects, gradually evolved in Mechelen. Although Antwerp also seems to have participated in the manufacturing of these alabasters, how much remains moot. The final chapter of the first part of the book is devoted to the spread of these small alabaster sculptures, destined for the free market. Lipinska illuminates the function of the Antwerp Onze-Lieve-Vrouwpan, the role of merchants and bankers, and of emigrating artists and travelers.

In the second part of the book the author's attention shifts to the side of demand. The first two chapters are dedicated to monumental church decoration, i.e. retables and epitaphs, in Saxony, Brandenburg, Prussia, Silesia and Denmark. Here the discussion splits into two parts. The first part highlights prestigious commissions from high-ranking dignitaries, such as August Elector of Saxony, and from church authorities, executed *in situ* by South Netherlandish artists and their assistants. The second part focuses on alabaster components, mainly reliefs, imported from the Southern Netherlands. These sculptural parts consequently were integrated into larger structures, executed by local artists and artisans. In a major contribution the author explores the "afterlife" of these exported sculptures to exemplify her methodological starting-point of cultural transfer. Lipinska presents several fascinating examples, which epitomize different types of "re-use", varying from reliefs integrated into monumental constructions executed in stone to triptych structures enclosing "autonomous" *huisaltaartjes*.

However, two attempts to interpret the iconography of these reliefs in light of the ideological backgrounds of their patrons or owners remain less convincing. Nor can the theme

of the *Compassio Patris* or the allegorical representation of the *Resurrected Christ Triumphant over the Old Law, Death and Sin* be unambiguously claimed to be an overt or underlying Lutheran tenet. Both iconographic themes also appear within a Catholic context in the Southern Netherlands; indeed, the former fairly often. However, it certainly is possible that the same subject could be perceived differently according to the religious framework where it "operated", but that remains to be studied in specific cases.

Next, Southern Netherlandish alabasters in Central European private settings environments are considered. Leading private collections mainly consisted of standard topics: copies after great works from antiquity and the Renaissance; portraits; and representations of mythological and religious subjects. Reliefs and statuettes also featured in so called alabaster chambers modeled after Italian examples, such as the *camerino d'alabastro* at Alfonso d'Este's palace in Ferrara. Examples can be found at the castles in Kassel and Schwerin, the latter among others adorned with pieces by Willem van den Broecke (1530-1579), as well as in houses of wealthy merchants, such as Klaus von Bercken in Lübeck.

Whereas the first part of the book devotes more attention to small sculptures resulting from serial production, the second part mainly focuses on costly monumental commissions and the exclusive niche of Flemish production. Although the author's point is that these high-end examples initiated a more general taste for Southern Netherlandish alabasters, the fact remains that the study of how numerous individual objects "without a history", nowadays integrated into a new cultural context remains difficult, particularly today after the spread of those works across many museums and private collections. Nevertheless, Lipinska's excellent, broad-ranging study provides a perfect stimulus for further research into the "consumption" of these exquisite works of art in the broader patrician circles of Central and Northern Europe.

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***Le Retable de la Passion de l'Église Sainte-Marie de Güstrow: Étude historique et technologique/ Der Passions-Altar der Pfarrkirche St. Marien zu Güstrow: historische und technologische Studie*, under the direction of Catheline Périer-D'Ieteren, in collaboration with Ivo Mohrmann. Brussels: Éditechnart, 2014. 255 pp, 148 color illus. and 17 color plates. ISBN 978-94-6136-045-8.**

***Le Retable du Couronnement de la Vierge: Église de l'Assomption d'Erretertia/ Het retabel van de Kroning van Maria: Kerk van Maria-Tenhemelopneming te Erretertia*, under the direction of Maite Barrio Olana, Ion Berasain Salvarredi and Catheline Périer-D'Ieteren. Brussels: Éditechnart, 2013. 206 pp, 110 color illus. ISBN 978-94-6136-036-6.**

Over the last twenty years or so, there has been a wealth of scholarship on Netherlandish carved altarpieces of the fifteenth and sixteenth centuries. We now know much more about these art works, which were hugely popular in their day, but until re-

cently hardly known outside Belgium. Still, it has been difficult to get a good handle on these altarpieces due to various factors: their multi-media nature (usually combining polychromed sculpture with painted wings); their large size and elaborate narrative cycles; their collaborative production by often anonymous workshops; and their preservation in scattered, typically hard-to-reach locations. These two publications – both produced under the direction (or co-direction) of Catheline Périer-D'Ieteren and containing numerous essays by different authors – each provide a detailed art-historical and technical study of an individual altarpiece. They both were produced in connection with major restoration campaigns and form very welcome additions to the body of research on Netherlandish carved altarpieces.

The book on the Passion Retable of Güstrow in Mecklenburg (in French and German) treats one of the better-known and prestigious works, a double-winged altarpiece produced shortly before 1522 by the leading sculptural atelier in Brussels, the Borman school, with wings attributed to the leading Brussels painter of the first decades of the sixteenth century, Bernard van Orley. The essays help refine the attributions, giving the paintings not to Van Orley, but to artists in his circle, with the two main hands identified as the Master of Saint Michel and Jan Rombouts, along with assistants who included a specialist for the landscape elements. The sculptures are attributed to three main hands: Jan III (active c. 1499-1522), son of Jan Borman II (the head of the Borman school), for the central part of the caisse in his more Gothic style; Jan III's brother, Passier (active c. 1491-1537), for the lower sections of the right wing in a more Renaissance style; and an assistant, working in a less refined style, for the left wing. (I was not convinced, however, that Jan III did the *Entombment* in the upper right wing). The essays provide a lot of insight into the workings of the Borman shop, studying their practices of producing copies, of using stamps as authorizations for export, and of signing their works with names or with the "hidden signature" of a monkey (which could represent an unexpected sign of artistic self-consciousness within the carved altarpiece industry). Of particular interest is the evidence that some of the work was done in situ: study of the wood indicates that the soldier bearing the signature "Jan Borman" was made in local Mecklenburg wood that dates c. 1523, the year after the altarpiece was erected in the church.

I also found the more general, introductory essays to be of great interest, particularly Périer-D'Ieteren's study of double-winged altarpieces and D'Hainaut Zveny's very thought-provoking study of the multiple roles of the wings of carved altarpieces; these included their functions for creating sacred status, establishing a devotional community, representing the mystic body of Christ, and creating a scansion of liturgical time.

The second book reviewed here, the volume on the *Coronation of the Virgin* altarpiece in Erretertia, represents a particularly important addition to our understanding of the Borman school because it studies a very little-known Borman retable that was exported to the Basque region of Spain. In general, Brabantine altarpieces in Spain – particularly those located outside Castille – are not widely known because most were preserved in a fragmentary state and/or integrated into other, later structures. Moreover, current scholarship on Netherlandish altarpieces in Spain – most notably, by J. Muñiz Petralanda and M.J. Gómez Bárcena – has appeared in Spanish, a language less commonly used in the study of Northern European

sculpture. This volume, in French and Dutch, will bring much more attention to the Netherlandish retables in Spain; and the introductory essay here by Olano and Salvarredi provides a fundamental entrée into this topic.

Périer-D'Ieteren considers the Erretertia altarpiece (which no longer retains its wings) to be a collaborative production of two hands from the Borman atelier, one similar to Jan II and Jan III, and the other similar to Passier. The retable was produced around 1528, hence later than the Güstrow altarpiece (dated before 1522). Périer-D'Ieteren's essay on attribution provides further evidence of the differing stylistic characteristics within the Borman shop that are also apparent at Güstrow. An especially notable feature of the Erretertia altarpiece is its highly unusual iconography: its main scenes present a virtually unprecedented combination of *The Coronation of the Virgin* (in the center) – in which the Virgin is crowned by the entire Trinity, including the Holy Spirit shown in human form – *The Pentecost* (originally at the right, now at left), and *The Last Supper* (originally at left, now at right). Périer-D'Ieteren suggests that this thematic combination indicates the work was produced for a Trinitarian or Augustinian church. She conjectures that the small scenes (of which only one, *The Entombment of a Bishop Saint*, remains) included an event from the life of Thomas Becket, an English saint with connections to the Augustinians. If true, the iconography would support the traditional belief that the altarpiece was given to the Spaniard María de Lezo, in exchange for her services to Catherine of Aragon, first wife of Henry VIII of England. However, the patronage circumstances and their impact on the work's iconography still remain hazy.

Another intriguing aspect of the Erretertia altarpiece arises from the discovery – based on solid stylistic and physical evidence – that its small scene showing *The Entombment of a Bishop Saint* was made in Antwerp. This raises the possibility that the Brussels-based Borman shop purchased readymade sculptures from Antwerp for inclusion in their altarpieces. Not all the small scenes at Erretertia came from Antwerp, however, since the wood in the surviving landscape section of another small compartment came from the same tree as the Last Supper scene, likely carved by Jan III. I wish this book had considered more fully the question of custom-made vs. prefabricated parts here; also the extent of accommodation to foreign tastes – as evidenced by the altarpiece's shape – could have been probed more. Still, the book is very informative, and includes much valuable information not found elsewhere, including material about wood, tools, measurements, as well as details about polychromy, including the use of press brocade and red lakes.

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Tine Luk Meganck, Pieter Bruegel the Elder. Fall of the Rebel Angels. Art, Knowledge and Politics on the Eve of the Dutch Revolt (Royal Museums of Fine Arts of Belgium, Cahier 16). Silvana Editoriale/ Royal Museums of Fine Arts of Belgium, 2014. 200 pp, 96 figs., numerous details. ISBN 978-8836-62920-6.

Museum dossier publications on single artists or single artworks hold a special place on the library shelves of Netherlandish art scholars. After Louvre publications set an early standard, the Rijksmuseum has issued important monographs,

led by Jan Piet Filedt-Kok's study of the Lucas van Leyden *Dance around the Golden Calf* (2008). Among fine Getty studies of seventeenth-century works, one standout is Jan Bruegel's *Noah's Ark* by Arianne Faber Kolb (2005). Perhaps closest to that publication, this new study by Tina Meganck for the Royal Museums of Fine Arts in Brussels analyzes their magnificent 1562 *Fall of the Rebel Angels* by Pieter Bruegel the Elder (the first old master topic in this Cahiers series). Like Kolb, it focuses on the animals and on naturalia collecting, here as the basis of Bruegel's chimerical composite demons.

Meganck's doctoral dissertation (Princeton, 2003) bore the title "Erudite Eyes: Artists and Antiquarians in the Circle of Abraham Ortelius." Thus her focus on that intellectual circle is solidly based, even if the links are tighter to Ortelius than to Bruegel himself. One of the ironies of Bruegel scholarship is that the erudition of both Ortelius and Christopher Plantin has so readily been transferred to the artist himself because of the celebrated encomium of Bruegel by Ortelius. Yet Meganck does make some serious contributions to our knowledge, especially by identifying the mysterious Italian Fabius, who twice wrote from Italy to send his greetings to Marten de Vos and Bruegel. She specifies him (54) as Scipione Fava, close associate of celebrated Bolognese naturalist Ulisse Aldrovandi and thus makes a case for Bruegel's association with zoologists. She also enhances her argument with references to Joris Hoefnagel and other animal painters as well as the nascent cabinets of curiosity associated with Samuel Quiccheberg. There is some danger here too of modest anachronism for Bruegel himself, but these connections are linked to close inspection of the monsters in this remarkable painting.

In so doing, Meganck begins to liberate Bruegel from the other usual trope of interpreting him through this painting as the "second Bosch," though she examines this connection closely in her first chapter within the larger phenomenon of Rebel Angel iconography and other Bosch pictorial knockoffs. While obviously endorsing the standard linkage, she also makes important distinctions, noting (48) that Bosch takes an omniscient viewpoint from above, whereas Bruegel situates the viewer (especially in his prints of the Seven Deadly Sins) in the midst of the world of human misdeeds. Here too she claims that the wider context had changed and that new religious instability as well as Antwerp's international trade expanded Bruegel's worldly consciousness. Meganck also (correctly, in my view) distinguishes (58-59) the undated *Triumph of Death* as a later painting, different in both tone and topic from this pair of Boschian paintings, both *Dulle Griet* (1561) and *The Fall of the Rebel Angels* (1562), made just prior to the artist's marriage and move to Brussels in 1563, the moment when his output shifted definitively from designs for prints in Antwerp to paintings, presumably often on commission. Here she assigns weight (60-61) to Bruegel's link to the Brussels court, not least through his mother-in-law, Mayken Verhulst, widow of court artist Pieter Coecke. (Unfortunately, the great Metropolitan Museum Coecke exhibition occurred too late to be taken into her analysis, but it might have confirmed Meganck's instinct, 62-63, that Coecke's tapestry designs, especially of the *Seven Deadly Sins*, contributed pictorial ideas to his Brussels masterwork.)

Close looking combines with history of collecting to produce identifications of numerous specific items in the picture: *naturalia*, in the form of specific animals, including New World animals, assembled into the chimeras (72-91); and *artificialia*, in the form of instruments, weapons, and exotica (91-103).

Detailed images and keyed details on the wrappers assist in locating those elements in the picture itself. Meganck also locates the monsters in their contemporary context of "wonders" (Daston and Park, 2001) and insightfully places the falling angels as monsters "serious jokes of nature . . . in an ordered chain of being." (117). Along the way, as a native speaker, she also unravels one perplexing riddle: why fools by Bosch and others appear in hollow eggs. The answer is that "in Middle Dutch *door* means both egg yolk and fool." (p. 46, n. 28)

But in her final chapter, on the "Eve of the Dutch Revolt," Meganck tries – perhaps too neatly – to explain how "Bruegel may also have intended the falling angels transformed into monsters as apocalyptic omens of political instability run wild." (p. 111) She provides some good argumentation: the mid-year 1562 Brussels *rederijker* contest used the theme of "What can maintain peace in these countries?" (137-40) And she rehearses the links between Bruegel and potential patrons, especially Antoine de Granvelle (145-48, 152-61), her principal suspect, in seeing rebel angels as punished for their disobedience; but she also notes the importance of William of Orange, current owner of Bosch's *Garden of Delights* (148-52). With Margaret Carroll, I agree that the 1563 Vienna *Tower of Babel* already contains the seeds of political protest against Spanish tyranny. But I also suspect, once more, that here anachronism may anticipate too much later history for a single 1562 painting to sustain.

Ultimately, this generously illustrated dossier, written for both scholars and the general public, includes much original research along with close looking and fresh thinking about Bruegel, especially in his relation to the collecting culture of *naturalia* during the later sixteenth century. It makes a serious contribution to our understanding of the artist, both in relation to Bosch as well as to the Ortelius circle. If sometimes the latter interest overshadows the former, and there is a bit too much emphasis on events beyond Bruegel's lifetime, this study richly illuminates the Brussels painting as well as the volatile political context of its making.

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Sally Metzler, *Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague*. [Cat. exh. The Metropolitan Museum of Art, New York, November 4, 2014–February 1, 2015.] New York: The Metropolitan Museum of Art; New Haven/London: Yale University Press, 2014. 380 pp, fully illustrated. ISBN 978-030-02080-6.

Bartholomeus Spranger (1546–1611), who is best known for his depictions of amorous couples in impossible positions – if he is remembered by the general public at all – created his own Mannerist aesthetic. According to Sally Metzler, adjunct associate professor at Northwestern University and guest curator at The Metropolitan Museum of Art, Spranger's distinctive "Prague Mannerism" results in part from his exposure to alchemic philosophy and the occult during his employment by Emperor Rudolf II in Prague. The artist's complex compositions, arcane subject matter, and lascivious figures delighted his eccentric patron, whetting the voracious collector's appetite for esoteric and erotic images. Yet while Spranger's paintings hung hidden from public view in the Prague castle, his designs gained international fame through prints produced by over 20

engravers. Spranger's aesthetic would influence countless artists, including, most notably, Hendrick Goltzius and Peter Paul Rubens.

This beautifully illustrated publication accompanied the first one-man exhibition devoted to Spranger, displayed at The Metropolitan Museum of Art. A much-needed English monograph on the artist, the sizeable tome features a brief introduction, a fifty-page biographical essay, and a fully-illustrated catalogue raisonné of 232 objects, divided into four sections by medium: paintings, drawings, etchings, and related prints.

Opposite the author's introductory remarks, a map indicates Spranger's circuitous path to Prague. In the "Life" essay, Metzler cleverly uses locations throughout Central Europe as her framework for navigating Spranger's biography and for tracking the development of his distinctive style – one of the central goals of her text. Guided by geographic subtitles, readers journey from Antwerp, where Spranger was born in 1546 and learned to paint landscapes in the Northern tradition, through Paris, where he briefly trained on his way to Italy. During the decade that he spent south of the Alps (c. 1565–1575), Spranger studied Italian Mannerists, especially Parmigianino, and worked for both a cardinal and a pope. When he left Rome, he took with him a souvenir from his mentor Giulio Clovio, the accomplished Croatian miniaturist and imitator of Michelangelo; Spranger adopted Clovio's technique for recreating Michelangelo's monumental figures in miniature. After his employment by Emperor Maximilian II in Vienna, Spranger went on to work for Rudolf II at his court in Prague, where he would spend the bulk of his career, arriving in the imperial city in the autumn of 1580 and dying there in 1611. As Metzler ushers her readers to the locales central in Spranger's life narrative, she makes occasional detours to discuss the artist's influential mentors, peers, and patrons. Enriching the landscape of the "Life" essay and her audience's understanding of Spranger's historical context, Metzler also describes the religion, politics, and artistic culture of important cities. An engaging storyteller, Metzler employs dynamic rhetoric that enlivens her encyclopedic account of the artist's life.

One particularly strong feature of this publication is the extensive, meticulously documented catalogue entries. For each object, Metzler provides a descriptive commentary along with information regarding the work's provenance, related literature, and associated copies. For each inscribed print, she includes transcriptions and translations. Like the "Life" essay, many formal descriptions of the objects feature references to geographic locations related to stylistic developments in Spranger's career; this connection provides consistency between the biography and catalogue entries. In fact, Metzler artfully uses the catalogue to her advantage by dovetailing the information in the commentaries with that provided in the biography. Unfortunately, reading this cumbersome monograph requires alternating between the "Life" essay and the lengthy catalogue.

Despite Metzler's herculean task in writing commentaries on each of Spranger's works, the descriptions of many of the most salacious images are far too timid (see, for example, Cats. 28 and 64). Vague, matter-of-fact generalizations such as, "The work is replete with eroticism and sexuality" (p. 136), accomplish little. Considering the subtitle of the monograph, "Splendor and Eroticism in Imperial Prague," this reviewer anticipated a bolder, more critical examination of the artist's erotic works. Regrettably, Metzler includes few interpretations

of Spranger's characteristic eroticism. Instead, the author's strongest intervention appears in a brief section (pp. 49–51) on alchemy in the "Life" essay and in occasional commentaries that suggest alchemical symbolism in select works (see, for example, Cats. 68 and 144). Those fleeting paragraphs where Metzler links the merging of entwined male and female bodies with alchemical symbolism are compelling, but her 1997 dissertation already focused on those alchemical aspects of Spranger's oeuvre. The artist's religious, political, and allegorical works – of which there are many – receive similarly cursory analysis, suggesting that Metzler remains less interested in the "splendid" and the "erotic," than the "alchemical" and the "aesthetic." Though a less exciting caption, "The Complete Works" makes a more accurate subtitle for the volume. This discrepancy between the book's content and its suggestive title is disappointing, but probably increased attendance at the exhibition.

Metzler's thorough – though not exhaustive – publication will surely act as the springboard and the go-to reference book for all future scholarship on Spranger. The author's decades-long engagement with this understudied artist rewards specialists with an invaluable resource on rich material, and provides general audiences with an enjoyable, informative read. Yet it is clear that art historians still have much to consider about Spranger's "Splendor and Eroticism."

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James Clifton, Liesbeth M. Helmus, Arthur K. Wheelock, Jr., with contributions by Stijn Alsteens and Anne W. Lowenthal. *Pleasure and Piety. The Art of Joachim Wtewael*. [Cat. exh. Centraal Museum, Utrecht, February 21–May 25, 2015; National Gallery of Art, Washington, June 28–October 4, 2015; Museum of Fine Arts, Houston, November 1, 2015–January 31, 2016.] Princeton: Princeton University Press, 2015. 210 pp, fully illustrated. ISBN 978-0-691-16606-3.

The exhibition dedicated to Joachim Wtewael in Utrecht, Washington and Houston richly illuminates this painter's work, including surprisingly great differences in scale and subject. Wtewael's reduced portrait of his daughter needling lace stood next to life-size panels of his two sons and not far from bust-length images of both himself and his wife as shepherd and shepherdess. The Old Testament theme of Lot and his Daughters was treated in both life-size (no. 10) and diminutive scale. One often forgets these enormous differences of effect when viewing reproductions.

Also unexpected was how Wtewael, a strict Calvinist who met criticism for dancing at his daughter's wedding, could have specialized in intensely erotic images of the gods cavorting. His small, finely painted panels present in miniature revealing scenes of Mars and Venus caught in the web of Vulcan during their adulterous act (nos. 16, 21, 26). As Liesbeth M. Helmus points out, depictions of copulation were quite rare in Netherlandish art. Wtewael's finely executed panels translate what was essentially a court idiom, introduced by Spranger to the Habsburgs in Vienna and Prague, into an elite bourgeois genre.

Nor were these paintings produced solely on a small scale, safe objects that might be easily concealed. One monumental nude *Perseus and Andromeda* (Paris, no. 30) chained before the approaching sea monster, offers a nearly life-size representation, playing with the erotic appeal of both subject and presentation. Her body becomes one of a series of objects of desire along with the exotic shells at her feet. The vulvic conch with its rosy mother-of-pearl interior links the marine *naturalia* with Andromeda's flushed skin. To distribute shells as curiosities, mixed with the bones of the sea monster's previous victims, emphasizes the picture's status as collectible. Hendrik Goltzius's contemporary portrait of Jan Goverts (Rotterdam, 1603) shows the sitter proudly displaying his shell collection; Balthasar van der Ast's early still lives also foreground glistening shells with the same cultural values.

Although he had traveled to Italy and France, Wtewael clearly engaged with the local Netherlandish traditions of painting. The well-known kitchen scene with the banquet of Lazarus (Berlin; no. 23) appeared as one of a series of paintings that reviewed the art of Joachim Beuckelaer and Pieter Aertsen. These included a life-size *Kitchen Maid* holding a chicken on a spit (Utrecht, no. 35) – very much a reprisal of the innovative Antwerp pictures of a half century earlier. Wtewael thus took part in the general revival of this art around the beginning of the seventeenth century, as also practiced by Pieter Pietersz (1540–1603), Pieter Cornelisz van Rijck (1567–ca.1637), and Cornelis Jacobsz Delff (1570–1643).

The introduction by Helmus presents Wtewael as Utrecht's principal Calvinist painter opposite the Catholic Abraham Bloemaert. Helmus tells us that Wtewael became wealthy from his business ventures, which may have freed him from the need to work full-time as a painter. He kept many of his pictures within his family, and both Karel van Mander and Aernout van Buchel lamented the fact that Wtewael had not been more active in his profession. As has been conjectured for several artists, Wtewael's relative freedom from the need to paint for his livelihood may have permitted him greater leeway in departing from established conventions of iconography and style. We learn from Helmus that Wtewael was also an important politician, a member of the town council and a founding member of Utrecht's painters' Guild of St. Luke.

Anne W. Lowenthal, a pioneer researcher into Wtewael's art, investigates his early patrons, many of whom are reported by Van Mander. She also discusses Wtewael's use of copperplate as a support, which gave his pictures a luminous surface with a luster approaching that of gemstones; fully one third of his surviving oeuvre is on copper. Perhaps his father, a glass painter, introduced him to this miniaturist technique and material, but Wtewael more likely came upon it in northern Italy, where he would have encountered pictures on copper by Jan Bruegel and Hans Rottenhammer. Paul Brill, Lowenthal observes, further popularized this reflective support. Van Mander praised Wtewael's works as being "entirely full of subtle small details and as precise as the eye is capable of discerning." Lowenthal also notes Wtewael's remarkably variable styles. In the early 1590s he produced paintings of *Parnassus* (formerly Dresden) and *The Deluge* (Nuremberg) along with the design for the Gouda stained glass window, *Allegory of the Freedom of Conscience* – all of which demonstrate different approaches to composition and the rendering of the body.

Arthur K. Wheelock's article, "Wtewael's Historical Reputation," concedes that many Wtewael paintings "just do not

look Dutch." This view results from attitudes, deriving from nineteenth-century French critics, which imagine Dutch art as an image of bourgeois society. Only with attention to Mannerism in the last century, especially with the 1970 exhibition on Dutch Mannerism curated by Wolfgang Stechow, did this phase of Dutch art attract critical attention. Since eighteenth-century taste for the miniature, the delicate, and virtuoso craftsmanship idolized the *fijnschilders* Gerard Dou, Frans van Mieris, and Adriaen van der Werff with their porcelain surfaces, Wtewael enjoyed a reception in that culture.

Most of the authors mention the close relation between the work of Wtewael and that of Abraham Bloemaert, his Utrecht contemporary. Attribution of several paintings from the late 1590s has, in fact, oscillated between the two artists. Bloemaert, too, practiced in different stylistic modes. Despite his eminent patronage and long career, his place in Dutch art is no more assured than that of Wtewael. This neglect may stem from the concept of Mannerism. After avid discussion across the twentieth century – especially in the 1960s – the term has generally fallen out of favor. Recently, art historians like Stephen Campbell have revived the concept for Central Italian painting with a meaning very much like the general definition of the word: an emphasis on a manner, which itself, becomes the subject rather than any external referent (any object represented). While this usage may be fruitful in analyzing the reception of Michelangelo in mid-century Tuscany, it is unclear how helpful it is when applied to the painters of Utrecht, Haarlem, or Prague around 1600. The Wtewael exhibition should encourage further consideration of this issue and many other topics central to this painter's works.

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Tamar Cholcman, *Art on Paper: Ephemeral Art in the Low Countries. The Triumphal Entry of the Archdukes Albert and Isabella into Antwerp, 1599*. Turnhout: Brepols, 2014. 157 pp, 50 b&w illus. ISBN 978-2-503-5431-3.

Art on Paper by Tamar Cholcman is based on the author's 2006 dissertation. Its study of ephemeral art in the Low Countries uses one book, the 1602 festival book by Johannes Bochijs, *Historica narration profectionis et inaugurationis serenissimorum Belgii principum Alberti et Isabellae...* (Plantin-Moretus, 1602), which was produced to accompany the *joyeuse entrée* of the Archduke Albert and Archduchess Isabella, Infanta of Spain, into Antwerp in 1599. Cholcman argues that Bochijs is the "sole creator" of both the event and its accompanying book (p. 37), and as such his account – and those like it – should be fundamental to any attempt to assign meaning to similar events. Bochijs's *intrinsic book* (Cholcman's term), representative of a privileged type of ephemeral art documentation, "can be defined as a new genre of the rhetoric figure of ekphrasis, formulated and conceived solely to fit the needs of eternalizing the ephemeral (p. 33)."

Cholcman's first two chapters provide an overview of the history of the *joyeuse entrée* in the Low Countries and the place of Charles V's "imperial concept" in relation to it. Unfortunately lacking is a description of Bochijs's text and its engravings in detail. Cholcman also fails to mention the ample introduc-

tory material and component parts, which appear in the text prior to Bochiu's description of the entry and which comprise a full half of the text. Instead, Cholcman argues at length that few researchers draw distinctions between types of accounts of ephemeral events, such as eyewitness accounts and intrinsic books. She concludes that intrinsic books should be considered inseparable from ephemeral works of art. Clearly Cholcman privileges the intrinsic book over other types of available documentation, which seems unnecessarily limiting.

It is a shame that Cholcman was not inspired to broaden her approach outside the necessarily narrow methodology of a dissertation. She rejects recent approaches to the material, such as Margit Thöfner's dialogic approach to texts, captions, and images, for example (*Oxford Art Journal*, 22, 1999; *A Common Art: Urban Ceremonial in Antwerp and Brussels during and after the Dutch Revolt*, 2007), and Mark Meadow's use of rhetoric and ritual theory in framing both the production and reception of civic processions in the Low Countries (*Journal of the Walters Art Gallery*, 52, 1999). For Cholcman, these methods discount the primary importance of the intrinsic book and thus deny the reconstruction of authorial intention, the tracing of artistic precedents, and the analysis of iconography that she perceives as central to our understanding of ephemeral art (pp. 36-37).

Given her aim to reconstruct Bochiu's intentions as author, Cholcman's main focus, in the next three chapters, is on Bochiu's engagement with contemporary humanist letters and late Classical rhetoric in light of his role as spokesman for the city of Antwerp. "The Voice of the People – The Demand for Autonomy" traces Bochiu's literary sources and the realization of Bochiu's rhetorical aims in the accompanying engravings. Bochiu's "view-directing text" aids in understanding the dynamic *Versatile Theater* monument – its "actual meaning" (p. 76) – which argued for an autonomous Belgium and specifically for a return to the Golden Age of Emperor Maximilian I. Bochiu's replaying of the Greek *Psychomachia* helps to elucidate vernacular political rhetoric of the day (although Cholcman does not mention vernacular cognates). While scholars of the Renaissance will appreciate Cholcman's broad understanding of the classical literature that Bochiu weaves throughout his argument, the author often dismisses the importance of images as evidence, especially if they somehow diverge from Bochiu's descriptions. In the *Versatile Theater* engraving, for instance, Bochiu "does not suggest an iconographical meaning" for the visual elements of the crowd, the sculpted crucifix, and the prominent courtly viewer, and therefore, according to Cholcman, these elements have little more significance than being "added by the engraver as illustrations to enhance the feelings of both horror and delight of the spectators" (p. 72). Similarly, the makers of the book's drawings and engravings are deemed irrelevant.

In "The Debate over Women: The Visual and Artistic Representation of Women's Nature," Cholcman describes how Bochiu positioned the Archduchess Isabella's role and sovereignty within the *querelle des femmes*. Proposing the marriage of Albert and Isabella as a saving grace to the Low Countries, Bochiu draws upon *exempla*, such as the Sabine Women, who acted as civic peacemakers, and Venus, in her power to unite, not conquer. Bochiu proposes that passive female behavior can be valuable to peace, while also suggesting a more active role for Isabella as a mediator between Spain and Belgium. "Commodities of Art – the Foreign Merchant Communities and their Involvement in City Pageantry," attempts to define Bochiu's

role in the plastic representations by the merchant colonies, chiefly Spain, Portugal, Genoa, Milan, and the Fugger family, who supplied monuments to the event. Cholcman concludes that Bochiu mediated between the need to satisfy the foreign colonies with their sometimes conflicting interests to those of Antwerp and the need to appease the intentions of the city of Antwerp, veiling, for the most part, the voice of these merchants beneath his overarching main message.

Cholcman's epilogue makes an abbreviated mention of audience and the book's distribution, a "small and select group, who had to be wealthy enough to buy the books and educated enough to read and understand them" (p. 133). She concludes regarding all intrinsic books that it was "the *literati's* perception and reception of the event that was recorded in the books, which was the only perception of the event that acquired an eternal expression" (p. 133). In this section Cholcman quotes Justus Lipsius's views on ephemeral art from his work *De Constantia*, 1594. Such mention is brief but intriguing, and might have constituted a more substantial line of inquiry for our understanding of contemporary viewers and readers.

Brepols's reproductions are unfortunately of low quality, making much of Cholcman's iconographical discussion difficult to confirm. It is unfortunate that Brepols, apparently in a cost-cutting measure, could not work with the author for greater editorial excellence. Readers are cautioned to be wary of editorial mistakes including misspelled author names and incorrect page references for key secondary sources. Chapter titles are unnecessarily descriptive, and the book retains a dissertation's pacing. Despite these concerns, scholars of Renaissance books and prints will appreciate Cholcman's elucidation of Bochiu's iconographic program in relationship to contemporary and late Classical texts.

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Seventeenth-Century Flemish

Sabine Van Sprang, *Denijs van Alsloot (vers 1568 ?-1625/26). Peintre paysagiste au service de la cour des archiducs Albert et Isabelle (Pictura Nova, XV)*. Turnhout: Brepols Publishers, 2014. 2 vols., 706 pp, 133 color and 89 b&w illus. ISBN: 978-2-503-55516-4.

In the last decades painters working in Brussels under the two Habsburg archdukes Albert and Isabella have received monographic treatments only sporadically compared to their Antwerp colleagues although artists whose works enhanced the reputation of the court, such as those by Hendrik de Clerck, drew comparable attention in their time. The first study on the figure painter de Clerck who frequently collaborated with the landscape and architectural painter Denijs van Alsloot was the 1975 dissertation by Willy Laureyssens, which however was never published. Claudia Banz's *Höfisches Mäzenatentum in Brüssel* (2000) about the archdukes as patrons offers only limited insight into some painters in their service. Sabine Van Sprang's book not only focuses on the work and studio of

Denijs van Alsloot but thoroughly discusses the period under Albert and Isabella, including artists not easily found in the literature, such as Pieter van der Borch, David Noveliers, above all Antoine/ Antoon Sallaert. Her two-volume publication, based on her 2006 dissertation, is comprehensive, informative, well researched, and richly illustrated, including many details from paintings and drawings.

Vol. I is dedicated to the state of research, the few documents pertaining to Alsloot's *vita*, the catalogue of his painted landscapes and drawings, his workshop and collaborators; vol. II consists of the catalogue of Alsloot's "Wimmelbilder" (pictures teeming with people) with corresponding preparatory drawings, the courtly *festivités*, and the *ommegang* procession of 1615. This is followed by documents, index and list of locations.

Neither Alsloot's father (presumably the successful Brussels *tapissier* Denijs van Alsloot), his relatives nor his teacher are known. In 1593 Denijs *peintre* is first mentioned as gilder; in 1599/1600 he has a workshop in Brussels with one apprentice, thus identifying him as a master. With the help of these dates we may establish his birthdate c. 1568, assuming that he was approximately 25 years old in 1600. In 1606 Alsloot achieved a new status: the archdukes informed the city magistrate that he served from now on at the court as - in the formulation of Van Sprang - "fournisseur privilégie", as Jan Brueghel the Elder and later Joos de Momper, without the rank of court painter, as Peter Paul Rubens. Between 1608 and 1610 and later, after 1616 and the completion of the *festivités*, Alsloot frequently added to his signature the addendum S.A. or S.S. (Son Altesse, Serviteur des Souverains, Service attaché Archiducum). No painting is dated or can be attributed to Alsloot before 1608; smaller commissions for cartoons for *tapisseries de sayette* (silk) with flower decorations for the Brussels court can be documented between July 1603 and February 1604.

Alsloot registered four apprentices: Francois de Saintsaule (1599/1600), Sennyn van Eeyck, Willem Moye, and Pieter van der Borch (1604). The latter's city views of Stuttgart from 1614 (Karlsruhe, Kunsthalle,) and of Augsburg from 1615 (Berlin, Kupferstichkabinett, figs. 15, 16) do not lag behind the finely drawn oeuvre of his master. Alsloot's most productive period is between 1615 and 1621/22. After Archduke Albert's death in 1621, commissions from Isabella became less frequent.

Alsloot's landscape paintings are characterized by minute details and meticulously executed foliage; his palette changes from light blue to icy grey in winter pictures, to ochre and brownish green in views of deep forests. His cabinet-size images are intended to be seen from close-up; their production must have been very time consuming. Van Sprang compares his early technique and quality to works by Jan Brueghel the Elder before he becomes more "impressionistic." Paintings and drawings at times have been attributed to Gillis van Coninxloo, Roelandt Savery, Tobias Verhaecht or Jan Brueghel. Compositionally, his views of one or two forest passages recall those by the approximately contemporaneous forest painter Abraham Govaerts (1589-1626), some of whose drawings have been attributed to Alsloot. There are large-format (*dobbeldoeken*) canvases with deer hunts, presumably commissioned by aristocratic patrons. The artist also painted topographies of Ostende, the castle of Tervuren, the Groenendael Priory, the castle and park of Mariemont, and the Forest of Soignes, presumably for the court. The last such commission by the archdukes consisted of two paintings of the *territorio de Tervuren* of 1619/20.

We know that the Marquis de Leganés owned a large-format canvas with *Orpheus Enchanting the Animals*, signed *D.ab Alsloot S. AR. Pic: 1610*, whose figure painter remains unidentified (cat. 18; whereabouts unknown) although it is possible that it is the same artist from the studio of Hendrik de Clerck who painted the animals. Besides De Clerck or his studio, other well-known figure painters, among them Otto van Veen, (1556-1629) and Sebastiaen Vrancx (1573-1647), either single-handedly or with the help of their respective workshops contributed the biblical, mythological or contemporary figural episodes to Alsloot's landscapes.

Vol. II deals with the *Festivités du Papegai* of 1615. On Mai 15, 1615, Archduchess Isabella, familiar with the use of a crossbow since her childhood, shot down the parrot (*papegai*) of the renowned Brussels Guild of Arquebusiers, whereupon she was crowned queen of the guild. The subsequent *ommegang* on 31 May, the procession to Notre-Dame du Sablon, was held in celebration of this heroic shot. There are spectacular triumphal carriages with dromedars and horses, crowds of clerics, citizens, children, peasants, men carrying weapons, banners and standards, giants, and the mythical horse Bayard - the scene is teeming with animated groups of colorfully dressed people, sometimes in orderly groups on Brussels' streets, sometimes around carriages at a pond together with the archducal couple. Denijs van Alsloot was commissioned to paint the high points of these events and processions in eight canvases, the first time such civic celebration was documented in a series of paintings of such large format, measuring of 130 x 380 or 125 x 500 cm. The collaborator in the execution of the figures was notably David Noveliers (1580/90-after 1640) but above all the gifted draughtsman and painter Antoon Sallaert (1594-1650), who actually signed their works in the series. After the first series, for which Alsloot received 10,000 livres Artois, the archdukes commissioned a replica, also of eight pieces. The city of Brussels commissioned two paintings of the subject.

In conclusion, some comments about the system of classification might be welcome for the user of these volumes. Vol. I lists 44 signed or securely attributed works (1-44), three not securely attributed (PA 1-3), twelve lost landscapes (PP1-PP11/12) and eleven drawings (D1-D11). The abbreviations before the numbers, possibly confusing at first sight, should be read as PA = paysages attributions incertaines, PP = paysages présumés perdus, and D = dessins.

Vol. II, pp. 269-705, deals with the paintings of the *festivités*, executed between 1615 and 1616, followed by a replica of the first series. The abbreviations to the catalogue numbers of the eight paintings of the "Festivités du Papegai" can be deciphered as F = Festivité (F1-F8), FP = Festivité sur papier (FP 1-30), FM = modèles sur bois = FM1-FM2, R = Répliques (FR1-FR10), C = Copies (FC1). These are followed by three paintings of similar subject matter. The charts (pp. 648, 649) illustrate the present locations of these works.

Overall, I can only say: Chapeau! for this meticulously researched, informative and enlightening publication.

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(Translated by Kristin Belkin)

Ben van Beneden, ed., *Rubens in Private: The Master Portrays his Family*. [Cat. exh. The Rubenshuis, Antwerp, March 28 – June 28, 2015.] London: Thames & Hudson, 2015. 280 pp, fully illustrated. ISBN 978-0-500-09396-2.

This beautifully produced and much anticipated book is the companion to the first-ever exhibition focusing on the more private side of Rubens's genius – a selection of self-portraits and portraits of family members and friends. Organized and held at the Rubenshuis, the exhibition brought together works from over twenty-five public and private collections. The catalogue is similarly ambitious in scope, with essays by Ben van Beneden, Nils Büttner, Nora de Poorter, Katlijne van der Stighelen, Cordula van Wyhe, Johan Verberckmoes, Hans Vlieghe, and Bert Watteeuw. Other contributors include Gert van der Snickt, Gerlinde Gruber, Koen Janssens, Elke Orethaler and Monika Stolz. The result of this joint undertaking is a thorough and multi-faceted examination of some of the most remarkable and understudied paintings by an artist who is generally regarded as one of the most publicly-minded of the old masters. The painted portraits are accompanied by a number of equally memorable preliminary drawings, as well as other works on paper – including some of the artist's letters.

An excellent prologue by the Director of the Rubenshuis Ben van Beneden defines the parameters of the project, underscoring several important elements. One is the fact that while the prolific *pictor doctus* painted very few portraits on commission, those of friends and family members exceed in number the complete oeuvre of artists like Vermeer and Caravaggio. Another one is that the majority of these portraits had a highly personal and commemorative function, with the exception of those with more "public" aspirations, such as the artist's self-portrait of 1623 for Charles I of England. Nonetheless, as Van Beneden notes, by their display in the artist's house(s) and studio, these works fostered a certain image of Rubens and his family, and provided models for his numerous studio assistants.

Hans Vlieghe reviews the main themes and stylistic features of this body of work, noting that what distinguishes Rubens's portraits of friends, family, and himself is his ability to combine "iconography, compositional structure, facial expression, and the play of gestures and poses, to achieve an insightful visual representation of his own social status and that of his relatives, while sensitively conveying the bonds of affection" (p. 19) among the persons portrayed. He also reinforces the point that most of these portraits are encoded with clues concerning social and intellectual aspirations of the sitters, as well as about their moral and spiritual values.

Nils Büttner extends this argument to the artist's self-portraits, maintaining that each one is a carefully constructed "persona" in line with specific social/ intellectual ideals of the period. His premise about the difference between our views of self-portraits and those of seventeenth-century audiences finds support throughout the catalogue, from early painting such as the group portrait of the artist with Mantuan friends (Cat. 7), to his last, majestic self-portrait from Vienna (ca. 1638-1640) intended for his house collection and conceived as a kind of counterpart to Titian's late self-portrait from the Prado (ca. 1562). His essay makes it quite clear that Rubens was intensely self-conscious of the persona he presented. That does not mean,

however, that his self-portraits are bereft of genuinely felt emotions.

The social conditions of the "private" Rubens are just as important in Bert Watteeuw's wittily structured essay on the artist's domestic staff. Though he concedes that the dearth of primary and secondary sources allows for a merely "exploratory" and "anecdotal" study (p. 57), the facts he does pull together suggest that Rubens and his wives had a rather good relationship with those who helped them run their household. Some of the author's efforts to reclaim these men and women from historic oblivion feel strained, however, especially when it comes to the identities of the sitters in images such as the "Laughing Cavalier" from the *Cantoor*, whom he identifies as the painter's pigment grinder Franchoy (p. 67). Alas, just as there is scarcity of documents, there is simply not enough pictorial evidence to bring these members of the artist's circle into greater visibility.

Cordula van Wyhe shows a similarly socio-historic bent in her essay on the role of attire in the shaping and projecting of the sitters' identities. Though the dress as an index of a persona (and personhood) is a commonplace in discussions of early modern portraiture, this essay certainly enriches our understanding of the artist's use of fashion as a rhetorical "ornament." Yet for all of the cultural codes she identifies, Van Wyhe also recognizes the difficulty of answering one of the most basic questions that any study of the "sartorial" side of Rubens's portraits invites: the interplay between conventions and personal taste as an expression of an individual subjectivity. Johan Verberckmoes complements this section of the catalogue by examining the family structure in the Spanish Netherlands, and the notions of ancestry and succession as exemplified by the *topos* of the "Stairs of Life." While his contribution makes no reference to Rubens per se, it provides a very useful background concerning the demographic, social, and theological realities behind the relationships depicted or implied in Rubens's portraits of his brother, his wives, and children.

Notwithstanding the importance of all of the socio/cultural facets of these portraits, what one wishes for throughout the catalogue is a closer attention to the painter's astounding ability to evoke a range of emotional states in his sitters – from the uninhibited, endearing joyfulness of the child, as exemplified in the marvelous smile of Clara Serena that graces the cover of this book, to the reflective reserve in his last self-portrait. His sensitivity to psychology is even more manifest in some of the wonderful drawings interspersed with the paintings. Our notions of the self may well be different from those of the viewers of Rubens's time, but as his contemporary Constantijn Huygens would famously state, a face is always a "unique revelation of a person's soul." (cited by van Beneden, p. 13).

The essay that stands apart in terms of its focus and methodology is the one dedicated to the notorious 'Het Pelsken', the full-length portrait of Helena, nude except for a sensuous fur-throw that discloses more than it covers. Co-authored by Van der Stighelen, Van der Snickt, Gruber and Janssens, it presents a new reading of this painting prompted by a recent technical investigation that uncovered a hitherto unknown element: a fountain with a urinating boy, initially placed right next to Rubens's beloved, and eventually painted over. As the authors meticulously demonstrate, this figure – deriving from antique prototypes of 'puer mingens' and urinating putti in Bacchic scenes, such as Titian's famed *Andrians* (copied by Rubens) – enhanced the erotic value of this portrait, turning Helena

into a veritable Venus-like goddess, with all of her attendant connotations. Though they remain uncertain regarding the artist's reasons for painting this figure over, what this technical discovery and the analysis seem to reaffirm more than anything else is how insightful the late Julius Held was regarding the visual sources and resonances of 'Het Pelsken' in his 1967 article ('Rubens' "Het Pelsken", in D. Fraser, H. Hibbard and M.J. Lewine, *Essays in the History of Art Presented to Rudolf Wittkower*, London, 1967, pp. 188-192).

The individual catalogue entries are meticulous in terms of information on the provenance, exhibition history, and relevant primary and secondary sources. Regrettably, some of them do not go beyond a review of earlier interpretations – which may be a function of limitations imposed by the publisher. These constraints may also have played a part in the fact that original letters by the artist are reproduced in full color, but their content is merely summarized; a great loss, especially in a catalogue that aims to explore more closely the intimate side of Rubens's painting and writing.

Consider the oft-cited letter to Pierre Dupuy of July 15, 1626, which the author of the respective entry judges as containing "little by way of emotional revelation" (p. 182). A reader who is encountering this letter for the first time will surely be at a loss as s/he reads on that the artist is actually writing about the death of his wife Isabella Brant, that he speaks of this grief as a *human emotion beyond censure* (emphasis mine) and that he distances himself from the Stoic ideal of equanimity. How much more revelatory can a seventeenth-century letter be, one might wonder?

Let us conclude by a note on the other major 'discovery' in this exhibition – a portrait, possibly of Clara Serena Rubens (ca. 1620-1623) from a private collection in London (Cat. 23). The story behind this modestly sized oil sketch is no less intriguing than that involving the *pentimenti* in 'Het Pelsken.' Deaccessioned by the Metropolitan Museum of Art in 2013 as a work of a follower, this painting was sold at Sotheby's for over 625,000 dollars the same year (the initial estimate being only 30,000 dollars). Following a recent cleaning that removed a layer of green paint, scholars such as Van der Stighelen are suggesting it is an autograph work, especially on account of "the quality of the face, the open-necked blouse, and the drapery around the shoulders" (p.190). Others, such as David Jaffé, remain unconvinced, upholding Julius Held's position that this is a work of a pupil.

While attribution judgments are impossible without a first-hand study, the reproductions of this painting in the catalogue, especially the close up of the girl's face, are exceptionally good: we can see every brushstroke, from the lightest ones in the background and her hair, to the boldest and widest ones on her forehead ... and precisely because these images are so good, they are bound to keep the debate over the authorship of this painting open, even among those who did not have the good fortune to visit the Antwerp exhibition in person.

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Charles Scribner III, *The Triumph of the Eucharist: Tapestries Designed by Rubens*. New York/London: Carolus Editions, 2014. 238 pp, fully illustrated. No ISBN.

In the literature that has been devoted to Rubens's *The Triumph of the Eucharist* tapestry series, Charles Scribner III has long been one of the most important contributors. His 1975 Art Bulletin article on the series' complex illusionistic conceit (in a masterful display of Baroque illusionism Rubens designed the narrative scenes of the tapestries to appear on trompe l'oeil tapestries), followed by his 1977 dissertation, which was published in 1982, made enormous inroads into our understanding of the series within the broader context of Rubens's large-scale commissions – both woven and painted –, the iconographic precedents for each of the narrative scenes, and the theological significance of the tapestry within tapestry motif. Thirty-two years later Scribner has reissued his book with a new afterword excitingly titled "The Solution" (pp. 225-238).

Because Scribner has reissued rather than revised the 1982 text, which is somewhat problematic, failing as it does to reflect newer thinking on certain issues, this review focuses on "The Solution" in which seeks to resolve the question of how Rubens intended the tapestries to hang in the church of the Descalzas Reales in Madrid. The question has eluded scholars for decades. Although many have offered hypotheses, including Nora de Poorter in her essential *Corpus Rubenianum Ludwig Burchard* volumes on the series (1978), the church underwent renovations in the eighteenth and nineteenth centuries that were believed to have altered the space so significantly that a true reconstruction was impossible. However, elevations and cross-sections drawn between 1614 and 1617 by Juan Gomez de Mora, who renovated the church, have recently come to light, and prove integral to Scribner's arrangement. Although the drawings do not give any measurements or indication of scale, they show key architectural elements: the windows and doors within the church, the original pilasters that ran along the nave and presbytery, and the molding that bisected them. According to Scribner, they provide a virtual "blueprint" for Rubens's installation (p. 230), and thus enabled him to arrive at his solution.

On the east, altar wall, Scribner places the two-tiered scenes of the Sacrament held aloft by putti and worshipped by celestial and terrestrial figures. These tapestries are commonly associated with the altar wall owing to the representation of the Sacrament and also to a bozzetto in the Art Institute of Chicago that pictures these tapestries together – the only oil sketch to show an ensemble – arranged around a large, dark, gridded space that many have interpreted as the altar. On the north wall (stage right of the altar), he places the Old Testament scenes and ancient animal sacrifices, all of which would appropriately foreground the bloodless sacrifice of Christ at the Mass. The two tapestries within the presbytery adjacent to the altar, further contain sets of stairs and priests at altars in echo of their "Christian counterpart" (p. 232). On the south wall, Scribner places those tapestries showing figures processing away from the high altar and consecrated Host. Appropriately, they all feature New Testament figures as well as those bearing references to Christ's sacrifice – in one a personification of Faith carries a Cross, in another an elevated personification of Truth hovers over the figures of Calvin and Luther, men who denied the sacrificial nature of the Mass. Scribner does not imagine any tapestries hung on the west wall, which contains a grille that leads to the nuns' choir. He suggests that it may have been left undecorated since it would have been behind the congregation. Scribner's hypothesis is well-reasoned and persuasive. The arrangement bears consistent angles of lighting within each tapestry, perspectival orientation, alignment of architectural

details, and unified iconographic groupings. Together, his progression of figures and tapestries tells the story of a triumphant procession of the old and new Church joined by the high altar of the Descalzas Reales. There is only one problem: it does not appear to fit.

Here I must pause to say that I introduced Scribner to the De Mora drawings. In the summer of 2014 I shared with him my recent dissertation on the series, which reproduces the drawings. I, in turn, had learned of them from Ana García Sanz, the long-time curator of the Descalzas Reales, who generously shared them with me following a *Eucharist* series symposium I co-organized in 2012 at the John and Mable Ringling Museum in Sarasota. At that symposium Sanz presented her thoughts on how the tapestries were installed. She later published her ideas in the catalogue to the 2014 Prado and Getty exhibition *Spectacular Rubens: The Triumph of the Eucharist Series* (Alejandro Vergara and Anne T. Woollet, eds.; reviewed in this journal April 2015) in which she revealed that the basic elements of the church spaces – its footprint and dimensions – has not changed significantly since the seventeenth century. To that end, she measured the height and width of walls and reported that the altar wall measures 7.5 meters wide. In Scribner's reconstruction, he places tapestries on the altar wall that measure 9.55 meters wide. He negotiates the discrepancy by saying that the chapel is today "sheathed in wood paneling [from] the 19th century and altered in many places," which is true (p. 228). But could that account for an extra 2 meters? The west wall of the nuns' choir, on the other hand, is 9.5 meters wide by Sanz's measurements. Based on this width and the fact that there is a bozzetto showing the tapestries around a gridded, grille-like space, Sanz has reasonably concluded that the so-called "altar wall" tapestries instead belonged on the choir wall.

Scribner, however, finds Sanz's solution unimaginable since it means that scenes celebrating the Eucharist would occur behind the congregation and, moreover, that the central panel of the putti holding the monstrance aloft would be raised above the illusionistic cornice of the ensemble (to accommodate the height of the grille). Indeed, it is hard to imagine that Rubens sanctioned the illusionistic break given how carefully he coordinated the tapestries. However, it is not hard to imagine that measurements got muddled during this pan-European project that involved an artist in Antwerp, tapestry weavers in Brussels, and a church in Madrid. There is, in fact, evidence of such confusion: there are two modelli for the panel *The Meeting of Abraham and Melchizedek* that vary significantly in composition and size. In its earliest conception the scene would have hung at the top of the two-tiered arrangement, while in its second conception it would have hung on the bottom tier. As Sanz has shown, Rubens's revision was caused by the fact that he didn't realize a church organ had been installed in the spot where he initially intended the scene to go. In other words, though Sanz's installation might not have the same iconographic focus of Scribner's plan, her research into the space should not be discounted. Scribner does acknowledge this fact by offering the caveat that her account is perhaps how the actual installation took place while his is how Rubens intended it, which is certainly plausible.

Although I find the physical possibility of Scribner's reconstruction vis-à-vis Sanz's research problematic, his "Solution" is a major contribution to the recent, renewed interest in Rubens's *Eucharist* series. It not only revives but also revitalizes a debate at the heart of the commission – Rubens's vision – while at the

same time raising questions about design versus execution, intent versus implementation, and reminding us of the myriad factors that brought to bear on commissions such as this. Along those lines, one hopes that as the conversation continues it will expand to also include all the important work being done on the tapestry industry and production, Spain, patronage, women in religious communities, and the series' great patroness, Isabel Clara Eugenia, whose influence has long been overlooked, but who played a critical role in the conception and design of this Baroque masterpiece.

Alexandra Libby

National Gallery of Art

***Picturing Ludwig Burchard, 1886-1960. A Rubens Scholar in Art-Historiographical Perspective.* Edited by Lieneke Nijkamp, Koen Bulckens, and Prisca Valkeneers. London / Turnhout: Harvey Miller Publishers, an Imprint of Brepols Publishers, 2015, 161pp, 56 figs. ISBN 978-1-909400-20-7.**

The arrival of Ludwig Burchard's archive and library in Antwerp in 1963 can be considered to mark the birth of the Rubenianum as an independent research center on Peter Paul Rubens. For the scholarly community this meant that the documentation of a man could be accessed who had had deep knowledge and understanding of the versatility and stylistic changes in Rubens. Burchard's meticulously collected material and photographs still is a milestone for the *Rubensforschung*. This book is the result of an international study day held at the Rubenianum on December 6, 2013, to celebrate its 50th anniversary.

The volume aims to provide a portrait of Burchard 'in art-historiographical perspective' – thus the subtitle – who became the international authority on Rubens of his day. As the work at the Rubenianum shows, Burchard still has considerable influence on the scholarly output on the artist long after his passing. Of the ten contributions the first five and the epilogue are more biographical, the other four are broader views on the scholar via the lives of colleagues and friends, especially contextualizing the war years, his connoisseurship and photo material.

After the foreword by Veronique van de Kerckhof, Director of the Rubenianum, the book opens with "Dr. Ludwig Burchard (1886-1960) and his role in the study of Rubens and Seventeenth-Century Flemish Art" (including bibliography) by the late Frans Baudouin in the first English translation since its publication in 1987. It may be of use to summarize it here:

With his dissertation written under Adolph Goldschmidt on Dutch etchers of the pre-Rembrandt era, the German art historian Ludwig Burchard (1886-1960) had concentrated on Netherlandish art from the start. After internships at the Dresden and Berlin print rooms and the attention of Wilhelm von Bode, he certainly would have succeeded in the museum world had it not been for World War I which interrupted his budding museum career. Following brief spells of employment as editor for Thieme-Becker's *Allgemeines Künstlerlexikon* and the *Zeitschrift für bildende Kunst* Burchard continued as private scholar. In 1921 he saw Rudolf Oldenbourg's volume on Rubens for the *Klassiker der Kunst* series to its conclusion. Shortly thereafter Gustav Glück, Director of the Gemäldegalerie, Vienna, approached him to assist on the publication of Rubens's

catalogue raisonné. Burchard set to work and became a diligent gatherer of information, source material, photographs and personal notes on the artist. The Rubens catalogue would become his life's work, unfortunately never completed by him.

Scholars and collectors alike began noticing Burchard's growing expertise on Rubens, his assistants, pupils and collaborators, among them the wealthy collector Antoine Count Seilern who supported Burchard's work financially. Late in 1938 Elsevier publishers in Amsterdam issued a leaflet for *The Work of Peter Paul Rubens* in six volumes, showing Burchard's optimism about his achieved progress. But before then Hitler's rise to power and the introduction of the discriminatory laws against non-Aryans (Burchard's mother was Jewish) led to Burchard's and his wife's move to London in 1935 where he continued to work on the Rubens catalogue, still supported by Count Seilern.

After the war Burchard possibly sensed that his project might never come to fruition in the way he envisioned. Paintings had vanished or were destroyed; others re-surfaced; other authors published documents he had been searching for; ownerships had changed. His preparatory work seemed partly obsolete it was difficult to track the changes. Still, his expertise was even more sought after in the post-war years. He collected more material and photographs and was busy with appraisals for auction houses, museums and collectors. His curatorial advice and collaboration for exhibitions on Rubens was often requested and led to the successful exhibitions at the Wildenstein Galleries in 1950 and 1951, the London Royal Academy in 1952 and the important Rubens's drawings exhibition at the Rubenshuis in 1956. This ultimately resulted in the two-volume catalogue of Rubens's drawings compiled and completed by Roger d'Hulst, published in 1963, three years after Burchard's death.

When Burchard died in London in 1960 his ties with Antwerp were stronger than ever. It seemed a natural decision to bring his archive and library to the city of Rubens. Burchard's family was happy to present the archive to Antwerp under the conditions that the *catalogue raisonné* would be finished using his material and consider his opinion, and that the volumes should appear under his name, henceforth known as the *Corpus Rubenianum Ludwig Burchard*.

Hans Vlieghe's contribution "Ludwig Burchard and Rubensforschung" considers the art-historiographical background of Burchard's research as well as the influences on him, most importantly his teacher Adolph Goldschmidt who had supported a more critical and source based art-historical approach.

The personal account of Anne Olivier Bell, daughter of Arthur E. Popham, keeper of prints and drawings at the British Museum, who worked for Burchard during the war, adds a moving personal touch to the scholar's portrait.

Prisca Valkeneers's contribution, too, focuses on the war years. She vividly describes Burchard's circumstances as an exiled German in London, which reflected those of many other Jewish scholars who had fled Germany and who were especially close to Burchard, such as Johannes Wilde, Kurt Badt, Fritz Grossmann and Gustav Glück.

Christopher White concentrates on the successful Rubens exhibition at Wildenstein's, London, in 1950. He rightly points out that at the time Burchard alone had the insight into and understanding of British and foreign collections to be able to bring together a show of such caliber without loans from the

large European museums: 32 of 56 exhibits came from private collections. Choosing nine items from the exhibition White demonstrates the relevance of Burchard's research for the current discussion of authorship.

For those unfamiliar with the actual contents of the archive, Lieneke Nijkamp gives details on Burchard's material legacy. The library presented to the Rubenianum held ca. 9000 volumes. These included Burchard's rare books as well as the modern art books that went to the Museum Middelheim in 1965. Of the 488 documentation boxes Burchard kept in his house in Hampstead, 271 were solely devoted to Rubens. The remaining 211 contained files on the different schools or art. Burchard's correspondence, notebooks and diaries complete his archive. His art collection included works by Rubens and Van Dyck, but also some French Impressionists like Corot and Renoir.

With his brief history of the *catalogue raisonné* Koen Bulckens touches on a worthwhile subject. He illustrates the role of the *Corpus*, which saw two important precedents in the catalogues of the graphic works of Rembrandt and, especially, that of Raphael by Johann David Passavant. Both Max Rooses and Burchard looked to the latter for its research and treatment of primary sources as well as to John Smith's eight-volume work on *Dutch, Flemish and French Painters* (1829-1837) for organization and comprehensiveness.

Suzanne Laemers writes about "Good Old Max" – Max J. Friedländer – about whom she has published extensively in recent years. Next to Aby Warburg and Burchard, just to name two, Friedländer was one of the first art historians to recognize photography as a valuable research tool. Over the course of his life he brought together more than 20,000 photographs and reproductions of German, French and Netherlandish paintings of the fifteenth and sixteenth centuries, one of the great resources of the Rijksbureau voor Kunsthistorische Documentatie (RKD). Friedländer was, of course, well aware of the ambiguous character of the medium. In his book *On Art and Connoisseurship*, he warned of the dangers of neglecting the original and applying style criticism through the filter of photography.

Since 1985 the Rubenianum houses the Bruegel archive of Fritz Grossmann (1902-1984). Hired after his emigration from Vienna to London as a researcher for Burchard he became, independently of the Rubens work, an expert on Pieter Bruegel the Elder. Hilde Cuvelier offers an overview of Grossmann's life with attention to his work in adult education, his expertise on Bruegel and the organization of the Bruegel archive. She recounts the well-known Schlosser-Strzygowski dispute in Vienna where Grossmann had been a student that led to the creation of two separate chairs in art history (*Erstes und zweites Institut für Kunstgeschichte*). This is a fitting contribution in a volume contextualizing the art-historiographical aspects of Burchard's time.

The volume ends with a charming and warm epilogue by Bert Watteuw about the human being behind the scholar and collector Ludwig Burchard.

Catalogues raisonnés have increasingly come out of fashion although a recent conference on the subject (Greifswald, September 17-19, 2015) shows renewed interest in its status and history. With the first CRLB volume appearing in the late 1960s the amount of information and reproductions was an important advancement in the field. This standard has been maintained and improved over the years. In 2015 the aim naturally is to

bring the series to an end. Ludwig Burchard's expertise still impresses. His material is not only worthy of this large series but he, the Corpus and its authors will all hold a place in the history of the catalogue raisonné.

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London

Seventeenth-Century Dutch

Benjamin Schmidt, *Inventing Exoticism: Geography, Globalism, and Europe's Early Modern World*. Philadelphia: University of Pennsylvania Press, 2015. 448 pp, 203 illus., 24 in color. ISBN 978-0-8122-4646-9.

Benjamin Schmidt's new book explores a shift in the way that Europeans thought about non-Europeans that occurred between the ages of European world exploration and the onset of colonialism, when localized impressions of the diverse regions of the world gave way to a generalized European sense of "us" and "them." This change flattened out distinctions among European groups, and ultimately among world populations. The author emphasizes the role of the publishing ateliers of the Dutch Republic in this evolution, specifically via the specialized genre of travel writing, which Schmidt calls exotic geography. He analyzes numerous travel publications spanning his period, from Johan Nieuhof's 1665 volume on China, *Het gezantschap der Neêrlandsche Oost-Indische Compagnie, aan den grooten Tartarischen Cham, den tegenwoordigen Keizer van China*, to Pieter van der Aa's ca. 1729 66-volume global overview, *La galerie agréable du monde*.

Detailed illustrations, advertised as the production of eyewitnesses, characterize the published travel accounts under investigation here, their abundance constituting an essential marketing strategy of the Dutch publishers. The Dutch Republic in the late seventeenth century was ideally positioned to dominate the illustrated travel book market, with its strong tradition of image-making, skilled engravers, and freedom from guild and royal oversight. Capable of publishing texts in multiple languages and alphabets, with high-quality inset and full-folio images, Dutch publishers did just that for the entire European market. This development, proto-capitalist in its ambition, grew up alongside the market for the exotic goods stoked by the Dutch East and West India Companies.

Expanding upon recent scholarship that has questioned the authenticity of first-hand accounts in early Dutch publications, Schmidt finds the so-called eyewitness language contained in Dutch travel publications to be either exaggerated or outright fraudulent. Jacob van Meurs, for example, based his 1665 account of travel in China on Johan Nieuhof's journal describing that author's experiences as an envoy of the Dutch East India Company. The text was greatly augmented by ethnographic and natural history descriptions from earlier Jesuit accounts, then smoothly edited to seem like a unified eyewitness narrative. Moreover, although the book contains a number of engravings based on Nieuhof's own drawings, the publisher's engravers fabricated nearly half of the book's approximately

150 illustrations from alternate sources and their own imagination.

Nieuhof, at least, did travel the world. Other prolific travel writers such as Arnoldus Montanus and Olfert Dapper, however, did not. The fictions of Dutch exotic geography production were apparent to rival European authors and publishers, as Schmidt explains at several points. Yet even so, Dutch books sold better than the sometimes more empirical and less lavishly illustrated (and therefore less expensive) European competition. As the imagery from the Dutch books circulated beyond their original publications, this Dutch-made exotic geography also resonated longer and more broadly than other European travel literature.

Schmidt catalogues numerous efforts made by Dutch publishers to massage original travel accounts into saleable books. In generating a consistent, if fraudulent, narrative voice, Dutch publishers smoothed over parochial differences (religious, political, and geographic) among authors, generating a text with pan-European appeal. This distinguishes the output of this transitional period from earlier Dutch texts, such as those discussed in Schmidt's 2006 *Innocence Abroad*, when Dutch authors were using definitively Dutch nationalist rhetoric in their accounts of the New World. The rhetorical shift occurred as the Dutch Republic's grip on global trade began to loosen in favor of the trading companies of England and France; instead of products, the Republic shifted to dominating the market for information about the world overseas. The result was problematic, with inconsistencies and inaccuracies introduced by the multiple layers of mediation of both images and text. The homogenized European voice of this new exotic geography, however, effectively described an increasingly homogenized global other, which would enable the colonialist rhetoric of later periods.

The author also considers the long life of the images produced in these publishing houses, as they were reused within a workshop, pirated by rivals, and eventually appeared in pattern books for decorative arts, losing their geographic specificity as they were translated. A feathered Brazilian Tupinamba "Indian" somehow became both the symbol of America and of Africa, as exotic geography was reworked as decorative detail on maps and other visual and material culture. Specificity fell away to a universalizing vision of the "other," a concept much explored in studies of the eighteenth century and beyond, but which had its beginnings, Schmidt asserts, in this transitional period. The non-European is further degraded as readers distanced themselves from the violence of intra-European conflicts of the past century by outsourcing violence to Asia, both in text and image. The fascination with the Asian body, with erotic and violent dimensions, that would be key to Orientalist obsessions, began with the Jesuit Adriano de las Cortes's c. 1625 drawings of Chinese torture, which were reproduced in Dapper's book on China and subsequently repeated across publications as well as in material culture. Schmidt's account concludes with a discussion of the transmediation of these images as they were used as source material for the decorations on chinoiserie and other exotic objects.

Jacob van Meurs, the publisher responsible for issuing Nieuhof's foundational work on China as well as volumes authored by Dapper, Montanus, Wouter Schouten, and Jan Jansz Struys, is the brightest star of Schmidt's book. Trained as an engraver, Van Meurs was likely specifically responsible for the design and perhaps even the engraving of many of the images

in his published works. By no means is *Inventing Exoticism* a monograph, however. The book also includes lengthy discussions of publishers Johannes Janssonius van Waesberge and Johannes van Someren, as well as authors Athanasius Kircher, Hendrik Adriaan van Reede tot Drakenstein, Philip Baldaeus, Nicholaes Witsen, and Georg Rumphius.

Although marketed primarily as a work of history and geography, *Inventing Exoticism* is bound to become a key text for understanding both the publishing industry of the early modern Dutch Republic as well as the visual culture production of the printed book and the iterations of these motifs across materials. It brings together a great deal of information and visual material pertaining to a genre often overlooked in histories of Dutch publishing or engraving. Schmidt himself is a historian, yet his handling of so much visual material shows both a keen eye for repeating motifs and a careful consideration of this visual and material culture. This is a compellingly and accessibly written account, and generously illustrated. The chapters interweave nicely to create a coherent argument that marches across their generally chronological order. Additionally, *Inventing Exoticism* is a valuable contribution to the growing subfield of global Dutch art history, as Schmidt considers the interactions, both real and imagined, between the Dutch Republic and the world.

Marsely L. Kehoe

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Esmée Quodbach, ed., *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals (The Frick Collection Studies in the History of Art Collecting in America)*. University Park: The Pennsylvania State University Press, 2014. 264 pp, 109 illus., 89 in color. ISBN 978-0-271-06201-3.

This publication, the proceedings of a symposium organized in 2009 by the Center for the History of Collecting at The Frick Collection, considers from numerous vantage points the tidal shifts in collecting Dutch Golden Age pictures in America from colonial times to the present day. Handsomely illustrated with 108 excellent color plates, superbly edited (the notes contain useful cross-referencing between the authors' papers), and possessing a valuable bibliography, it is a major contribution to the subject at hand, furthering Peter Sutton's *A Guide to Dutch Art in America* of 1986 and the collection of essays included in the catalogue accompanying the exhibition "Great Dutch Paintings from America" held in The Hague and San Francisco in 1990 (ed. Ben Broos).

Following an Introduction by Peter Sutton, the book comprises thirteen essays arranged in three sections. The first part, entitled "The Early Years: The Formation of America's Taste for Dutch Art," includes pieces by Louisa Wood Ruby on inventory records of Dutch New Yorkers in the 1680s and 1690s and reporting the existence of a bona fide Frans Hals in New York by the end of the seventeenth century; Lance Humphries on the collection of Robert Gilmor, Jr. (1774-1848) of Baltimore (who possessed paintings by Jacob van Ruisdael, Godfried Schalcken, and others); Annette Stott on the role played by the general public and contemporary artists in stimulating interest in seventeenth-century Dutch art in America; and Catherine B. Scallen on Wilhelm von Bode's influential views on private collecting, museum policy, and professional practices in America.

The second section, "The Gilded Age: Great Collections and Collectors of Seventeenth-Century Dutch Art," includes an essay by Esmée Quodbach tracing the early history of collecting Vermeer in America, from Henry G. Marquand's purchase in 1887 of *Young Woman with a Water Pitcher* to Henry Clay Frick's 1919 acquisition of *Mistress and Maid*. The late Walter Liedtke dwells on the motives and values of the Metropolitan's major donors of Dutch art, Benjamin Altman in particular. His essay notes interestingly that of the Met's extensive holdings of paintings by Rembrandt, Hals, Vermeer, and Jacob van Ruisdael, the museum purchased only one, Rembrandt's *Aristotle with a Bust of Homer* (in 1961). Lloyd DeWitt characterizes the collection of John G. Johnson, prize jewel of the Philadelphia Museum of Art, which remains the largest amassing of Dutch paintings in any museum in America. Ronni Baer surveys the collecting of Dutch paintings in the city of Boston, including the purchases made by Isabella Stewart Gardner. The formation of the Dutch collection in the Museum of Fine Arts receives the lion's share of her attention, however, with the author pointing out "it was built up, not through occasional princely gifts, but through continuous collecting..." (121) Last but not least, Arthur K. Wheelock, Jr. provides a fascinating account of the metamorphosis of the National Gallery's Dutch collection from the time of his arrival at the museum 42 years ago to the present time, detailing the stunning expansion of the canon during that period.

The last section, entitled "The Twentieth Century: The Dissemination of Dutch Art Across America and the Dutch Reaction," treats matters closer to the present day. Dennis P. Weller's contribution, "The Passionate Eye of W.R. Valentiner..." admits to his subject's flawed record (the museum man's expansionist views led him to make attributions that have not withstood the test of time) while demonstrating Valentiner's pivotal role in American museum life from his arrival in 1908 as a curator at the Met (where he had the cuspidors removed from the galleries) to his death in 1958. (It is telling that the important "Loan Exhibition of Paintings by Old Dutch Masters," organized by Valentiner in 1909 at the Metropolitan Museum is cited by no less than nine of the present publication's authors.) Anne T. Woollett describes, often in delightfully curious detail, the acquisition over the last six decades of the fourteen (now fifteen) Rembrandt paintings in five southern California museums, purchases of "fabulously wealthy entrepreneurial businessmen," (170) which, it must be acknowledged, mimic the collecting heyday of the Gilded Age. Somewhat as a counterpoint, Peter Hecht discusses Dutch museum acquisition history in the context of its rivalry with American collecting. He illuminatingly points out that "the most important collection of Dutch seventeenth-century art [the Rijksmuseum] is far younger than most of its visitors would ever guess," (154) as it was largely acquired between the two world wars.

Quentin Buvelot's rhetorically titled essay "Has the Great Age of Collecting Dutch Old Master Paintings Come an End?" concludes the book. Provoked by a review in *The Burlington Magazine* declaring "the scarcity of important works on the market tells us that the great age of collecting is over" (Xander van Eck, February, 2009, pp. 103-04), Buvelot counters by posing the question "Does this slowing pace really herald the end of an era?" (184) Astutely claiming that "The emphasis has gradually shifted from quantity to quality," (182) he rehearses some of the many noteworthy paintings that have come on the market in the last two decades – works by Steen, Berckheyde, Coorte, Ter Brugghen, Vermeer, Rembrandt, Hals, Jacob van Ruisdael, Van de Cappelle, Lastman, Salomon van Ruysdael,

Cornelis van Haarlem, and Goltzius. The breaking news of March 2015 that Rembrandt's *Portrait of Maerten Soolmans* and *Portrait of Oopjen Coppit* of 1634 have come on to the market, paintings owned by Eric de Rothschild that rarely have been displayed in public since their arrival in France in 1877, only supports Buvelot's contention. In the press again from the middle of September 2015 and reported as having a price tag of 160 million euros, the Dutch government is cited as offering to put up half the sum for these full-length pendants, the remainder to be supplied by the Rijksmuseum. As of this reviewer's writing, it would seem a tussle is playing out with the French state, which understandably is attempting to keep one, or both, of these gems for the Louvre. The appearance of these impressive canvases certainly puts the lie to the argument that significant collecting of Dutch Golden Age paintings is entirely a thing of the past.

Lawrence W. Nichols

Toledo Museum of Art

Wepler, *Bilderzählungen in der Vogelmalerei des niederländischen Barock*. Petersberg: Michael Imhof Verlag, 2014. 240 pp, 227 col. illus. ISBN 978-3-86568-980-1.

The first chapter of this beautifully produced book outlines the history of bird painting in the Netherlands, focusing on Melchior d'Hondecoeter, the "Raphael" of the genre. Especially well characterized is d'Hondecoeter's accomplishment of connecting the tradition of descriptive animal depiction established by Roelandt Savery with the dramatic animal scenes developed by Frans Snyders in cooperation with Peter Paul Rubens. The second chapter explores fables and animal emblems in their most important phases, giving special treatment to the moralizing tale of classical origin about birds that adorn themselves with borrowed plumes. Eager to overturn the notion of bird paintings as merely decorative phenomena, and to escape the stranglehold of the iconographic-emblematic tradition, Wepler devotes the entire third chapter to examining theoretical components of pictorial analysis. She concludes this travel-diary through the bookshelves of interdisciplinary art history by citing Gombrich's sound comments on the effectiveness of temporal narrative on pictorial perception, insisting, however, that the interpretive methods offered by literary narratology must be tested for their appropriateness when dealing with visual material.

The fourth chapter, the heart of the book, examines bird images, giving special attention to the smallest details of their representation. The author examines a balanced selection of paintings (out of a pool of 850), arranging them in sections of between five and twenty pages according to the prevailing theme represented: "Ambush, Perceive, Startle – Hunter and Booty", "Attack, Defend, Subdue – Brave and Fallen Heroes", "Communicate – The Brave Magpie", "Lure, Berate – The Owl as Decoy", "Conduct, Cacophonize – The Owl as Conductor", "Quarrel – Conflicts of Interest Communicatively Carried Out", "Battle – Creating and Punishing the Pecking Order", "Punish – The Thieving Crow", "Triumph – Victor of the Battle." Interspersed are two special iconographic cases: "The Threatened Swan" and "Birds on a Balustrade." Most of the sections focus upon representations by Melchior d'Hondecoeter. The fifth chapter, "Stories and Tales in Bird Painting," makes an important contribution by reviewing art-theoretical statements

pertaining to bird painting by Van Mander, Houbraken and De Lairese. The book concludes with a list of major bird painters, a bibliography, and list of photo sources. Sadly, especially for time-pressed readers, it contains no index.

Although her text discloses in places its origin as academic thesis – some parts are either too cursorily or too elaborately worked out – Wepler is to be commended for concentrating on a topic previously only sporadically treated. She also deserves credit for attempting a mode of interpretive analysis free from the iconographic model, which she perceives as constricting. As has become increasingly clear in the aftermath of the Alpers-Miedema controversy, the notion that one can provide interpretations with a solid foundation by inferring generally binding analyses of paintings through inductive collecting of emblems is a deceptive exaggeration. Literary sources do not function as inductive foundations. Instead, emblematic sources, no less than other records from literature or other genres, may only serve the critical corroboration of interpretations. As to the analysis of bird painting, it follows that one may speak of narration and meaning without recourse to concepts of literary narratology.

Wepler pursues the question of the abundant inventive-ness of painters of the bird genre. She asks, "What strategies do painters use in an ostensibly decorative genre in order to communicate narratives, thus making their paintings more interesting? ... Are these strategies specific to bird painting or can they be observed in other genres?" (p. 7) I must admit to a different, somewhat more conventional interest: the external functions of bird images. What role did such pictures play as wall decoration? What reality do they depict? What place in life did paintings with local or exotic birds occupy? Asking these questions quickly reveals that the place of the exotic birds in the pictures by d'Hondecoeter and his specialized colleagues was the garden or park of a country estate. Seventeenth-century Netherlandish gardens (despite all admiration for Italian models) were designed in the sixteenth-century tradition of domains, consisting of, besides the ornamental garden, several other components: the kitchen garden, orchard, area for games and archery, menagerie, fish pond, and poultry yard. Albrecht von Waldstein (Wallenstein) even had an aviary erected in the garden of his palace in Prague that still exists today. The focus of her attention elsewhere, Wepler has little to say on this matter.

The author leaves other significant questions to be answered by future investigators. Is there a possible connection between her material and the numerous representations of birds painted on glass by artists such as Haarlem's Pieter Holsteyn the Elder and the Younger? Would a closer study of drawings, the working processes of copying, compiling, accumulating and adapting different sources yield new and interesting results? (This is an area that Wepler only raises briefly in regard to d'Hondecoeter and his successors.)

Such criticisms aside, Wepler's book is a great, all-round delight. It presents a giant step in a field of research almost criminally neglected in the past. Providing valuable art-historical instruction, it is beautiful enough to display on a coffee table.

Thomas Fusenig

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(Translated by Kristin Belkin)

Seymour Slive, *Frans Hals*. New York and London: Phaidon, 2014. 399 pp, 415 illus. ISBN 978-07148-6755-7.

It is impossible to imagine our understanding of Frans Hals without Seymour Slive's monumental contributions. His three-volume study published in 1970 and 1974 remains the most important catalogue raisonné of the artist's work. The catalogue that Slive edited of the 1989 monographic exhibition in Haarlem, London, and Washington crucially updated and expanded the earlier study by publishing and translating all known documents relating to the artist and by initiating technical studies of his paintings. Of course, Slive also gave central place to Hals in his contribution to the Pelican History of Art series, cementing his image of the artist for more general readers and students for generations. The volume under review here is Slive's final, magisterial account of the great master from Haarlem.

The new Phaidon publication is a revised second edition of the first two volumes of the 1970 catalogue – the text and plate volumes – combined into a single, massive tome. The page count comes in at 399, but these are tightly spaced, three column pages. Organized chronologically, readers immerse themselves in Hals's career and art, guided by Slive's eloquent and insightful writing. Every page bristles with an energy and enthusiasm akin to that found in Hals's bravura brushstrokes.

In the preface, Slive categorizes the book as an "extensively revised second edition" in which he could incorporate later scholarship and "record without apology matters about which I have changed my mind" (9). One finds these revisions sprinkled throughout the text. The new edition gives fuller attention to the series of Evangelists since the full suite has come to light, offers more extended treatment of the Stockholm and Barnes portraits following Frans Grijzenhout's research, and dives deeper into the chronology and documentation of the latest of Hals's paintings to list but three amendments.

There are moments when the new additions are not fully integrated into the text as a whole. For example, Slive injects new consideration of how two of Hals's sitters, Tieleman Roosterman and Willem van Heythuysen, were prominent art collectors (171). Other sitters, like Claes Duyst van Voorhout, also maintained significant collections of paintings, as Pieter Biesboer has shown. These newly unearthed discoveries suggest that at least some of his sitters possessed wealth and artistic appreciation, or at least aspirations to acquire both. But they are a bit at odds with Slive's characterizations of Hals as a bourgeois artist who worked for humble patrons. Likewise, Slive acknowledges more deeply than he had previously the impact of Rubens's coloring on Hals's portraiture in the 1610s, including before the Dutch artist's documented trip to Antwerp in 1616 (28). Earlier in the text, however, Slive repeated his 1970 conclusion that, "In the end, however, the direction of Hals's art differed fundamentally from the one taken by the great Flemish masters whose work was so often in the service of various Counter Reformation spiritual movements that flourished in the South Netherlands during the decades of their activity" (17). In an influential review of Slive's early volumes (*Simiolus*, 10/2 [1978-79]: 115-123), Ben Broos noted how Slive thoroughly examined Hals but considered the artist in isolation. In the revised edition there are a few more linkages to the works of other artists but Broos's assessment remains largely true. Slive pits Hals against Rembrandt only tangentially. Though not the first, Slive also compares Hals, briefly, to Bernini.

Indeed, Slive's overall image of the artist as a genius operating outside the concerns of the majority of his contemporaries remains largely unchanged.

The photography in the new volume is greatly improved. Although the earlier version offered a separate volume dedicated to reproductions, they were entirely in black and white. The second edition features 233 large scale color plates placed at the end of chapters. These are images of most of the autograph paintings, and some details. There are an additional 182 figures in color. Unfortunately, many of these are the size of postage stamps, making them of limited use. Like the first edition, the second includes a significant bibliography, but no citations. One finds only occasional asides with citations set apart on a page by an asterisk. Those thoroughly steeped in the art historical literature can recognize from whence Slive derived new information, but without citations those less well versed may find the book occasionally frustrating.

As ample as the new edition is, it revises but the first two volumes of the original project. Missing is the catalogue. Slive does address and illustrate several pictures that resurfaced after the initial publication. Yet a current catalogue of Hals's paintings is sorely needed as Slive's is over forty years old now. As Slive's 1974 effort was so thorough with entries not only on the accepted works but also on twenty lost paintings and another eighty-one that he found doubtfully or wrongly attributed, it is a shame that Slive was not able to update the third volume as well. This last point is a testament to Slive's achievements. His studies, especially those of Hals, are so rich, evocative, and intensely researched that one only wishes for more.

Christopher D.M. Atkins

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Jonathan Bikker and Gregor J.M. Weber, Marjorie E. Wieseman and Erik Hinterding, with contributions by Marijn Schapelhouman and Anna Krekeler. Editorial Consultant Christopher White, *Rembrandt: The Late Works*. [Cat. exh. National Gallery, London, October 15, 2014 – January 18, 2015; Rijksmuseum, Amsterdam, February 12 – May 17, 2015.] London: National Gallery Company / Amsterdam: Rijksmuseum. Distributed by Yale University Press, 2015 304 pp, 409 color, 5 b&w illus. ISBN 978-1-85709-557-9.

David de Witt, Leonore van Sloten, and Jaap van der Veen. *Rembrandt's Late Pupils: Studying Under a Genius*. [Cat. exh. Museum Het Rembrandthuis Amsterdam, February 12 – May 17, 2015.] Amsterdam: Museum het Rembrandthuis / Houten: Terra Publishers, 2015. 128 pp, 127 color illus. ISBN 978-90-8989-647-6.

If Rembrandt had died in his twenties, like Masaccio or Egon Schiele, he might well have been forgotten. The stridently colored paintings and blotchy prints of his youth are intriguing for the traces they bear of incubating genius (as Constantijn Huygens famously recognized), but to modern eyes, his late works, with their glowing, tactile surfaces and monumental, meditative figures, are considered the pinnacle of his achievement. Thus, it is surprising that while several shows have examined Rembrandt's juvenilia (and another is in the works),

the recent exhibition at the National Gallery in London and the Rijksmuseum in Amsterdam could be billed as the first to survey the master's mature work. (*Rembrandt's Late Religious Portraits*, held in 2005 at the National Gallery of Art in Washington, was more closely focused.)

For both London and Amsterdam, this was a blockbuster show. At the Rijksmuseum (where Rembrandt's earthy paintings showed to better advantage than in the subterranean rooms of the National Gallery's Sainsbury Wing), it drew such record attendance that the museum's director, Wim Pijbes, was taken to task in the *NRC Handelsblad* for not exercising better crowd control. Yet, around 4:30 in the afternoon, once the bus tours and selfie-snappers had departed, it was just possible to have the kind of quiet, sustained encounter with these works that their intricately wrought surfaces demand. For this viewer, the experience affirmed both the resolute integrity of Rembrandt's artistic vision, pursued despite shifting tastes and personal tragedies, and the artist's profound commitment to his craft. While these are not new ideas, the chance to engage with this body of work in aggregate put a material stamp on perceptions that might have been dismissed as merely intuitive.

The rich collections of the two museums were supported by contributions from around the globe. Impressive portraits made plain that even as prevailing fashion veered away, there were buyers who recognized what Rembrandt could do for them. The massive, recently conserved *Portrait of Frederik Rihel on Horseback* (ca. 1663, London) dominated a room in which *Portrait of a Blond Man* (1667) from Sydney kept company with the charming *Lady with a Lap Dog* (ca. 1662-5) from Toronto. Among private loans, it was a rare treat to see the luminous figure study, *Old Woman Reading* (1655), lent by the Duke of Buccleuch, and the Six Collection lent (to Amsterdam only) both the incomparable *Portrait of Jan Six* (1654) and the album amicorum in which Rembrandt flattered his patron with classical allusions to Minerva and Homer. In this context, the curiously precise *Portrait of Catharina Hoogsaet* (Penrhyn Castle) seemed to demand more than the usual theory that Rembrandt reverted to an earlier style to satisfy his patron. (I, for one, wonder whether only the parrot and the signature date to 1657).

The power of Rembrandt's late work contradicts conventional expectations encoded in the concept of *altersstil*, whereby old artists are thought to lose their will to innovate along with their physical dexterity. Although this concept inspired a fascinating symposium at the Rijksmuseum in April, Jonathan Bikker and Gregor Weber suggest in the exhibition catalogue that its application to Rembrandt's "late" work is misguided (16). They identify 1651 as the year when Rembrandt's paintings begin to demonstrate the concentration, tactility, and pathos associated with his final phase. And in 1651, Rembrandt was only forty-five years old. Arguably, then, the iconographic and technical developments of the 1650s and 1660s are the work of a mature artist, confidently at the height of his powers, and Rembrandt's stylistic trajectory proceeds from "stubborn independence" (32) rather than geriatric decline. Only in the very last works, such as *Simeon in the Temple* (ca. 1669, Stockholm) does his vision seem to blur. The 1650s also mark the culminating phase of Rembrandt's career as a printmaker, an achievement given substantial attention by way of several illuminating sequences of distinctively inked impressions from the same plate.

Like many recent catalogues, *Rembrandt: The Late Works* relegates the accounting of objects exhibited to a checklist

while presenting a series of essays on relevant themes. Technical analysis is surprisingly scant, but another publication is planned based on the symposium *Rembrandt Now: Technical Practice, Conservation and Research*, held in London November 13-14, 2014. The *Late Work* catalogue opens with two essays on Rembrandt's life and career co-authored by Bikker and Weber. Subsequent chapters include Marjorie Wieseman's essays on self-portraiture and artistic convention, Bikker on emulation, and Weber on observation of everyday life, and there are discussions of Rembrandt's "experimental technique" in painting (Bikker and Anna Krekeler), prints (Erik Hinterding), and drawing (Marijn Schapelhouman). Then follows a series of conceptual topics that evokes the romantic quest to probe Rembrandt's inner motivations, moving from "Light" to "Intimacy," "Contemplation," "Inner Conflict," and finally "Reconciliation." Despite occasional lapses into sentimentality, all of these essays give evidence that their authors have looked closely at the works they discuss, producing many fresh insights.

For those familiar with the past several decades of Rembrandt scholarship, the novelty of this project can be explained as a byproduct of a larger trend: as the Rembrandt Research Project made its slow chronological progress through Rembrandt's career, exhibitions evolved from its discoveries. Only recently have the final two volumes of the *Corpus of Rembrandt Paintings* (2011, 2014) addressed some of the late work (much raw data remains unpublished). Significantly, the RRP takes a back seat in the London/ Amsterdam exhibition. All the catalogue authors are staff members of the host museums, and the technical findings presented are largely their own. Yet, another aspect of the methodology developed by the RRP's former leader, Ernst van de Wetering, can be felt throughout the catalogue. While engaging only sporadically with the secondary literature, the authors build their arguments on deep readings of early sources such as Karel van Mander, Roger de Piles, Arnold Houbraken, and especially Samuel van Hoogstraten, whose treatise of 1678 often reflects his experiences in Rembrandt's studio.

Seventeenth- and eighteenth-century authors also provide essential reference points in the catalogue of the concurrent exhibition at the Rembrandthuis, *Rembrandt's Late Pupils: Studying under a Genius*. As Jaap van der Veen points out (17), Houbraken, whose gossipy anecdotes can be unreliable, was relatively close to the source as a pupil of Hoogstraten and should be taken seriously here. Significantly, both Van Mander and Hoogstraten cautioned young artists not to attempt the "rough" manner of painting too soon, raising a conundrum that remains unresolved: if mature style is necessarily the product of age and experience, how can young beginners possibly hope to grasp it? This problem might help explain why the number of Rembrandt's pupils declined after 1650 (and why most arrived after cutting their teeth elsewhere), but documentary evidence for this period is scarce. The Rembrandthuis catalogue's short, well-illustrated essays, again entirely by museum staff, offer a solid, up-to-date account of the little we know, with attention to figures such as Abraham van Dijck and Jacobus Leveck who once were mere footnotes in the Rembrandt story. David de Witt argues convincingly that Hoogstraten must have encouraged colleagues in Dordrecht to hone their skills with Rembrandt (this despite Hoogstraten's admission that the master's criticism sometimes reduced him to tears). Leonore van Slooten's essay highlights Hoogstraten's advocacy of concepts such as *ordonnantie* (composition) and *houding* (spatial relations) as evidence of Rembrandt's teaching method; the master's *kennelijkheid* (associated by de Witt with painterliness,

101) lived on in Aert de Gelder. While this show was a modest counterpart to the blockbuster nearby, it signaled an important aspect of the future of Rembrandt studies. To know the master better, we need a better understanding of those who strove to emulate him.

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Jeffrey Chipps Smith, ed., *Visual Acuity and the Arts of Communication in Early Modern Germany (Visual Culture in Early Modernity)*. Farnham, Surrey / Burlington, VT: Ashgate 2014. 226 pp, b&w illus. ISBN 978-1-4724-3587-3.

Made up of an established core and a changing array of international contributors, Frühe Neuzeit Interdisziplinär gathers every three years. Scholars present new research on early modern Germany, and from multiple disciplines they always deal with variations on one theme.

The theme of the 2012 meeting, chosen by FNI's then-president, Jeffrey Chipps Smith, editor of this volume, was "visual acuity." Smith meant the intensely visual nature of early modern German culture. The theme appealed to Smith as an art historian, and many essays in the volume are by FNI participants in that field. Other essays demonstrate that historians and scholars of music or literature also have much to gain – and to add – by engaging with visual images and considering the act of seeing.

The book opens with Smith's introduction, a meditation on the visual in German culture of the time period and a claim that seeing was an activity about which people thought and spoke and wrote. The seen image was the read image, and sometimes it accompanied words that also demanded reading. Yet often, as in Cranach's *Passional Christi und Antichristi*, an image made a text unnecessary. In other cases, words expanded the meaning of an image or even competed with it, as in the debate about how best to teach people about plants. Not just as scientific illustrations or maps, prints in particular held a peculiar relationship to reality, claiming to reproduce it in authentic views.

Smith has arranged the essays in roughly chronological order from the late fifteenth to the early eighteenth century. Although each essay deals with seeing in one form or another, subthemes construct subtle ties between essays and lead the reader onward. For example, the first two essays concern metalwork and metal. Admittedly, the pieces that Allison Stielau studies are only depicted metal, the prints of metalwork that she calls "object engravings" (23). The best-known object engraving is the *Censer* by Schongauer, which Stielau approaches through understanding metalwork as well as theory. A liturgical object is also the topic of Bridget Heal's essay, which centers on a silver crucifix from the mining town of Freiberg in Saxony. Heal emphasizes the deep piety in worship of Christ among the Lutheran miners, who appeared flanking him on the so-called *Bergschöffenkreuz* and gave him pride of place in other images that accompanied them in life and death.

Words and reading form the subtheme linking the next three essays. Susanne Meurer writes about Johann Neudörffer

the Elder, a professional scribe and writing master, famous in his day for exquisite calligraphy in which the word was literally the image. As a Vasari *avant la lettre*, Meurer argues, Neudörffer's lost autograph manuscript on Nuremberg artists and craftsmen was also valued for the beauty of his handwriting. The writing on Jonas Silber's *Universe Cup*, subject of Andrew Morrall's essay, is by contrast tiny and practically illegible. Looking at Silber's written and visual sources, Morrall emphasizes the goldsmith's contribution to a *Kunstammer* piece, which presents the viewer with the challenge of reading it as an object. Words that describe a painter's technique feature in the essay by Ruth Slenczka about a printed funerary sermon for Lucas Cranach the Younger. The author, Georg Mylius, was a self-proclaimed connoisseur, and the sermon discussed how Mylius read the deceased painter's work in terms of color, perspective, and idealized bodies. For Slenczka, the sermon indicates how Lutherans viewed even religious paintings primarily as works of art.

Seeing and performance emerge as subthemes in the next essays. Alexander Fisher argues that Hans Reichle's monumental bronze *Crucifixion* in SS. Ulrich and Afra, Augsburg, may have inspired the church organist, Gregor Aichinger, to compose music for a dialogue in which the Virgin and St. John lament Christ's death. Although such musical laments are common, Aichinger's piece was aimed at the same audience as the sculpture and was meant to evoke similar sentiments. Both music and sculpture suggest a desire for synesthesia, listening inseparable from viewing. A religious message about seeing, Anthony Mahler argues, overwhelmed the original audience of the Jesuit play *Cenodoxus*. This play provided guidance to right – prudent, Godly – seeing, using stage effects and a text that repeatedly turned to the concept of sight to call up internal images in the viewer familiar with Jesuit spiritual exercises.

Like Mahler and Fisher, Arne Spohr's topic touches upon performance, and his essay builds a bridge to the next subthemes, royalty and the invisible. Spohr's topic is music at the Danish court of Christian IV, which he discusses in the contexts of particular paintings and architectural spaces. Music was an "instrument of power" (159), and Spohr draws a parallel between music, sometimes heard only through sound conduits, and another source of amazement and delight, the *Wunderkammer*. The wonderful also enters into Volker Bauer's essay on attempts to lend visual form to complicated, invisible dynastic relationships. Bauer sketches the history of the family tree before introducing genealogical exotic plants. The many-trunked banyan represented the dynasty, while dynastic ideals were expressed in the biblical cedar and palm.

A long but not royal family tree characterized the newly-crowned Friedrich III of Prussia, and the essay by Kristoffer Neville outlines his search for visual imagery to make his royalty visible. Friedrich chose architecture, and Neville argues that what interested him was not the Italianate, but rather architects who had worked for other kings, learning how to build in a style that signaled royalty.

A book of essays from an interdisciplinary conference often has little internal cohesion. But *Visual Acuity* implicitly acknowledges that an overarching theme and many specific topics cannot be examined from within the confines of one discipline.

Miriam Hall Kirch
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Katrin Dyballa, *Georg Pencz. Künstler zu Nürnberg*. Berlin: Deutscher Verlag für Kunstwissenschaft, 2014. 484 pp, 320 illus., 91 color. ISBN 978-3-87157-237-1.

If we consult received wisdom (I used Giulia Bartrum's reliable survey, *German Renaissance Prints 1490-1550*, 1995), we find several accepted facts about Georg Pencz (vital statistics given, c. 1500-50). Among other claims: he probably trained with Dürer and possibly collaborated on the Nuremberg town hall paintings after Dürer designs in 1521; he probably visited northern Italy c. 1528-29, just before his earliest prints and paintings; he was appointed official painter to the city of Nuremberg; and he made a second trip to Italy in 1539-40, but designed an arch for the triumphal entry of Emperor Charles V into Nuremberg in February 1541. If we now consult the scrupulous research of Katrin Dyballa, we find that almost all of these claims can be challenged, and some of them are demonstrably false.

Other truisms remain however. Pencz's most accomplished paintings are large-scale portraits, and he made an impressive illusionistic ceiling painting, a *Fall of Phaeton* (1534). His 125 engravings, usually grouped among the "Little Masters," included some of the earliest Old Testament series (but are not re-evaluated in this study of paintings and drawings). Pencz died en route to Leipzig, where he went to take up appointment as court painter to Duke Albrecht I of Saxony.

This richly illustrated and handsomely produced volume is another in the distinguished series from Deutscher Kunstverlag, following milestone monographs, catalogues with documents about German painters: Cranach (Friedländer and Rosenberg, 1932); Schongauer (Buchner, 1941); Dürer (Anzelewsky, 1971; 1991); Baldung (von der Osten, 1983); and Schüpflein (Metzger, 2002). This volume takes its place in that essential sequence.

Dyballa is rigorous with archival sources, and this book is definitive about using documents to how Nuremberg compensated painters in the early sixteenth century. However, on purely visual grounds, she remains skeptical about almost any previous connections to Italian painting and firmly rejects hypotheses about any Italian trip (something that defies the *Phaeton* ceiling's significance). She dismisses in turn all visual comparisons advanced by previous scholars, particularly by Nina Carolin Wiesner about the *Hirsvogel* ceiling (2004) and by Hans Georg Gmelin earlier, preferring instead looser links to German façade designs. Dyballa denies that the chosen wooden support holds any information about country of origin (though many conservators still argue otherwise). Finding no documented connection to Dürer, she detaches Pencz from his previously alleged participation on the Nuremberg city hall murals. She finds that Hans Plattner had better claim to be called city painter, though Pencz was paid by the city in 1532 and drafted designs for Nuremberg's fortifications in 1542.

More positively, Dyballa provides strong evidence in dry modeling and figure types for identifying the young Pencz as the same engraver as an anonymous Master IB, a hypothesis first advanced by Friedländer in 1897 but debated ever since. IB was active in the 1520s, whereas Pencz's printmaker career followed soon afterwards. The difference between them, other than increasing mastery by Pencz, is the orthography of monograms, where Iörg becomes Georg and Bentz becomes Pencz, perhaps at the time that he was hired by the city fathers in 1532.

Dyballa gives proper attention to Nuremberg portraiture, turning away from the obvious Dürer foundations to later, less familiar masters, such as Hans Brosamer and Hans Plattner. Pencz's likenesses of Nuremberg citizens are nicely delineated by Dyballa, who points out how these enlarged portraits bring a new dynamism. In the 1530s only Barthel Beham conveys the same powerful corporeality and modeling, and in his more ambitious portraits Pencz variously turns his half-length, close-up, seated figures and their gazes, often placing them with strong modeling and limited color range within elaborate interior corner spaces. Gesturing hands and fixed stares compare chiefly with Netherlandish portraiture, while earlier claims (Baldass) that north Italian portraits provided a model are dismissed by Dyballa. During the 1540s affinities emerge with Christoph Amberger's Augsburg portraits, already responding to Italian models.

Pencz also was one of the most active German artists to take up classical myths as subjects; here the absence of his print oeuvre (surveyed by David Landau, 1978, albeit without the IB oeuvre) limits perception concerning the range of his output. Most of these paintings stem from the 1540s, after an early *Venus and Cupid* (Berlin) and the *Phaeton*. Here Dyballa suggests that the painter is more open to foreign influences, though Barthel Beham still provides a nearby model at court in Munich, and Lucas Cranach painted many of these themes. Many subjects, as well as a pair of *Judiths* (1531; 1545), focus on powerful women exercising control: *Cimon and Pero*, *Tomyris and Cyrus*, and *Lucretia*. Pencz repeated several of these on multiple occasions. Most of these mature works (plus several meditating *Jeromes*) adhere to his successful portrait formula: large-scale, close-up half-length figures turn in space and gaze obliquely or directly at the viewer, to suggest a thoughtful purpose behind their actions. Their owners remain unknown. By contrast, the small-scale engravings, often viewed as narrative series, show full-length figures in twisting movement, often in profile, across the picture field.

Dyballa's careful catalogue raisonné, which takes up half the volume, fully lives up to prior expectations of this series, *Denkmäler deutscher Kunst*. For each work she presents the support and condition of both sides, technical examinations (often with infrared photos and x-rays), provenance, and bibliography, with serious discussion. The publisher has been generous with illustrations and inserts a center color section of both paintings and drawings in color.

While some of her judgments about models will require rethinking by each future student of Pencz, particularly to evaluate the role of Italy as an influence (and the purported trip[s] southward), this volume firmly establishes itself as definitive regarding documents and artistic oeuvre. Serious Pencz students will want to address his engravings, using Landau's catalogue and other studies about the Little Masters as a group (such as Bartrum or the outstanding 1988 catalogue, *World in Miniature*, by Stephen Goddard from the Spencer Museum, University of Kansas). But Dyballa has given us the reference work on Pencz as painter and draughtsman.

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New Titles

Ainsworth, Maryan, Sandra Hindriks and Pierre Terjanian, *Lucas Cranach's Saint Maurice*. New York: The Metropolitan Museum of Art, 2015. ISBN 978-1-58839-582-5. – Exhibition April 20 – July 27, 2015.

Designed by Lucas Cranach the Elder and executed by him along with a workshop assistant, the painting of Saint Maurice was created between 1520 and 1525 as part of a larger project. It belonged to a cycle of sixteen altarpieces, comprising 142 separate panels, which was commissioned by Cardinal Albrecht of Brandenburg (1490 – 1545). After conservation treatment, the painting was shown in a focus exhibition together with related paintings, reliquaries, armor, prints and medals from the museum's collection. This publication discusses the work's art-historical, religious and political context, as well as the findings of the technical investigation of the painting.

Anderson, Christina M., *The Femish Merchant of Venice. Daniel Nijs and the Sale of the Gonzaga Art Collection*. New Haven / London: Yale University Press, 2015. ISBN 978-0-3002-0968-6, \$65.

Aronson, Robert D., *Dutch Delftware. Qui capit, capitur*. Amsterdam: Aronson Antiquairs, 2015. ISBN 978-94-90782-11-5, EUR 49.50

Baadj, Nadia, *Jan van Kessel I (1626-1679). Crafting a Natural History of Art in Early Modern Antwerp (Studies in Baroque Art, 5)*. London / Turnhout: Harvey Miller / Brepols, 2015. ISBN 978-1-909400-23-8, EUR 115.

Barrio Olano, Maite, Ion Berasain Salvarredi and Catheline Périer-D'Ieteren (eds.), *Le Retable du Couronnement de la Vierge. Église de L'Assomption d'Erretertia / Het Retabel van de Kroning van Maria. Kerk van Maria-Tenhemelopneming te Erretertia*. Brussels: Editechnart, 2015. ISBN 078-94661-36036-6, EUR 50. Reviewed in this issue.

Beltman, Josien (ed.), *De gouden eeuw van Twente. Zij die de kunst schonken*. Enschede: Rijksmuseum Twenthe, 2015. ISBN 978-90-72250-41-4, EUR 27.

Bentham, Barend van, et al., *Nederland dineert. Vier eeuwen tafelcultuur*. Zwolle: Uitgeverij de Kunst, 2015. ISBN 978-94-6262-057-5, EUR 35.

Booij, Alice, *Schepen, schaatsen & schildreijen. Voorwerpen en hun verhalen uit het Fries Scheepvaart Museum*. Leeuwarden: Utjouwerij Bornmeer, 2015. ISBN 978-90-5615-350-2, EUR 15.

Bomski, Franziska, Hellmut Th. Seemann and Thorsten Valk (eds.), *Bild und Bekenntnis. Die Cranach-Werkstatt in Weimar*. Göttingen: Wallstein Verlag, 2015. ISBN 978-3-8353-1643-0, EUR 28.

Born, Annick, *Le Maître de 1518 et le maniérisme anversoïse*. Turnhout: Brepols, 2015. ISBN 978-2-503-55022-0, EUR 162.

Bousmanne, Bernard, Tania Van Hemelryck and Céline Van Hoorebeeck (eds.), *La Librairie des ducs de Bourgogne. Manuscrits conservés à la bibliothèque royale de Belgique*, vol. 5: *Textes historiques (La Librairie des ducs de Bourgogne, 5)*. Turnhout: Brepols, 2015. ISBN 978-2-503-52990-5, EUR 68.

Campbell, Lorne, et al., *Rogier van der Weyden*. Madrid: Museo Nacional del Prado, 2015. ISBN 978-84-8480-315-7, EUR 25. – Exhibition Prado, Madrid, March 24 – June 25, 2015.

Carvalho Dias, Joao, *Rembrandt – Paula Rego* [Portuguese artist, b. 1935] (*Meeting Point*, 1). Lisbon: Museu Calouste Gulbenkian, 2014. ISBN 978-989-8758-00-2, EUR 25.

Cohen Tervaert, Renske, Ingrid Nolet, Ineke Sluiter (eds.), *Hidden Stories. Wise Lessons in the Decorations of Amsterdam's Former Town Hall*. Amsterdam: Stichting Koninklijk Paleis, 2015. ISBN 978-90-72080-54-7, EUR 30.

Collange-Perugi, Adeline (ed.), *Flamands et Hollandais. La collection du Musée des Beaux-Arts de Nantes*. Milan: Silvana Editoriale, 2015. ISBN 978-88-366-3095-0, EUR 29.

Darras, Jacques, *Brueghel, les yeux ouverts. Brève chronique d'une révolution picturale (La rouge)*. Grane: Créaphis Editions, 2015. ISBN 978-2-35428-088-8, EUR 15.

De Meyere, Jos, *Een curieuze collectie. Hollandse schilderkunst uit de 17de eeuw. Museum voor Schone Kunsten Gent*. Ghent: Snoeck Ducaju & Zoon, 2015. ISBN 978-94-6161-265-6, EUR 40.

Duerloo, Luc, and Malcolm Smuts (eds.), *Rubens and the Thirty Years War (Museums at the Crossroads)*. Turnhout: Brepols, 2015. ISBN 978-2-503-54948-4, EUR 75.

Eeghen, Christiaan Peter van, and Pieter van der Kuil, *Brede rivieren langs hoge hellingen. Het stuwwallenlandschap van Midden-Nederland op zeventiende-eeuwse tekeningen*. Utrecht: Stichting Matrijs, 2015. ISBN 978-90-5345-487-9, EUR 35.

Ekkart, Rudi, and Claire van den Donk, *Van Bol tot Veth. De portretverzameling van de families Van de Poll, Wolters en Quina*. Leiden: Primavera Pers, 2015. ISBN 978-90-5997-214-8, EUR 29.50. – Exhibition Museum van Loon, Amsterdam, October 8, 2015 – January 10, 2016.

Ewing, Dan, *Jan de Beer. Gothic Revival in Renaissance Antwerp (Me fecit)*. Turnhout: Brepols, 2015. ISBN 978-2-503-55531-7, EUR 150.

Fajt, Jiri, *Nürnberg unter Karl IV. Wege und Akteure städtischer und höfischer Malerei*. Berlin / Munich: Deutscher Kunstverlag, 2015. ISBN 978-3-422-07332-6, EUR 131.

Fehlmann, Marc, and Tabea Schindler, *Oranje! Meisterwerke holländischer Malerei*. Winterthur: Museum Oskar Reinhart, 2014. ISBN 978-3-9524268-3-8, CHF 35. – Exhibition Museum Oskar Reinhart, November 29, 2014 – April 5, 2015.

Fusenig, Thomas, and Michael Rief (eds.), *Sammlerglück. 100 Meisterwerke der Sammlung Marks-Thomé*. Stuttgart: Belser, 2015. ISBN 978-3-7630-2699-9. – Exhibition Suermondt-Ludwig-Museum, Aachen, March 12 – June 21, 2015; Bode-Museum, Berlin, July 17 – October 18, 2015.

Goubert, Ko (ed.), *Zilver. Kunst, object, verhalen uit Leuven*. Leuven: Museum M, 2015. ISBN 978-90-823447-0-7, EUR 49.

Hasselt, Laura van, Yvonne Bleyerveld (eds.), *Bird's Eye View of Amsterdam. On the Cusp of the Golden Age*. Zwolle: Uitgeverij de Kunst, 2015. ISBN 978-94-6262-039-1, EUR 20.

Hindman, Sandra, *Take this Ring. Medieval and Renaissance Rings from the Griffin Collection*. Turnhout: Brepols, 2015. ISBN 978-0-991-51725-1, \$98.

Holler, Wolfgang, and Karin Kolb (eds.), *Cranach in Weimar*. Dresden: Sandstein Kommunikation, 2015. ISBN 978-3-95498-162-5, EUR 14. – Exhibition Schiller Museum, Stiftung Weimarer Klassik, April 3 – June 14, 2015.

Jérôme Bosch ou la fourmière éventrée (Collection Palimpsestes). Brussels: La Lettre Volée, 2015. ISBN 978-2-87317-448-4, EUR 19.

Joachim von Sandrart (1606-1688). *Mystic Marriage of Saint Catherine, 1647 (Point of View, 11)*, Vienna: Kunsthistorisches Museum, 2014. ISBN 978-3-99020-084-1, EUR 14.

Kaiiris, Pierre-Yves, *Bertholet Flémal (1614-1675). Le "Raphaël des Pays-Bas" au carrefour de Liège et de Paris*. Paris: Arthena Editions, 2015. ISBN 978-2-903239-56-5, EUR 79.

Kemperdick, Stephan, and Johannes Rössler (eds.), *The Ghent Altarpiece by the Brothers Van Eyck. History and Appraisal*. Berlin: Staatliche Museen zu Berlin/Petersberg: Michael Imhof Verlag, 2014. ISBN 978-3-7319-0146-4 (English); 978-3-7319-0089-3 (German), EUR 20.

Kern, Ulrike, *Light and Shade in Dutch and Flemish Art (Théorie de l'art 1400-1800 / Art Theory 1400-1800)*. Turnhout: Brepols, 2015. ISBN 978-2-503-54944-6

Kleinert, Corina, *Peter Paul Rubens (1577-1640) and his Landscapes: Ideas on Nature and Art (Pictura Nova XX)*. Turnhout: Brepols Publishers, 2014. ISBN 978-2-503-55038-1, \$156. To be reviewed.

Kok, Erna F., *Netwerkende kunstenaars in de Gouden Eeuw. De succesvolle loopbanen van Govert Flinck en Ferdinand Bol (Zeven Provinciën-Reeks, 36)*. Hilverum: Verloren, 2015. ISBN 978-90-8704-542-5, EUR 14.

Kosack, Wolfgang, *Ein zweiter Rembrandt: "Die Staalmeesters"*. Kunsthistorische Studie. Basel: Verlag Christoph Brunner, 2015. ISBN 978-3-906206-14-1, EUR 18.

Kräftner, Johann, *Les collections du Prince de Liechtenstein*. Antwerp: Mercatorfonds, 2015. ISBN 978-94-6230-099-6, EUR 39.

Krapf, Michael, *Johann Georg Platzner. Der Farbenzauberer des Barock, 1704-1761*. Vienna: Christian Brandstätter, 2014. ISBN 978-3-85033-804-2, EUR 40.

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Lange, Justus, Sebastian Dohe and Anne Harmssen, "Mene, mene tek!" – *Das Gastmahl des Belsazar in der niederländischen Kunst (Kataloge der Museumslandschaft Kassel, 57)*. Petersberg: Michael Imhof Verlag, 2014. ISBN 978-3-7319-0153-2, EUR 15. – Exhibition Gemäldegalerie Alte Meister, Museumslandschaft Hessen, Kassel, October 9, 2014 – May 17, 2015.

Leeflang, Micha, *Joos van Cleve. A Sixteenth-Century Antwerp Artist and his Workshop (Me fecit, 8)*. Turnhout: Brepols, 2015. ISBN 978-2-503-55436-5, EUR 135. To be reviewed.

Ietswaart, Michael (ed.), *Voyage à Surinam. Beschrijving van de Nederlandse bezittingen in Guyana door P.J. Benoit*. Zutphen: Walburg Pers, 2015. ISBN 978-90-5730-553-5, EUR 20.

Lipinska, Aleksandra, *Moving Sculptures: Southern Netherlandish Alabasters from the 16th to 17th Centuries in Central and Northern Europe*. Trans. Jessica Taylor-Kucia (*Studies in Netherlandish Art and Cultural History, 11*). Leiden / Boston: Brill, 2015. ISBN 978-90-04-27708-3. Reviewed in this issue.

Litsardopoulou, Nafsika, *The Painting Production of the Low Countries in the 17th Century (H Zografiki Paragogi ton Kato Xoron kata ton 17o Aiona)*. Athens: Ekdoseis I. Sideris, 2015. ISBN 978-960-08-0673-1. In Greek.

McNamara, Simon, *Concetto in Rembrandt's Passion Series*. Cambridge Scholars Publishing, 2015. ISBN 978-1-443-87539-4, \$82.

Meier, Esther, *Sakralkunst am Hof zu Dresden. Kontext als Prozess*. Berlin: Reimer/ Gebr. Mann/ Deutscher Verlag für Kunstwissenschaft, 2015. ISBN 978-3-496-01545-1, EUR 30.

Meurer, S., A. Schreurs-Moret and L. Simonato (eds.), *Aus allen Herren Länder. Die Künstler der Deutschen Akademie von Joachim von Sandrart (Théorie de l'Art, 1400-1800)*. Turnhout: Brepols, 2015. ISBN 978-2-503-55321-4, EUR 150.

Mielke, Ursula, with contributions by Stefaan Hautekeete, ed. Ger Luijten, *Hans Bol (New Hollstein Dutch & Flemish), 2 vols. Ouderkerke aan den IJssel: Sound & Vision, 2015*. ISBN 978-90-9153-920-6 (vol. I), 978-90-9153-921-3 (vol. II). EUR 930.

Müller, Christian, *Albrecht Dürer und sein Kreis. Zeichnungen aus dem Kupferstichkabinett des Kunstmuseums Basel*. Basel: Kunstmuseum Basel, 2014. ISBN 978-3-7204-0216-3, CHF 29.50 – Exhibition Kunstmuseum Basel, November 1, 2014 – February 1, 2015.

Münch, Birgit, and Jürgen Müller (eds.), *Peiraios' Erben: Die Genese der Genremalerei bis 1550 (Trier Beiträge zu den historischen Kulturwissenschaften, 14)*. Wiesbaden: Reichert Verlag, 2014. EUR 110.

Nash, Susie, ed., with contributions by Matthew Reeves, Anna Koopstra, Nicholas Herman and Nicola Jennings, *Late Medieval Panel Paintings: Methods, Materials, Meanings. Vol. II*. London: Paul Holberton, 2015. ISBN 978-1-907372-91-9, £ 40.

Neefjes, Jan, and Hans Bleumink, *Erfgoedatlas van de gemeente Nunspeet. De geschiedenis van de Veluwe natuur en cultuur in kaart*. Amersfoort: Waanders, 2015. ISBN 978-94-6262-058-2, EUR 35.

O'Malley, John, S.J. (ed.), *Art, Controversy, and the Jesuits. The Imago Primi Saeculi (1640) (Early Modern Catholicism and the Visual Arts Series, 12)*. Philadelphia: Saint Joseph's University Press, 2015. ISBN 978-0-91610-184-8.

Overbeek, Annemiek van, Jaap van der Veen, and David de Witt (eds.), *Een rijke traditie. Twee eeuwen Nederlandse prentkunst uit privébezit*. Varik: De Weideblik, 2015. ISBN 978-90-77767-60-3, EUR 20.

Périer-D'Ieteren, Catheline, and Ivo Mohrmann (eds.), *Le Retable de la Passion de l'Église Sainte-Marie de Güstrow. Étude historique et technologique / Der Passionsaltar der Pfarrkirche St. Marien zu Güstrow. Historische und technologische Studie*. Brussels: Editechnart, 2015. ISBN 978-94-61360-45-8, EUR 55. Reviewed in this issue.

Peter Paul Rubens. *The Fur (Point of View, 13)*. Vienna: Kunsthistorisches Museum, 2015. ISBN 978-3-99020-102-2, EUR 16.

Pieters, Din (ed.), *Het Nederlandse kunst boek*. Zwolle: WBOOKS, 2015. ISBN 978-94-6258-110-4, EUR 25.

Quodbach, Esmée (ed.), *Holland's Golden Age in America. Collecting the Art of Rembrandt, Vermeer, and Hals (The Frick Collection Studies in the History of Art Collecting in America)*. University Park: The Pennsylvania State University Press, 2014. ISBN 978-0-271-06201-3, \$70. Reviewed in this issue.

Remington, Vanessa, with contributions from Sally Goodsir, foreword by Roy Strong, *Painting Paradise. The Art of the Garden*. London: Royal Collection Trust, 2015. ISBN 978-1-909741-08-9.

Rijkens, Paul, *Nassau on Horseback. Meaning, Form and Function of Nassau Equestrian Imagery in the Netherlands since the 16th Century*. Amsterdam: Paul Rijkens, 2015. ISBN 978-94-91098-29-1, EUR 39.

Rudy, Kathryn M., *Postcards on Parchment: The Social Life of Medieval Books*. New Haven/London: Yale University Press, 2015. ISBN 978-0-3002-0089-1, \$85. To be reviewed.

Scholten, Frits, *The Image of the Sculptor. Johan Gregor van der Schardt, c. 1573 (Rijksmuseum Reeks, 21)*. Amsterdam: Rijksmuseum, 2015. ISBN 978-90-71450-78-5, EUR 14.

Scholten, Frits, Perry Chapman and Joanna Wooddall (eds.), *Arts of Display (Netherlands Yearbook for History of Art / Nederlands Kunsthistorisch Jaarboek, 65)*. Leiden: Brill, 2015. ISBN 978-90-04-29558-2, EUR 125.

Schuchardt, Günter, and Grit Jacobs (eds.), *Cranach, Luther und die Bildnisse: Thüringer Themenjahr "Bild und Botschaft"*. Regensburg: Verlag Schnell & Steiner, 2015. ISBN 978-3-7954-2977-5, EUR 13. – Exhibition Wartburg Castle, Eisenach, closed July 19, 2015.

Schwartz, Gary, Jheronimus. *De wegen naar de hemel en hel. 's-Graveland*: Fontaine Uitgevers, 2015. ISBN 978-90-5956-638-5, EUR 50.

Scribner, Charles III, *The Triumph of the Eucharist. Tapestries Designed by Rubens*. New York/London: Carolus Editions, 2014. No ISBN number. With a new Afterword: Rubens's Plan for the Eucharist Tapestries: The Solution. Reviewed in this issue.

Sell, Stacey, and Hugo Chapman (eds.), *Drawing in Silver and Gold: Leonardo to Jasper Johns*. Washington DC: National Gallery of Art; Princeton: Princeton University Press, 2015. ISBN 978-0-69116-6124-4, \$50. – Exhibition National Gallery of Art, May 3 – July 26, 2015.

Sokolova, Irina, *The Russian Passion for Dutch Painting of the Golden Age (Oud Holland Book Series, 1)*. Leiden: Brill, 2015. ISBN 978-90-0429-241-3, EUR 145. To be reviewed.

Stockner, Mark, and Phillip G. Lindley (eds.), *Tributes to Jean Michel Massing. Towards a Global Art History (Tributes, 7)*. Turnhout: Brepols, 2015. ISBN 978-1-909400-38-2, EUR 100.

Straten, Roelof van, *The Pre-Rembrandt Generation III. Isaias and Jan II van de Velde / Claes Jansz. Visscher (Iconclass Indexes. Dutch Prints, 5/3)*. Leiden: Uitgeverij Foleor, 2015. ISBN 978-90-75035-41-3, EUR 188.

Sutton, Elizabeth, *Capitalism and Cartography in the Dutch Golden Age*. Chicago/London: University of Chicago Press, 2015. ISBN 978-0-226-25478-4. To be reviewed.

Syndram, Dirk, Yvonne Wirth and Doreen Zerbe (eds.), *Luther und die Fürsten. Essays*. Dresden: Sandstein Kommunikation, 2015. ISBN 978-3-95498-159-5. The catalogue of the exhibition Schloss Hartenfels, Torgau, May 15 – October 31, 2015, see Sandstein Kommunikation, ISBN 978-3-95498-158-8.

Taylor, Paul, *Condition: The Ageing of Art*. London: Paul Holberton, 2015. ISBN 978-1-907372-79-7, £40.00

Turner, Jane Shoaf, and Robert-Jan te Rijdt (eds.), *Home and Abroad. Dutch and Flemish Landscape Drawings from the John and Marine van Vlissingen Art Foundation*. Amsterdam: Rijksmuseum, 2015. No ISBN, EUR 40.

Urbach, Susan, *Old Masters' Gallery Catalogues, Szépművészeti Múzeum Budapest: Early Netherlandish Paintings, vol. 1 (Distinguished Contributions to the Study of the Arts in the Burgundian*

Netherlands). Turnhout: Brepols, 2015. ISBN 978-1-909400-29-0, EUR 150. To be reviewed.

Van Sprang, Sabine, *Denijs van Alsloot (vers 1568-1625/26). Peintre Paysagiste au Service de la Cour des Archiducs Albert et Isabelle (Pictura Nova, XV)*. 2 vols. Turnhout: Brepols, 2014. ISBN 978-2-503-55516-4, EUR 125. Reviewed in this issue.

Verougstraete, Hélène, *Frames and Supports in 15th- and 16th-Century Southern Netherlandish Painting (Contributions to the Study of the Flemish Primitives, 13)*. Brussels: KIK – IRPA, 2015. ISBN 978-2-930054-26-1. Available as e-book: <http://org.kikirpa.be/frames>, downloadable version: www.kikirpa.be/uploads/files/frames.pdf. Published with the support of the Getty Foundation.

Wanders, Marcel, *Rijks. Masters of the Golden Age. Paintings from the Gallery of Honour*. Amsterdam: Komma, 2015. ISBN 978-94-91525-29-2, EUR 95.

Werner, Elke A., Anne Eusterschulte, and Gunnar Heydenreich (eds.), *Lucas Cranach der Jüngere und die Reformation der Bilder*. Munich: Hirmer, 2015. ISBN 978-3-7774-2368-5, EUR 45.

Weststeijn, Thijs, *Art and Antiquity in the Netherlands and Britain. The Vernacular Arcadia of Franciscus Junius (1591-1677) (Studies in Netherlandish Art and Cultural History, 12)*. Leiden: Brill, 2015. ISBN 978-90-0428-399-2, EUR 161. To be reviewed.

Wetering, Ernst van de, *Rembrandt. The Painter Thinking*. Amsterdam: Amsterdam University Press, 2015. ISBN 978-90-8964-561-6, EUR 40.

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Wolters van der Wey, Beatrijs, *Corporate Splendour. Civic Group Portraits in Brabant 1585-1800. A Social, Typological and Iconographic Approach (Pictura Nova, XVIII)*. Turnhout: Brepols, 2015. ISBN 978-2-503-55037-4. To be reviewed.

Yeager-Crasselt, Lara, *Michael Sweerts (1618-1664). Shaping the artist and the Academy in Rome and Brussels (Pictura Nova, 21)*. Turnhout: Brepols, 2015. ISBN 978-2-503-55530-0, EUR 125.

Dissertations

Completed

United States and Canada

Allan, Eva, *The Triumph Theme and Its Variations in Long Renaissance Prints*, Yale, C. Wood

Brown Bordeaux, Sara, *Emanuel de Witte's Sermon Paintings: Sight, Sound, and Spirituality*, Delaware, P. Chapman

Del Re, Sonia Loredana, *Reforming Images: Utrecht, Caravaggio, and the Body*, McGill, B. Wilson, A. Vanhaelen

Giviskos, Christine, *Abraham Bosse and the Fine Art of Printmaking and Publishing in Seventeenth-Century France*, IFA/NYU, M. Westermann

Gobin, Anuradha, *Representing the Criminal Body in the City: Knowledge, Publics, and Power in the Seventeenth-Century Dutch Republic*, McGill, A. Vanhaelen

Herman, Nicholas, Jean Bourdichon (1457–1521): Tradition, Transition, Renewal, IFA/NYU, J. Alexander

Hoffman, Jessica, Adriaen van Ostade's Images of Idyllic Rural Life, Maryland, College Park, A. Wheelock

Ingersoll, Catharine, Hans Wertinger in Context: Art, Politics, and Humanism at the Court of Ludwig X, Duke of Bavaria, UT Austin, J. Chipps Smith

Jakobiec, Katarzyna (Katie), Merchant Builders and the Materials of Building: Polish Architecture ca. 1600, Toronto, C. Anderson

Kaminska, Barbara, Patterns of Discourse: Cultural Transformation and Religious Imagery in Mid-Sixteenth-Century Antwerp, UC Santa Barbara, M. Meadow

Langusi, Daniela, The Making of a Court Artist: Wenzel Cobergher and His Neapolitan Years, 1580–1597, Penn State, C. Houghton

Libby, Alexandra, Piety and Politics in Peter Paul Rubens's *Triumph of the Eucharist* Tapestry Series, Maryland, College Park, A. Wheelock

Morris, Jennifer, Art, Astrology, and the Apocalypse: Visualizing the Occult in Post-Reformation Germany, Princeton, T. DaCosta Kaufmann

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