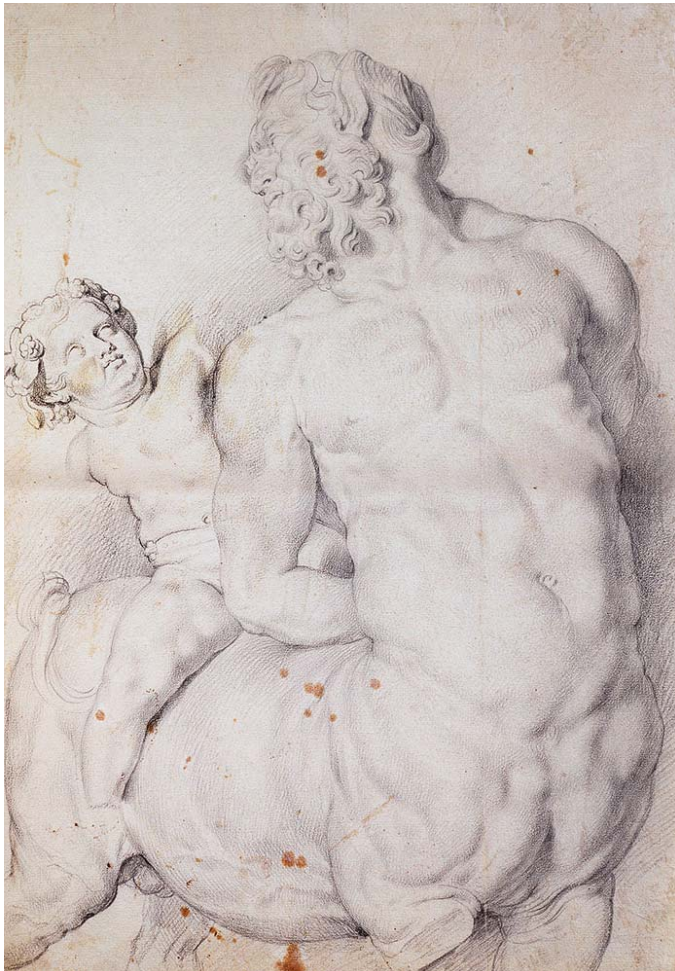


*historians of netherlandish art*  
**NEWSLETTER**  
**AND REVIEW OF BOOKS**

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

Vol. 34, No. 2

November 2017



**Peter Paul Rubens, *Centaur Tormented by Cupid*. Drawing after Antique Sculpture, 1600/1608. Wallraf-Richartz-Museum, Cologne © Rheinisches Bildarchiv Köln**



**Peter Paul Rubens, *Ecce Homo*, c. 1612. State Hermitage Museum, St. Petersburg © The State Hermitage Museum, St. Petersburg 2017**

**Exhibited in *Peter Paul Rubens: The Power of Transformation*.  
Kunsthistorisches Museum, Vienna,  
October 17, 2017 – January 21, 2018**

**Städel Museum, Frankfurt,  
February 8 – May 21, 2018.**

# historians of netherlandish art

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# historians of netherlandish art

## NEWSLETTER

### From the President

HNA would like to extend a warm welcome to Caro Fowler, who began in October as our new administrator and webmaster. As many of you know, after being the face of HNA and source of institutional memory for many years, Kristin Belkin is retiring as our HNA administrator. While we will miss her tremendously in that capacity, we are happy that she will be continuing as administrative editor for *HNA Review of Books* for the foreseeable future. We will be holding elections for several new board members in November, with terms to begin in February, so look for news shortly on those candidates.

I hope you are all enjoying the redesign and rebranding of the websites for HNA (<https://hnanews.org>) and *JHNA* (<https://jhna.org>), and added *HNAR* (<https://hnanews.org/hnar/>), giving new prominence to the *HNA Review of Books*. The sites now have a greater visual correspondence with each other, without compromising the necessary independence of the Journal. The revised website also enables new functionalities that will keep our organization at the forefront of innovation among scholarly societies.

The new structure for the HNA website has a more efficient and individualized login and member profile pages. For existing members logging in to the members area for the first time, please click on "lost password" then enter your email address. New memberships and renewals will be processed instantly via credit card. Now, rather than relying on remembering a universal password, members can select their own passwords. Moreover, you can customize your own profile page to show various types of information about your interests, or link to an external website at your institution, academia.edu, CODART, or a personal project. There is also a new forum message board for members. We hope that our community is strengthened by this new venue for conversations and scholarly exchanges. As this is a new adventure, we must build a culture that makes it comfortable and commonplace to read and contribute to the conversations on the forum. Please check it out!

All of the previous resources that were on the old HNA website are still here, with one notable change coming in the near future: this will be the final issue of the *HNA Newsletter*. Old issues are archived and available as pdf files to print or download on the website. Older book reviews, once restricted to members only, are now open-access on *HNAR* and can be browsed altogether, by our traditional chronological/geographic categories, or searched by keyword. For our members, *HNAR* has additional references like the bibliography of recent articles, new book titles, and the recent dissertations list. If you have new information to add to ours, please contact Kristin Belkin.

The new capabilities for the *JHNA* are especially exciting. We have a venue that can not only accommodate, but actually promote new directions of research in digital humanities. When *JHNA* began in 2008 as a fully open-access, peer-reviewed, online-only publication, it was one of very few such scholarly publications in art history. The landscape has changed dramatically in the last decade, and we are now taking full advantage of visual dialogues communicated online that are beyond the reach of print media. While pdf files of the articles will still be accessible, the *Journal* has great capability for expanded visual imagery. See the Editors' Greeting to the new issue (vol. 9.2) for more information about these exciting upgrades.

None of this would have been possible without a lot of hard work. The members of our website committee, Alison Kettering, Martha Hollander, Heidi Eyestone and myself, explored options and labored for about two years to bring this project from fantasy to a reality. I would also like to thank students from Carleton College who helped with the *JHNA* material, and my daughter, Angela Crenshaw, a student at the University of St. Andrews, who greatly assisted with the migration of the content from the old HNA website to the new HNA and *HNAR*. Feedback from the HNA board has been valuable at each stage of the process. Alison, Heidi and Jacquelyn Coutré were instrumental in securing a generous grant from the Gladys Kriebel Delmas Foundation, and we supplemented that with funds from the HNA endowment. Jonathan Bumas designed our graceful new logo. Studio Rainwater of Providence, RI, was our expert guide for the website. Sarah Rainwater and her team of web developer Morgan Schwartz and designer Danikwa Rembert produced an elegant overarching design and effortless functionality. We hope you agree!

HNA has not conducted a concerted fund-raising campaign in more than a decade. The officers and board members over the years have been conservative stewards of our endowment and annual budgets, but the organization is larger than ever (with more than 450 active members and nearly 800 overall), and costs for venues, events, and basic administrative functions are continually rising. There is more competition for the HNA Fellowship, and we find that we can never fully support all of the worthy applications we receive. We are trying to do more for our members on a thin budget, and this website is a large step. We ask that you consider rejoining at a higher membership level next year, or making an extra tax-deductible donation to our organization. The magnanimity of our membership has been great in the past, and we trust that our efforts have rewarded it. We hope that generous spirit continues. Please offer us your feedback, either directly and confidentially through the contact page on the website, or communally on our message board, and I look forward to seeing you all at our reception at the College Art Association Annual Conference



in February, at the HNA Conference in Ghent next May, or at some other event in the near future.

Sincerely,  
Paul Crenshaw  
Providence College  
HNA President  
president@hnnews.org

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## In Memoriam

**Egbert Haverkamp-Begemann**  
(1923-2017)



Egbert Haverkamp-Begemann's family shared the news of his passing on August 5, 2017.

Egbert Begemann touched generations of scholars and collectors of Dutch and Flemish art through his comprehensive knowledge, superior eye, and generous mentorship. His love of objects – in the context of the museum, private collection, or auction house – was one of the defining features of his practice of art history. His early years in art history were shaped by I.Q. van Regteren Altena in Amsterdam and the writing of his doctoral thesis under J.G. van Gelder in Utrecht (degree conferred in 1958). Begemann worked at the Museum Boijmans Van Beuningen before coming to the United States in 1959 to take brief positions at the Institute for Advanced Study at Princeton and at Harvard University. At Yale University from 1960 to 1974 he was Curator of Drawings and Prints in the Art Gallery, and then department chair for his final four years. In 1978 his long tenure began at the Institute of Fine Arts, New York University. He was John Langeloth Loeb Professor in the History of Art, and continued as an emeritus professor until his passing at the age of 94. He was a Guggenheim Fellow, Curator of Dutch and Flemish Paintings at the Metropolitan Museum of Art, coordinating scholar of the Robert Lehman Collection at the Metropolitan from 1980 to 2014, and an Honorary Fellow of the Pierpont Morgan Library in New York, where he served as Acting Head of the Department of Prints and Drawings from 2001-2004.

Egbert's publications include books on Willem Buytewech (1959), Hercules Segers (1968 and 1973), Peter Paul Rubens's

*Achilles Series* for the *Corpus Rubenianum Ludwig Burchard* (1975), Rembrandt's *Nightwatch* (1978), and Rembrandt's *Holy Family* in St. Petersburg (Gerson Lectures, 1995), as well as numerous contributions to catalogs of museum and private collections and exhibitions, and dozens of articles, many focussed on drawings and prints. These studies were largely monographic and object-based, with keen insights and precise descriptive language about physical characteristics, style, iconographic traditions, and the social worlds of artists, at least insofar as it impacted the manner or quality of their production. In their emphasis on visual analysis and iconology, many of Begemann's studies have held a lasting importance. The 2016-2017 exhibition on Segers in Amsterdam and New York brought to the study of his complicated processes new scientific analysis and comparative possibilities, but in the end, it largely confirmed rather than overturned Begemann's observations made half a century earlier. His study of the *Nightwatch*, while deftly describing the complicated structure and frames of visual reference in the work, also benefitted from the collaborative input of the archivist S.A.C. Dudok van Heel, to round out the social relationship of the artist to those depicted in the work. It laid a foundation for many subsequent examinations of Rembrandt that stressed both his work and his social realm. Egbert's breadth of understanding in the field made him a leader at conferences and symposia, where he was often asked to be a respondent or to provide overarching commentary on the state of research in various areas.

Although best known for his contributions to the history of Dutch art, Egbert also produced important work in the field of Flemish painting and drawings. In fact, the catalog of the exhibition, *Olieverfschetsen van Rubens*, held at what was then the Museum Boymans in 1953, marked his first major publication. At the exhibition's center stood a group of oil sketches painted by Rubens for the tapestry series depicting *The Life of Achilles*. Egbert later expanded his research on the topic into the volume of the *Corpus Rubenianum Ludwig Burchard* devoted to the Achilles series (1975). His deep knowledge of Rubens enabled Egbert to bridge the separation between Dutch and Flemish art. It led him as well to a lifelong collaboration with colleagues and students active in the field of Flemish art. Egbert's gifts for diplomacy and warm inclusion of people with diverse interests brought into closer contact the two national traditions so often studied apart.

Even more than his productivity as a scholar, Egbert's legacy on the study of Dutch and Flemish art is the dozens of students he taught who hold positions in academia, museums, private dealerships, and conducting independent research. Beyond his formal students, anyone who spent time with him before works of art would profess to his influence. He emphasized object-based study, but also influenced generations who approached a holistic understanding of artist's lives and decision-making processes. His personal library was comprehensive, and generously shared with students. He placed countless notes on slips of paper in his books, with brief commentary, cross-references, and anecdotal information about the authors. With regard to attribution questions, to take Rembrandt as a particular example, he stressed that "One should not ask 'Why isn't it by Rembrandt?' but rather 'Why is it by Rembrandt?' That is the much harder question to answer."

Shaped by direct experience and the aftermath of World War II, Egbert emphasized international aspects of Dutch art rather than a nationalistic view. Recent years have brought

more nuance to earlier debates on this topic, particularly with respect to the role and ambitions of the Dutch court, and the nature and impact of international (and more recently global) trade on the economy and fortunes of the Republic. These were not substantial areas of Begemann's direct research, though he sponsored thesis studies in related directions. Egbert served as an example and guide for so many scholars traversing the Atlantic, maintaining the idea that direct contact with works of art is vital, and that the exchange of ideas through personal interactions is even more important than what is written in scholarly publications. He will be remembered fondly for his charitable spirit and elegant ease with colleagues.

Egbert was honored with a Festschrift in 1983, edited by Anne-Marie Logan; a dedicated volume of Master Drawings in 1998; and most recently a special issue of *JHNA* in 2013. This issue, edited by Jacquelyn N. Coutré, Stephanie Dickey, and Nadine Orenstein, includes a dedication that reflects on his contributions to scholarship and mentoring, a conversation between Egbert and Eijk van Otterloo, and a bibliography of publications, in addition to seventeen articles by former students (both formally and informally). A reunion of several generations of his students was held at the gallery of Otto Naumann to celebrate the launch of the issue. He was an honorary member and tremendous supporter of the HNA over the years.

Remembrances for the family are being received at ehbegemann@gmail.com, and members of HNA are welcome to discuss his contributions and impact on our field on the message board of hnanews.org. A memorial event took place at the IFA October 29, 2017.

Paul Crenshaw  
Providence College

With contributions from Jeffrey Muller, *Brown University*, Nadine Orenstein, *Metropolitan Museum of Art*, Joaneath Spicer, *Walters Art Museum*

## In Memoriam

### Astrid Tümpel (1944-2017)



Astrid Tümpel, who passed away in Hamburg on May 24, 2017, was a scholar of Claes Cornelisz. Moeyaert and Pieter Lastman, a collaborator with her husband Christian on Rem-

brandt, and also an artist and poet. In 1970, she and Christian, who died in 2009 (see Obituary, HNA Newsletter November 2009), published *Rembrandt legt die Bibel aus*, an exhibition catalogue that examined how close reading guided Rembrandt in his drawings and prints of subjects from the Old and New Testaments (Berlin, SMPK). Her dissertation on Moeyaert (Hamburg, 1973) was published in *Oud-Holland* (vol. 88, 1974, 1-163; 245-290). As the first monographic treatment of the artist, this is extremely useful in presenting his painted oeuvre, milieu and bibliography. In 1974, she and Christian wrote *The Pre-Rembrandtists* (E. B. Crocker Art Gallery, Sacramento). By popularizing the term "Pre-Rembrandtists" to designate the generation of artists born ca. 1580-1595, the Tümpels created a handy reference to a cohort that was associated with Amsterdam and shared concerns of theme and narrative clarity. Of this group, Pieter Lastman is generally regarded as the most accomplished; the others include Jan Tegnagel, Jan and Jacob Pynas, François Venant and Moyses van Uyttenbroeck. The label provided a unity to this group, which hitherto had been considered within the circles of Elsheimer or Rembrandt. It is akin to other terms applied to loose groups of artists, such as the "Dutch Caravagisti" and "Italianates," to indicate a common style or shared interests. The label also provided subsequent scholars with a point of departure, to consider the distinctions between these artists and their interactions. Several artists, notably Moeyaert, could also be called "Post-Rembrandtists," as they responded to Rembrandt's innovative paintings of the 1630s. As the Foreword by Wolfgang Stechow noted, the "basic question is not: What did this mean for Rembrandt, but: What does this mean by itself and for us?" This exhibition revealed the quality and breadth of American public and private collections in this material.

Lastman's first one-man show took place at the Rembrandthuis in 1991, with a catalogue authored by Astrid Tümpel and Peter Schatborn, and contributions by Christian Tümpel, Ed de Heer, and Marijke Holtrop: *Pieter Lastman: Leermeester van Rembrandt/the man who taught Rembrandt*, (Het Rembrandthuis, Amsterdam/Waanders Uitgevers, Zwolle). With 22 paintings and 16 works on paper, the exhibition and catalogue presented the artist in depth, and spurred further research by S.A.C. Dudok van Heel, Martina Sitt, and Christian Tico Seifert, among others.

The collaborative relationship between Astrid and Christian was enduring and fruitful. Astrid contributed chapters on Lastman and on the *Hundred Guilder Print* to Christian's massive Rembrandt book, which appeared in several editions and languages: *Rembrandt* (Fonds Mercator, Distributed by Harry N. Abrams, Inc., Antwerp, 1986 and 1993). She presented those aspects of Lastman's paintings that had particular relevance for Rembrandt, and she analysed the *Hundred Guilder Print* with scrutiny of both figural organization and narrative.

Astrid and Christian were welcome participants in the June 2009 Rembrandt conference at the International Study Centre of Queen's University, Herstmonceux Castle, East Sussex. Their kindness and generosity were warmly appreciated in the exchange of ideas at this scholarly gathering.

Amy Golahny  
Lycoming College

## In Memoriam

### Paul R. Sellin 1930-2017

With great sadness, we write to let you know that Paul R. Sellin passed away on Sunday Sept. 24, 2017, at peace and with his family by his side. Three days before he celebrated his 60th wedding anniversary with his wife, Ake Sellin-Weststrate.

Paul Sellin was a Distinguished Professor Emeritus in UCLA's Department of English and Oud-hoogleraar at the Vrije Universiteit, Amsterdam. He published extensively on northern European Neo-Latin poetic theory; sixteenth- and seventeenth-century Anglo-Dutch Relations; English literature from the age of Shakespeare through Milton, especially John Donne; Dutch literature in the Golden Age; Anglican and Reformed theology; and continental artists, spies, and diplomats from the reign of King James to the Restoration. His most recent book appeared with Routledge in 2011: *Treasure, Treason and the Tower: El Dorado and the Murder of Sir Walter Raleigh*. Paul received his PhD from the University of Chicago in 1963 where he met and married a fellow graduate student, Ake Weststrate, originally from Amsterdam.

Christine Sellin  
California Lutheran University

## Personalia

**Ronni Baer**, William and Ann Elfers Senior Curator of Paintings at the Museum of Fine Arts, Boston, received the honor of Knight in the Order of Orange-Nassau in a ceremony held at the home of Dolph Hogewoning, Consul General of the Kingdom of the Netherlands to the United States.

**Yvonne Bleyerveld** has been appointed Senior Curator of Prints and Drawings at the Rijksbureau voor Kunsthistorische Dokumentatie, The Hague.

**Bart Cornelis**, former editor of *The Burlington Magazine*, has been appointed Curator of Dutch and Flemish Painting at the National Gallery, London, following Betsy Wieseman who moved to the Cleveland Museum of Art (see below).

**Ivan Gaskell**, Bard Graduate Center, New York, presented the 19<sup>th</sup> Horst Gerson Lecture at the annual meeting of the Vereniging van Nederlandse Kunsthistorici at the University of Groningen, October 6, 2017: "What Do University Museums Know?"

**Olenka Horbatsch**, formerly doctoral candidate at the University of Toronto, has been appointed Monument Trust Curator of Dutch, Flemish and German Prints and Drawings at the British Museum, London.

**Fred G. Meijer** (Amsterdam) has started his own service for art historical research. Fred G. Meijer Art History provides advice on questions of authorship and provenance of works of art, as well as services for the writing of catalogue entries. For more information, see [www.fredgmeijer.com](http://www.fredgmeijer.com).

**Marrigje Rikken** has been appointed as Head of Collections at the Frans Hals Museum/De Hallen, Haarlem.

**Iloona van Tuinen**, Curator of Drawings and Prints at the Morgan Library & Museum, New York, has been appointed Curator of 16<sup>th</sup>- and 17<sup>th</sup>-Century Dutch and Flemish Drawings in the Rijksprentenkabinet, Amsterdam, succeeding Marijn Schapelhouman who is retiring.

**Marjorie E. (Betsy) Wieseman**, formerly National Gallery, London, has been appointed Chair of European Art from Classical Antiquity to 1800 and Paul J. and Edith Ingalls Vignos Jr. Curator of European Paintings and Sculpture, 1500-1800, at The Cleveland Museum of Art.

## HNA News

### HNA at CAA Los Angeles, February 21-24, 2018

HNA-related sessions are:

*All in the Family: Northern European Artistic Dynasties, ca. 1350-1750.*

Chair: Catharine Ingersoll (Virginia Military Institute).

*Eccentric Images in the Early Modern World.*

Chairs: Mark A. Meadow, Marta Faust (UC Santa Barbara).

*Late-Medieval Drawing in Law, Literature and Diplomacy.*

Chair: Caroline Fowler (Yale University).

The HNA Reception will take place February 23, 2018, from 5:30-7:00 pm in the San Bernardino Room on the lobby level of the conference hotel, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles.

### HNA Fellowship 2017-2018

We urge members to apply for the 2017-18 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 2018, with funds to be distributed by April. The application should consist of: (1) a short description of project (1-2 pp); (2) budget; (3) list of further funds applied / received for the same project; and (4) current c.v. A selection from a recent publication may be included but is not required. Pre-dissertation applicants must include a letter of recommendation from their advisor.

Applications should be sent, preferably via e-mail, by **December 14, 2017**, to Louisa Wood Ruby, Vice-President, Historians of Netherlandish Art. E-mail: [WoodRuby@frick.org](mailto:WoodRuby@frick.org); Postal address: The Frick Collection and Art Reference Library, 10 East 71 Street, New York NY 10021.



## Exhibitions

### United States and Canada

**The Ivory Mirror: The Art of Mortality in Renaissance Europe.** Bowdoin College Museum of Art, Brunswick, Maine, June 24 – November 26, 2017.

**Alfred Bader Collects: Celebrating Fifty Years of the Bader Collection.** Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, April 29 – December 3, 2017.

**Nature's Mirror: Reality and Symbol in Belgian Landscape.** McMullen Museum of Art, Boston College, Boston, September 12 – December 10, 2017. Covers Renaissance to World War I. With publication ed. by Jeffery Howe, University of Chicago Press, distributed for McMullen Museum of Art. ISBN 978-1-8928-5029-4, \$ 40.00.

**Lines of Inquiry: Learning from Rembrandt's Etchings.** Johnson Museum of Art, Cornell University, Ithaca, NY, September 23 – December 17, 2017; Allen Memorial Art Museum, Oberlin College, Oberlin, OH, February 6 – May 13, 2018. For the symposium in conjunction with the exhibition, Johnson Museum of Art, October 29, 2017, see under Past Conferences.

**Coveting Nature: Art, Collecting, and Natural History in Early Modern Europe.** Krannert Art Museum, Champaign, IL, August 31 – December 22, 2017.

**Morgan: Mind of the Collector.** Wadsworth Atheneum Museum of Art, Hartford, September 23 – December 31, 2017.

**Jost Amman and the 16<sup>th</sup>-Century Woodcut.** National Gallery of Art, Library, Washington DC, September 5, 2017 – January 5, 2018.

**Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam.** National Gallery of Art, Washington DC, October 8, 2017 – January 7, 2018.

**The Art of Drawing in the Early Dutch Golden Age, 1590-1630: Selected Works from the Abrams Collection.** Harvard Art Museums/Fogg Museum, Cambridge, MA, September 9, 2017 – January 14, 2018. A symposium honoring George S. Abrams took place November 4, 2017.

**Vermeer and the Masters of Genre Painting: Inspiration and Rivalry.** National Gallery of Art, Washington, October 22, 2017 – January 21, 2018. Previously at the Musée du Louvre, Paris, and the National Gallery of Ireland, Dublin.

**Old Masters Now: Celebrating the Johnson Collection.** Philadelphia Museum of Art, Philadelphia, November 3, 2017 – February 19, 2018.

**Selections from the Van Otterloo and Weatherbie Collections of 17<sup>th</sup>-Century Dutch and Flemish Paintings.** Museum of Fine Arts, Boston, October 11, 2017 – January 15, 2018. (See more under *Museum News*.)

### Europe and Other Countries

#### Austria

**Bruegel: Drawing the World.** Albertina, Vienna, September 8 – December 3, 2017. With catalogue edited by Eva Michel, Munich: Hirmer, 2017. ISBN 978-3-77742-863-5, \$45

**Peter Paul Rubens: Die Kraft der Verwandlung.** Kunsthistorisches Museum, Vienna, October 17, 2017 – January 21, 2018; Städel Museum, Frankfurt, February 8 – May 21, 2018. With catalogue ed. by Sabine Haag, Stefan Weppelmann, Gerlinde Gruber (Vienna edition), with contributions by George Bisacca, Nils Büttner, Marina Daiman, Aneta Goergievskashine, Gerlinde Gruber, Fiona Healy, Elizabeth McGrath, Elke Oberthaler/Ina Slama/Georg Prast, Jochen Sander, Nico Van Hout, Alejandro Vergara, Stefan Weppelmann, Jeremy Wood, published by Hirmer. For the conference "Art and Catholicism in the Dutch Republic", held at the Städel Museum in conjunction with the exhibition, see under *Conferences*. There will also be an evening lecture in Vienna by Elizabeth McGrath on January 18 and a day of lectures on January 19, 2018. The program is yet to be announced.

**A Guest from Flanders. The Virgin and Child – Follower of Dieric Bouts (c. 1415-1475).** Kunsthistorisches Museum, Vienna, June 30, 2017 – June 30, 2018. From the M-Museum, Leuven.

**Pieter Bruegel d.Ä.: Ausstellung anlässlich des 450. Todesjahres von Pieter Bruegel d.Ä.** Kunsthistorisches Museum, Vienna, **October 23, 2018 – January 27, 2019.** Curators: Elke Oberthaler, Sabine Pénot.

**Otto van Veen: The Bravery of the Persian Women and The Union of Amazons and Scythians (Kunsthistorisches Museum, Vienna).** Secession, Vienna, mid-November 2017 – beginning February 2018, in an exhibition by the American artist Rebecca Quaytman. *The Union of Amazons and Scythians* was previously exhibited at the Kunsthistorisches Museum, November 12, 2016 – June 26, 2017.

#### Belgium

**Restoration/Revelation: The Exterior Wings of the Ghent Altarpiece.** Royal Institute for Cultural Heritage, Brussels, extended to November 26, 2017.

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

**Saint Luke in the Keizerskapel Antwerpen.** Keizerskapel, Antwerp, September 1 – December 31, 2017. Early 16<sup>th</sup>-century Antwerp painting from a private collection.

**Pieter Pourbus and the Claeissens Family. Painting in Bruges in the Second Half of the Sixteenth Century.** Groeningemuseum, Bruges, October 12, 2017 – January 21, 2018. With catalogue edited by Anne van Oosterwijk and Till-Holger Borchert, Heule: Snoeck, 2017. ISBN 978-94-6161-415-5, \$70.

**Medieval Sculpture from the Suermondt-Ludwig-Museum, Aachen, and M-Museum, Leuven.** M-Museum, Leuven, September 22, 2017 – May 20, 2018. With catalogue in German by Peter Carpreau, Marjan Debaene, Dagmar Preising and Michael Rief.

**Closer to Baroque.** MAS, Antwerp, March 16 – June 24, 2018.

**Designed by Rubens.** Rubenshuis, Antwerp, March 16 – June 24, 2018.

**Rubens. Book Designer.** Plantin-Moretus Museum, Antwerp, March 16 – June 24, 2018.

**Call for Justice. Art and Law in the Burgundian Low Countries.** Museum Hof van Busleyden, Mechelen, March 23 – June 24, 2018. In collaboration with the Royal Museum of Fine Arts, Antwerp.

**Luc Tuymans on Baroque.** Museum of Contemporary Art, Antwerp, June 7 – September 23, 2018. The Antwerp artist will contrast Baroque works from the Royal Museum of Fine Arts with contemporary works. Part of the Baroque Festival Year, Antwerp 2018.

**Michaelina Wautier (c. 1617-1689).** Rubenshuis, Antwerp, June 1 – September 2, 2018.

**Adriaen Brouwer.** Museum of Oudenaarde, September 1, 2018 – January 4, 2019. In collaboration with the Royal Museum of Fine Arts, Antwerp. Includes paintings by Joos van Craesbeeck, Frans and Dirck Hals, David II Teniers and others.

**Baroque Girl Power.** Rubenshuis, Antwerp, October 5, 2018 – January 6, 2019.

**Theodoor van Loon, een Caravaggist tussen Rome en Brussel.** Paleis voor Schone Kunsten – BOZAR, Brussels, October 10, 2018 – January 13, 2019. With catalogue.

**The Arenbergs.** M-Museum, Leuven, October 26, 2018 – January 20, 2019. With publication.

**Bruegel. A “Gateway” to the 16<sup>th</sup> Century.** Halle Gate (Royal Museums of Art and History), Brussels, **April 21 – June 30, 2019.**

**Bernard van Orley: The Road to Bruegel.** BOZAR, Brussels, **spring 2019.**

**The World of Bruegel in Black and White.** Royal Library of Belgium, Brussels, **March 1 – June 30, 2019.**

**Feast of Fools: Bruegel Rediscovered.** Gaasbeek Castle, **April 6 – July 28, 2019.**

**The World of Bruegel.** Open-Air Museum Bokrijk, **April 4 – October 30, 2019.**

**Bruegel’s Century. Art in Antwerp and the Southern Netherlands, 1525-1585.** Koninklijk Museum voor Schone Kunsten Antwerpen (newly opened), **July 1 – December 31, 2019.** Curator: Manfred Sellink. Sequence to the exhibition at the Kunsthistorisches Museum, Vienna (see above).

**The Drawings of Jan Brueghel the Elder.** Rockoxhuis, Antwerp, **autumn 2019.** Curated by Teréz Gerszi and Louisa Wood Ruby, with Bernadett Tóth.

**The World Upside Down: Bruegel’s Last Years in Antwerp.** Museum Mayer van den Bergh, Antwerp, **October 2019 – January 2020.**

**Bruegel: Unseen Masterpieces.** Online exhibition Royal Museums of Fine Arts of Belgium, Brussels, **March 16, 2016 – March 16, 2020.**

## Czech Republic

**Ferdinand II: 450 Years Sovereign Ruler of Tyrol. Jubilee Exhibition.** National Gallery in Prague, November 3, 2017 – February 26, 2018. Previously at Schloss Ambras, Innsbruck, June 15 – October 8, 2017. With catalogue ed. by Sabine Haag and Veronika Sandbichler, Innsbruck: Haymon Verlag, 2017. ISBN 978-3-7099-3402-9, \$52.50.

## England and Scotland

**Burrell at Kelvingrove: Tapestries.** Kelvingrove Art Gallery & Museum, Glasgow, August 29 – November 30, 2017. See also publication by Elizabeth Cleland and Lorraine Karafel, *Tapestries from the Burrell Collection*, London, 2017 (under *New Titles*).

**The Art of Power: Treasures from the Bute Collection at Mount Stuart.** Hunterian Museum and Art Gallery, Glasgow, March 31, 2017 – January 14, 2018. With publication by Caitlin Blackwell, Prestel, ISBN 978-3-7913-5663-1, \$50.

**Pride and Persecution: Jan Steen’s Old Testament Scenes.** Barber Institute of Fine Arts, Birmingham, October 27, 2017 – January 21, 2018.

**Monochrome: Painting in Black and White.** National Gallery, London, October 30, 2017 – February 16, 2018. Curated by Lelia Packer, Interim Curator of Paintings, Watercolours, Miniatures and Manuscripts at the Wallace Collection, London.

**The Young Rembrandt.** Ashmolean Museum, Oxford, July 12 – October 28, 2018; Museum De Lakenhal, Leiden, November 17, 2018 – March 3, 2019.

## Estonia

**With a Curious Eye. Mannerist Painting from the National Museum in Warsaw.** Kadrioru Kunstimuseum, Eesti Kunstimuseum, Tallinn, October 21, 2017 – February 25, 2018.

**Five Forgotten Paintings.** Niguliste Museum, Tallinn, September 16, 2017 – March 4, 2018. Five large-scale 17<sup>th</sup>- and 18<sup>th</sup>-century religious paintings from the museums’ collection not shown before. See also the conference “Indifferent Things? Material and Ceremonial Church Practices”, September 14-16, 2017.

## France

**Rubens. Princely Portraits.** Musée du Luxembourg, Paris, October 4, 2017 – January 14, 2018. With catalogue by Dominique Jacquot, Sara Galletti, Nadejje Laneyrie-Dagen, Diane Bodart, RMN-Grand Palais, Paris, ISBN 978-2-7118-6418-8, EUR 35.

**Francis I and Netherlandish Art.** Musée du Louvre, Paris, October 18, 2017 – January 15, 2018. Curated by Cécile Scaillière. The catalogue has contributions by Peter van den Brink and Dan Ewing.

**The Figure or the Reflection of the Soul.** Musée de Flandre, Cassel, October 7, 2017 – April 1, 2018. Works from the Musée des Beaux-Arts, Dunkirk, which has been closed since April 2015.



## Germany

**Hendrick Goltzius. Mythos, Macht und Menschlichkeit.** Anhaltische Gemäldegalerie, Dessau, November 11 – December 23, 2017. With publication by Norbert Michels, Petersberg: Michael Imhof Verlag, ISBN 978-3-73190-581-3, \$67.50.

**Die Geburt des Kunstmarktes: Rembrandt, Ruisdael, Van Goyen und die Kunst des Goldenen Zeitalters.** Bucerius Kunst Forum, Hamburg, September 23, 2017 – January 7, 2018. With publication edited by Franz Wilhelm Kaiser and Michael North, Munich: Hirmer, 2017. ISBN 978-3-77742-907-6, \$50.

**Exchanging Gazes. Between China and Europe 1669-1907.** Staatliche Museen zu Berlin, Kunstbibliothek, September 29, 2017 – January 7, 2018.

**Jean Fouquet. The Melun Diptych.** Gemäldegalerie – Staatliche Museen zu Berlin, September 15, 2017 – January 8, 2018. Curated by Stephan Kemperdick. With publication ed. by Stephan Kemperdick, Michael Imhof Verlag, ISBN 978-3-7319-0565-3, EUR 30.

**Maria Sibylla Merian and the Tradition of Flower Depictions.** Städel Museum, Frankfurt, October 11, 2017 – January 14, 2018. Previously at the Kupferstichkabinett, Staatliche Museen zu Berlin. With publication by Michael Roth et al., Munich: Hirmer, 2017, ISBN 978-3-77742-787-4, \$45.

**Anna Weaves Reformation. A Tapestry and Its Histories.** Museum Europäische Kulturen, Berlin, July 14, 2017 – January 28, 2018. Tapestry woven in 1667 in the north German region of Dithmarschen on the occasion of the 150<sup>th</sup> anniversary of the Reformation.

**Heiter bis wolkig. Naturschauspiele in der niederländischen Malerei.** Wallraf-Richartz-Museum & Fondation Corboud, Cologne, June 1, 2017 – February 4, 2018.

**Der Meister von Messkirch: Katholische Pracht in der Reformationszeit.** Staatsgalerie Stuttgart, December 8, 2017 – April 2, 2018. With publication edited by Elsbeth Wiemann, Munich: Hirmer, 2017. ISBN 978-3-77742-918-2, \$54.

**Peter Paul Rubens: Kraft der Verwandlungen.** Städel Museum, Frankfurt, February 8 – May 21, 2018. Previously at the Kunsthistorisches Museum, Vienna (see above). For the conference “Art and Catholicism in the Dutch Republic” held at the Städel Museum in conjunction with the exhibition, see under *Conferences*.

**Zeichnungen der Rembrandtschule.** Staatliche Museen zu Berlin, Kupferstichkabinett, August 24 – November 18, 2018.

**Anthony van Dyck (1599-1641).** Alte Pinakothek, Munich, October 1, 2019 – February 29, 2020.

## The Netherlands

**Wealth in Groningen: Borgs and City Palaces, 1600-1800.** Groninger Museum, Groningen, May 27 – November 12, 2017.

**Jewellery: Designs in Print and Drawing.** Rijksmuseum, Amsterdam, July 31 – November 26, 2017.

**Trompe l'oeil: gezichtsbedrog in de Gouden Eeuw.** Dordrechts Museum, Dordrecht, January 1 – December 31, 2017.

**A Global Table.** Frans Hals Museum, Haarlem, September 23, 2017 – January 7, 2018.

**Maelwael (Jean Malouel). Painter at the Burgundian Court c. 1400.** Rijksmuseum, Amsterdam, October 6, 2017 – January 7, 2018. *La Grande Pietà ronde*, lent by the Louvre, and other medieval treasures. Catalogue with contributions by Rob Dückers, Elisabeth Ravaud, Pieter Roelofs, Victor Schmidt, Matthias Ubl, et al. ISBN 978-94-6208-379-0, EUR 35.

**Ferdinand Bol: The House, the Collection, the Artist.** Museum Van Loon, Amsterdam, October 6, 2017 – January 8, 2018.

**Steen & Jordaens: Zoals de ouden zongen ...** Mauritshuis, The Hague, July 11, 2017 – January 14, 2018.

**Jan Steen Tells Tales.** Mauritshuis, The Hague, September 7, 2017 – January 14, 2018. With catalogue by Ariane van Suchtelen, Waanders en de Kunst, Zwolle, ISBN 978-94-6262-165-7, EUR. 27.50

**Neighbours. Portraits from Flanders, 1400-1700.** Mauritshuis, The Hague, September 9, 2017 – January 14, 2018. With publication by Edwin Buijsen, Zwolle: Waanders & de Kunst, ISBN 978-94-6262-144-2, \$45.

**Virtuosity and Imagination: Rembrandt's Etchings from Boijmans's Collection.** Museum Boijmans Van Beuningen, Rotterdam, September 9, 2017 – January 14, 2018.

**Emanuel de Witte.** Stedelijk Museum Alkmaar, September 23, 2017 – January 21, 2018. With publication ed. by Gerdien Wuestman, Waanders & de Kunst, ISBN 978-94-6262-154-1, EUR 27.50.

**Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils.** Rembrandt House Museum and Amsterdam Museum, Amsterdam, October 13, 2017 – February 18, 2018. With publication ed. by Stephanie Dickey, Zwolle: W Books, 2017. ISBN 978-94-6258-222-4, \$47.50.

**Medusa's Menagerie. Otto Marseus van Schrieck and the Scholars.** Rijksmuseum Twenthe, Enschede, November 5, 2017 – March 11, 2018. Previously at the Staatliches Museum Schwerin/Ludwigslust/Güstrow, July 7 – October 15, 2017. Curated by Gero Seelig, with catalogue published by Hirmer.

**The Art of Laughter. Humor in the Golden Age.** Frans Hals Museum, Haarlem, November 11, 2017 – March 18, 2018. Curators: Anna Tummers and Elmer Kolfin. With publication by Anna Tummers, Vrije Uitgevers, 2017. ISBN 978-94-6262-167-1, EUR 27.50

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

**Dutch Masters from the Hermitage.** Hermitage Amsterdam, October 7, 2017 – May 27, 2018. With catalogue by Irina Sokolova, WBOOKS, Zwolle, ISBN 978-90-78653-68-4, EUR 35.

**Rijksmuseum Hosts Lucas van Leyden Masterpiece.** Rijksmuseum, Amsterdam, August 23, 2016 – August 23, 2018. *The Last Judgement* (1526-27) from the Museum De Lakenhal, Leiden.

**The Dutch Golden Age. Ten Paintings from the Rijksmuseum.** Rijksmuseum Schiphol, September 7, 2017 – December 31, 2018.

**The Young Rembrandt.** Museum De Lakenhal, Leiden, November 17, 2018 – March 3, 2019. Previously at the Ashmolean Museum, Oxford (see above).

**Utrecht, Caravaggio and Europe.** Centraal Museum, Utrecht, December 15, 2018 – March 24, 2019.

**Allart van Everdingen. First Painter of Scandinavian Landscapes.** Stedelijk Museum Alkmaar, **September 1, 2019 – January 31, 2020.**

**Sensation: Rembrandt's First Paintings.** Rembrandthuis, Amsterdam, opening December 1, 2016. Previously at the Ashmolean Museum, Oxford, September 16 – November 27, 2016.

**Cuyp-mania. De impact van Aelbert Cuyp.** Dordrechts Museum, Dordrecht, February 15 – August 16, 2020.

## Switzerland

**Weibsbilder. Eros, Macht, Moral und Tod um 1500.** Kunstmuseum Basel, Kupferstichkabinett, October 7, 2017 – January 7, 2018. Catalogue ed. by Ariane Mensger, contributions by Bodo Brinkmann, Ariane Mensger and Karoline Schliemann. Includes Lucas Cranach the Elder, Niklaus Manuel Deutsch, Albrecht Dürer, Urs Graf, and Hans Baldung Grien.

## Museum and Other News

### Aachen



Balthasar van der Ast (1593-1657), *Flowers in a Wanli Vase*, Suermondt-Ludwig-Museum, Aachen

A long-lost still life by Balthasar van der Ast has been returned to the Suermondt-Ludwig-Museum on July 10, 2017.

### Antwerp



*The Return of the Holy Family from Jerusalem* by Peter Paul Rubens and workshop was returned in June 2017 after 240 years to the church of St. Charles Borromeo (former Jesuit Church) in Antwerp for which it was originally painted. After a series of peregrinations, the painting was acquired by the Metropolitan Museum of Art in 1871. In 2012 St. Charles Borromeo Church was able to acquire it at auction at Christie's. It was restored by KIK-IRPA in Brussels and installed above St. Joseph's altar, to the left of the high altar, its original location.

### Bakewell

The Chatsworth House Trust has acquired *A View of Chatsworth* by Jan Siberechts, painted c. 1703.



## Boston



Rembrandt Harmenszoon van Rijn, *Portrait of Aeltje Uylenburgh*, 1632. Rose-Marie and Eijk van Otterloo Collection



Peter Paul Rubens, *The Coronation of the Virgin*. Susan and Matthew Weatherbie Collection

The Museum of Fine Arts, Boston, announced that Rose-Marie and Eijk van Otterloo and Susan and Matthew Weatherbie have made a commitment to give their exceptional collections of 17th-century Dutch and Flemish art to the Museum – a donation that will constitute the largest gift of European paintings in MFA history. The Boston-area collectors plan to give the MFA not only their art collections, but also a major research library and funding to establish a Center for Netherlandish Art at the MFA, the first of its kind in the United States. The donation of 113 works by 76 artists – including one of the finest Rembrandt portraits in private hands – will elevate the Museum’s holdings into one of the country’s foremost collections of Dutch art from the Golden Age and significantly strengthen its representation of Flemish paintings from the time. A selection of works from each collection together with Dutch and Flemish paintings from the MFA’s holdings is on view October 11, 2017 – January 15, 2018.

The Boston-area collectors plan to give the MFA not only their art collections, but also a major research library and funding to establish a Center for Netherlandish Art at the MFA, the first of its kind in the United States. The Haverkamp-Begemann Library encompasses more than 20,000 monographs, catalogues and rare books assembled by the late art historian Egbert Haverkamp-Begemann (see obituary in this issue), a mentor to many scholars and curators of Dutch and Flemish art in the United States. Additionally, the Center will create opportunities for collaboration on research and publications. Scholarly books produced by the Museum’s publishing imprint, MFA Publications, and prominence on the Museum’s website, [mfa.org](http://mfa.org), will be major tools in sharing the Center’s work with an international audience. (From the Museum’s press release, October 2017.)

## Bremen

The Bremen businessman Carl Schünemann has donated 35 paintings, most by seventeenth-century Dutch masters, to the Kunsthalle Bremen. One of the paintings, *The Serenade*, by Jacob Ochtervelt, can be seen in the exhibition “Vermeer and the Masters of Genre Painting,” National Gallery of Art, Washington, DC, October 22, 2017 – January 21, 2018. (From *Codart News*, September 2017)

## Brussels

**FRIEDLÄNDER 3.0.** On June 8, 2017 at the Rijksmuseum in Amsterdam, on the occasion of the 150th birthday of Max J. Friedländer, the Royal Institute for Cultural Heritage (KIK-IRPA, Brussels) presented the Friedländer 3.0 database, developed by the Centre for the Study of the Flemish Primitives. This project is the first to offer online all fourteen volumes of Friedländer’s English edition of *Early Netherlandish Painting* (1967-1976), downloadable and searchable by OCR. It also offers an online database in which all records of paintings in this edition are included, updated and extended with the records of the Centre for the Study of the Flemish Primitives. With this web tool, the Royal Institute for Cultural Heritage makes the unique documentation of its specialized study centre



accessible and invites the scholarly community to contribute to keeping the information up to date.

The *Early Netherlandish Painting* volumes can be found here:

<http://xv.kikirpa.be/books-downloads/friedlaender>

For the Friedländer 3.0 database, click:

<http://xv.kikirpa.be/friedlaender-30>

## Chapel Hill (North Carolina)



Rembrandt van Rijn, *Studies of a Woman and Two Children*, c. 1640; reed pen and finger rubbing in dark brown (iron gall) ink, 5-3/8 x 5-13/64 in. Ackland Art Museum, The University of North Carolina at Chapel Hill, The Peck Collection.

In January 2017 Dr. Sheldon Peck, a long-time member of HNA, and his wife Leena donated their extraordinary collection of old-master drawings to the Ackland Art Museum at the University of North Carolina. The collection was built by the Pecks over the past four decades. The gift, valued at \$25 million, includes an 8 million endowment to support a new curator, digitization and cataloguing as well as future acquisitions. It is the largest gift to date presented to the museum. The collection includes, a.o., 100 works by Dutch and Flemish artists, among them seven drawings by Rembrandt. Other artists represented are Jacob van Ruisdael, Aelbert Cuyp, Jan van Goyen, Peter Paul Rubens, Jacob Jordaens and Paul Bril.



Jacob Jordaens, *Portrait of Elizabeth van Noort, the Artist's Mother-in-Law*, c. 1630s; black, red, and white chalks on buff "oatmeal" paper, 12-3/8 x 9-5/8 in. Ackland Art Museum, The University of North Carolina at Chapel Hill, The Peck Collection.

## Glasgow



Peter Paul Rubens, *Portrait of George Villiers, 1<sup>st</sup> Duke of Buckingham*, c. 1625. Glasgow Museums. Photo: Simon Gillespie.

The “lost” portrait of the Duke of Buckingham by Peter Paul Rubens was rediscovered in Glasgow Museum’s collection, on display at Pollok House.

## Leuven



M-Museum Leuven has brought back to Leuven an alabaster putto by Cornelis Floris II (1513-1575) after 221 years. The statue once decorated the Sacrament tower in the Celestine Monastery in Heverlee. It was accompanied by a similar putto that now is part of the City of Leuven’s collection. The present putto was acquired at TEFAF in Maastricht in March 2017.

## Madrid

*Apollo and Daphne*, one of the paintings in the *Torre de la Parada* series in the Prado, designed by Rubens but executed by a number of Antwerp artists, recently has been assigned to Theodoor van Thulden after a signature was discovered by Prado conservator Alicia Peral Lozano. The painting previously had been attributed to different artists.

## Omaha (Nebraska)

The Joslyn Art Museum has opened its reinstalled European galleries. It also acquired two new Dutch works for its European collection: *Landscape with a Mill* by Jan van Goyen (1634) and *Portrait of Nicolaes Willemsz. Lossy and His Wife Marittgen Pieters* (1633). Lossy was the organist of the Nieuwe Kerk in Amsterdam.

## Scholarly Activities

### Conferences

#### United States

##### CAA Annual Conference

Los Angeles, February 21-24, 2018.

HNA-related sessions:

*All in the Family: Northern European Artistic Dynasties, ca. 1350-1750.*

Chair: Catharine Ingersoll (Virginia Military Institute).

*Eccentric Images in the Early Modern World.*

Chairs: Mark A. Meadow, Marta Faust (UC Santa Barbara).

*Late-Medieval Drawing in Law, Literature and Diplomacy.*

Chair: Caroline Fowler (Yale).

##### RSA Annual Conference

New Orleans, March 22-24, 2018.

HNA-sponsored session:

*Representing Adultery in the Early Modern Netherlands and Germany.*

Chair: Barbara Kaminska (Sam Houston State University).

##### Congress on Medieval Studies

Western Michigan University, Kalamazoo, May 11-14, 2017.

#### Europe

##### Endzeitwürfe in Mittelalter und Früher Neuzeit

Regensburg, November 16-18, 2017.

Organized by Susanne Ehrich, Forum Mittelalter, University of Regensburg, susanne.ehrich@ur.de, and Andrea Worm, Institut für Kunstgeschichte, Karl-Franzens-Universität Graz, andrea.worm@uni-graz.at.

##### Rubens e la Roma moderna

Bibliotheca Hertziana, Rome, November 20, 2017. Organized by Sybille Ebert-Schifferer, Anna Lo Bianco and Raffaella Morselli.

Ulrich Heinen, *Iconismus und Electorum Libri*. Zur antikenkundlichen Philikonie und Philologie der Brüder Rubens.

David Jaffé, *Rubens Channeling Italy*. Rubens’s Reaction to Existing Teaching Manuals and His Own Development of these Drawing Books and Art Guides.

Cecilia Paolini, *Una nuova luce su Philip e Peter Paul Rubens a Roma: documenti inediti di carriere parallele iniziate in Italia.*

**Lucia Simonato**, Rubens e la scultura moderna italiana: un interesse sottotraccia.

**Eckhard Leuschner**, Beobachtungen zu Rubens' Umgang mit Druckgraphik römischer Produktion.

**Stefania Macioce**, Rubens e La Vergine degli Angeli: indizi per un tema decorativo.

**Raffaella Morselli**, Rubens e la pala della Valicella: nuove strategie di marketing a Roma nel 1606.

### **Collecting Medieval Sculpture**

4th annual colloquium "Current Research in Medieval and Renaissance Sculpture", Musée du Louvre, Paris, November 23-24, 2017. Organized by Ards and M-Museum, Leuven: [www.ards.be](http://www.ards.be)

### **Evidence of Power in the Ruler Portrait, 14th – 18th Centuries**

Zentralinstitut für Kunstgeschichte, Munich, December 1-2, 2017.

Organized by Matthias Müller, Johannes Gutenberg Universität, Mainz, [mattmuel@uni-mainz.de](mailto:mattmuel@uni-mainz.de).

### **Art and Catholicism in the Dutch Republic**

Städel Museum Frankfurt, in collaboration with the Technische Universität Dortmund, March 15-17, 2018.

In conjunction with the exhibition "Peter Paul Rubens: Kraft der Verwandlungen," in Vienna and Frankfurt (see under Exhibitions).

### **HNA Conference Ghent 2018**

Het Pand, Ghent, and Bruges, May 24-26, 2018.

Organized by Max Martens and Koen Jonckheere.

[hnanews.org/hna-conference-ghent-2018](http://hnanews.org/hna-conference-ghent-2018)

Sessions:

**Elisabeth Berry Drago** and **Nicole Elizabeth Cook** (Chemical Heritage Foundation), Early Modern Netherlandish Art and the Work of Science.

**Jan Blanc** (Université de Genève) and **Marije Osnabrugge** (Université de Montpellier III), Artists on the Move: New Methods, New Directions.

**Maryan Ainsworth** (The Metropolitan Museum of Art, New York) and **Ron Spronk** (Queen's University, Kingston, ON, and Radboud University, Nijmegen), Towards a Historiography of Technical Art History: An Assessment of Progress for 15th-17th Century Netherlandish and Dutch Paintings.

**Arthur J. DiFuria** (Savannah College of Art and Design) and **Walter S. Melion** (Emory University), The Ekphrastic Tradition in the Early Modern Netherlands.

**Christine Göttler** (Bern University), **Dawn Odell** (Lewis & Clark College) and **Thijs Weststeijn** (Utrecht University), Transmediality in Global Netherlandish Art.

**Ralph Dekoninck** (Université catholique de Louvain, Louvain-la-Neuve) and **Barbara Baert** (Katholieke Universiteit Leuven), *Ornamenta sacra*. The Art of Liturgy and the Liturgy of Art (1400-1700).

**Anne Margreet As-Vijvers** (Illuminare scribingo. Research and projects in Art History), **Anne Dubois** (Université catholique de Louvain, Louvain-la-Neuve), **Lieve Watteuw** (Illuminare – Book Heritage Lab – KU Leuven) and **Lieve De Kesel** (Independent Scholar, Ghent University), Netherlandish Illumination and Painting in the 15th and 16th Centuries: Integrating New Art-Technical Research in Established Approaches.

**Alexandra van Dongen** (Museum Boijmans Van Beuningen Rotterdam) and **Lucinda Timmermans** (Rijksmuseum, Amsterdam), Utensils in Art: The Object as an Artist's Model and the Domestic Utensil as Decorative Arts.

**Alison Hokanson** (The Metropolitan Museum of Art, New York) and **Edward Wouk** (University of Manchester), Revisiting Rediscovery: Early Netherlandish Art in the Long 19th Century.

**Claudia Swan** (Northwestern University), Picture This: The Role of Images in *Alba amicorum*.

**Nils Büttner** (Staatliche Akademie der Bildenden Künste Stuttgart) and **Birgit Ulrike Münch** (Rheinische Friedrich-Wilhelms-Universität Bonn), Pevsner's Blind Spots. Organization and Representation of Art Academies in the Northern and Southern Netherlands.

**Cynthia Osiecki** and **Lars Hendrikman** (Bonnefantenmuseum, Maastricht), Unravelling the Anonymous Masters (1500-1550) in the Rhine/Maas Region.

**Ivan Gaskell** (Bard Graduate Center, New York), "Ruled by an Orange": Or, Just How Glorious Was the Glorious Revolution?

**Larry Silver** (University of Pennsylvania, Philadelphia) and **Joanna Sheers Seidenstein** (The Frick Collection), Divine Presence: Representing Angels and God in Dutch and Flemish Art.

**Marisa Anne Bass** (Yale University, New Haven) and **Ethan Matt Kavalier** (University of Toronto), Bruegel's Politics.

**Stephanie Porras** (Tulane University), Copy / Copia: The Theory and Practice of Copying.

**Krista De Jonge** (Katholieke Universiteit Leuven), Open Session: New Trends in the Architectural History of the Early Modern Low Countries.

**Barbara Haeger** (Ohio State University) and **Fiona Healy** (Centrum Rubenianum, Antwerp), Open Session: Seventeenth-Century Flemish Art.

**Alison Kettering** (Carleton College) and **Angela Jager** (Statens Museum for Kunst, Copenhagen, Marie Curie Post-Doctoral Fellow), Open Session: Seventeenth-Century Dutch Art.

### **A New Look at the Confiscation of Heritage Objects in Europe at the Time of the French Revolution**

Royal Institute for Cultural Heritage (KIK-IRPA), Brussels, May 30-31, 2018.



***The Dutch Golden Age: A New Aurea Aetas? The Revival of a Myth in the Seventeenth-Century Republic***

University of Geneva, May 31–June 2, 2018.

***The Changing Lowlands***

International Conference for Netherlandic Studies, Bloomington, IN, June 1-2, 2018.

***The Bruegel Success Story: Creative Process, Imitation, Emulation, Workshop Organization and Business Strategies***

Symposium XXI for the Study of Underdrawing and Technology in Painting, Brussels, September 12-14, 2018.

<http://conf.kikirpa.be/bruegel2018>

Keynote speakers: Matt Kavalier (University of Toronto), Elizabeth Honig (UC Berkeley), Leen Huet (Independent Scholar).

**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.*

***Collecting Flemish Art: From 17th-Century Antwerp to the Present***

By the General Delegation of the Government of Flanders to the USA. Explorers Club, May 11, 2017.

**Lara Yeager-Crasselt** (The Leiden Collection, New York), Introduction

**Elizabeth Honig** (UC Berkeley), Where in the World? The Travels of Bruegel(h)el Paintings Through Art History & Data Science.

**Bert Watteuw** (Rubenianum, Antwerp), VIVE L'ESPRIT: One Collection, Many Connections: Revisiting Willem van Haecht's 1628 Cabinet of Cornelis van der Geest in the Digital Age.

***Art, Power and Gender: Mary of Hungary and Female Patronage in the Renaissance***

University of Murcia (Spain), May 11-13, 2017.

Organized by Noelia Garcia Pérez.

**Annemarie Jordan** (História d'Aquém e d'Além-Mar), All in the Family: Portraits and Portraitists at Mary of Hungary's Brussels Court.

**Mía Rodríguez-Salgado** (The London School of Economics and Political Science), Los Festivales de Corte como parte de las estrategias políticas, dinásticas y personales de Carlos V.

**Camilla Cavicchi** (Universidad de Columbia-Centre d'études supérieures de la Renaissance), Marie of Hungary as Music Patron.

**Dagmar Eichberger** (University of Heidelberg), Like Aunt, Like Niece? Tracing Margaret of Austria's Collection through Mary of Hungary's Possessions.

**Concha Herrero** (Patrimonio Nacional), Reinas, tutoras y mecenas. La impronta femenina en la colección de tapices de la Corona de España.

**Krista de Jonge** (KU Leuven), Mary of Hungary, Connoisseur of Architecture. Mid-Sixteenth Century Court Architecture in the Low Countries Revisited.

**Miguel Falomir Faus** (Museo Nacional del Prado, Madrid), María de Hungría y Tiziano.

<http://www.um.es/web/jornadas-artepoderygenero>

***Max J. Friedländer (1867-1958): Art Historian, Museum Director, Connoisseur***

Rijksmuseum, Amsterdam, June 8, 2017.

**Suzanne Laemers**, Max J. Friedländer, an Introduction to a Renowned Art Historian.

**Sandra Kriebel**, Exhibiting Berlin Private Collections: Max J. Friedländer as Curator of Loan Exhibitions.

**Claire Baisier**, Max J. Friedländer and the Antwerp Collector and Connoisseur Fritz Mayer van den Bergh (1858-1901).

**Catherine B. Scallen**, Max J. Friedländer and Duveen Bros.

**Timo Saalman**, Connoisseurship in Doubt: Max J. Friedländer, the Art Market and Antisemitism in the Early 1930s.

**Bart Fransen**, Friedländer 3.0: Max J. Friedländer's Early Netherlandish Painting as Online Database.

**Simon Elson**, The Poet or Max J. Friedländer's Art Commentary.

**Eveliina Juntunen**, Max J. Friedländer and Modern Printmaking in Germany. Some Thoughts about His Influence on Its Reception and on the Art Market.

**Katrin Dyballa**, Connoisseurship: A Precondition for Writing a Collection Catalogue.

**Carol Pottasch/Kirsten Derks**, *The Lamentation* by Rogier van der Weyden (Mauritshuis, The Hague) in the Context of Traditional Connoisseurship and Technical Research.

**Milko den Leeuw/Oliver Spapens**, Connoisseurship and Technical Examination: Opposites or Complimentary Methods?

**Daantje Meuwissen**, Connoisseurship of MA-Specialisation at the VU Amsterdam.

***Reformatio & Memoria. Part I: Die lutherische Reformation in ihren Kernlanden***

Jena, June 12-14, 2017.

Of special interest to art historians:

**Tobias Stäbler** (Jena), Das »Gebetbuch Johannis des Beständigen von Sachsen« im Kontext der frühen lutherischen Gebetsliteratur.

**Ulrike Eydinger** (Jena/Gotha), Rückgriff, Adaption und Neubesetzung. Der Einfluss der Reformation auf die Bildsprache in der Flugpublizistik des 16. Jahrhunderts.

**Maximilian Derksen** (Bochum), »Sieh, so fließet aus dem Glauben die Liebe« – Die Caritas-Allegorien der Cranach-Werkstatt als Zeugnisse theologischen Paradigmenwechsels.

**Daniel Gehrt** (Gotha), Konfessionelle Prägungen. Kulturhistorische Aspekte frühprotestantischer Einbandkunst.

**Harald Rosmanitz** (Aschaffenburg), Propaganda in der »guten Stube« – Ofenkeramik als Motor der lutherischen Lehre.

### **Riemenschneider in situ**

Rothenburg ob der Tauber and Würzburg, June 21-24, 2017.

**Jeffrey Chipps Smith** (University of Texas, Austin), The Historiography of Place in Early Riemenschneider Scholarship.

**Thierry Greub** (University of Cologne), Standort, Judas und Reliquienkreuz: Neue Aspekte zum Hl.-Blut-Altar von Tilman Riemenschneider in Rothenburg ob der Tauber.

**Katherine Boivin** (Bard College, Annandale-on-Hudson), Riemenschneider in Rothenburg: A Topography of the Altarpiece.

**Johannes Tripps** (Hochschule für Technik, Wirtschaft und Kultur, Leipzig), Space, Light, and Liturgical Plays as Sources of Inspiration for Riemenschneider's Altarpieces.

**Mitchell B. Merback** (Johns Hopkins University, Baltimore), From Immanence to Intercession: Modes of Sanctity, Pilgrimage Politics, and the Creglingen Marienaltar.

**Gregory Bryda** (University of Hamburg), Rothenburg's Tale of Two Species.

**Michele Marincola** (Institute of Fine Arts, New York University), Riemenschneider's Marienaltar in Herrgottskirche, Creglingen: A Review of Its Restoration History and the Application of a New Examination Method.

**Volker Schaible** (Staatliche Akademie der Bildenden Künste, Stuttgart), Das Marienretabel von Tilman Riemenschneider in der Herrgottskirche in Creglingen – Ergebnisse einer ersten kunsttechnologischen Untersuchung.

**Hanns Hubach** (University of Zurich), Winand von Steeg (1371-1453): Über Komposition und Farbe (um 1415/20).

**Tim Juckes** (University of Vienna), The Creglingen Altar and Its Multimedia Environment: Metamorphoses of a Furnishing Ensemble in Sacred Space ca. 1460-1510.

**Reindert L. Falkenburg** (New York University, Abu Dhabi), 'Horror vacui' – 'amor vacui': Riemenschneider's Creglingen Retable *in situ*.

**Assaf Pinkus** (Tel Aviv University, Tel Aviv), Compilatio and Citatio at the Portal: *The Last Judgment* in Bern Cathedral.

**Hartmut Krohm** (Technische Universität Berlin), Faltenstruktur – Faltenrhetorik: Beobachtungen zur Lichtführung als künstlerischem Faktor im Werk Tilman Riemenschneiders und seiner Zeitgenossen.

**Matthias Weniger** (Bayerisches Nationalmuseum), The Münnerstadt Altarpiece - Once Again on the Question of Its Original Appearance.

### **Gothic Modernisms**

Rijksmuseum, Amsterdam, June 29-30, 2017.

*Panel 1: Gothic 'Revivals' – Politics and Poetry of Buildings, Play and Panic*

**Matthew Reeve** (Queen's University, Kingston/Royal Society of Antiquaries, London), Politics of Bodies, Politics of Buildings: From "Play" to "Panic" in the Gothic Architecture of the Long Eighteenth Century.

**Jozefien Feynaerts** (Ghent University), Le choix du style: Neo-Tudor Prison Gatehouses in 19th-Century Belgium.

**Ole Fischer** (Utah University), The Birth of Modernity from the Spirit of Gothic? Henry van de Velde and the Figure of the Iron Cathedral.

*Panel 2: Belgian Gothic Modern Interiors/Uncanny Spaces*

**Dominique Bauer** (KU Leuven), Enclosures, Windows and Mirrors. The Gothic Interior in the Work of Georges Rodenbach and Xavier Mellery.

**Aude Campmas** (University of Southampton), Gothic Passion and Interiority in J.K. Huysmans's *St. Lydwine of Schiedam*.

**Claire Moran** (Queen's University, Belfast), Moody Princesses at Home in Maeterlinck, Rodenbach and Khnopff.

*Panel 3: Gothic Alterities at the Fin-de-Siècle*

**Laura Morowitz** (Wagner College, NY), Alt-Deutsch and avant-garde: The Prints of Joseph Sattler.

**Stefan Huygebaert** (Ghent University), The Image of Gothic Law in (anti-) Modernist Art.

**Graça Correa** (Lisbon University), Landscapes of the Gothic Uncanny in Symbolist Theatre.

**Marja Lahelma** (University of Edinburgh/University of Helsinki), Gothic Elements in Nordic fin-de-siècle Art.

*Panel 4: Gothic Modern Cathedrals — Politics and Potencies of Buildings beyond the 'Gothic'*

**Maria Männig** (Karlsruhe University of Design), From Schlegel to Le Corbusier: Modern Concepts in Hans Sedlmayr's "Cathedral".

**J. Kirk Irwin** (Birkbeck College, University of London), Medieval and Modernist Space.

**Robert S. Nelson** (Yale University), Modernism and Colonialism in the Neo-Gothic of Southeast Asia.

**Matthew Mullane** (Princeton University), The Cathedral and the Pagoda: Itō Chūta's Gothic World.

*Panel 5: Reimagining Gothic Nationalisms and Avant-Gardes*

**Leena Elina Valkeapää** (University of Jyväskylä), Gothic Modern Discovered: The Process of the Art Historical Expeditions in Finland, 1871–1902.

**Stephanie Glaser** (Ruhr-Universität Bochum), The Gothic Spirit: Cultural Nationalisms on the Eve of World War I.

**Marjan Groot** (Vrije Universiteit, Amsterdam), Gothic Modernism and Expressionism in the 1920s in the Netherlands.

Panel 6: *Contested German Gothic Identities: Legacies, Ideologies, Museums*

**William Diebold** (Reed College, Portland), The Magdeburg and Bamberg Riders on Display in Modern Germany.

**Gitta Ho** (Deutsches Forum für Kunstgeschichte, Paris), George Grosz and the Art of Late Gothic.

**Leonie Beiersdorf** (Germanisches Nationalmuseum, Nürnberg), Art History's Anthropological Turn and Its Support of Gothic Modernisms.

### **The Art Fair**

Sotheby's Institute of Art, London, July 13-15, 2017.

Of special interest to HNA members:

**Sophie Raux** (Université Lumière – Lyon 2), Fairs in the Southern Netherlands and the Development of the Early Modern Art Market (15th-17th Centuries).

**Filip Vermeylen** (Erasmus University, Rotterdam), The Origins of Art Fairs: Early Examples from Antwerp.

### **Vermeer and the Masters of Genre Painting: Inspiration and Rivalry**

National Gallery of Ireland, Dublin September 9, 2017. In conjunction with the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*. Musée du Louvre, Paris, February 20 – May 22, 2017; National Gallery of Ireland, Dublin, June 17 – September 17, 2017; National Gallery of Art, Washington, October 22, 2017 – January 21, 2018.

**Piet Bakker** (Technical University of Delft), Painters of Exquisite Scenes of Everyday Life and the Concept of Local Schools: A Socio-Economic Approach.

**Angela Ho** (George Mason University, Fairfax, VA), Constructing Identities in a Collector's Cabinet: Imitation and Competition.

**Melanie Gifford and Lisha Glinsman** (National Gallery of Art, Washington), Elusive Harmonies: Colour and Pigment Choice Among High-Life Genre Painters.

**Adriaan Waiboer** (National Gallery of Ireland, Dublin), From an Artist's Perspective: Reputations and Rivalry.

**Ronni Baer** (Museum of Fine Arts, Boston), Dou and the Masters of Dutch Genre Painting.

**John Loughman** (University College Dublin), Doors and Corridors: Samuel van Hoogstraten's Artistic Dialogue with his Contemporaries.

**Perry Chapman (University of Delaware)**, Virtuous Rivalry and Vermeer.

**Junko Aono** (Kyushu University, Fukuoka), Rivalry or Homage? Genre Painting in the Post-Vermeer Period.

### **Ikonische Grenzverläufe**

University of Passau (Germany), September 13-15, 2017.

Of special interest to HNA members:

**Verena Suchy** (Göttingen/Gießen), Zwischen Wunder und Groteske. Bildliche Konstruktionen von Behinderung in Kunstkammerpreziosen Augusts des Starken (1670-1733).

**Melis Avkiran** (Bochum), Bildstrategien sozialer Differenzierung Alterität und Fremdheit in der Malerei Hans Memlings.

**Barbara Margarethe Eggert** (Krems), Das "andere Geschlecht" im Altarraum - exklusive Textilien als inklusive Medien Studien zu Paramenten des 13. bis 15. Jahrhunderts.

### **"All that Glitters ...": Visual Representations of Dress in the Early Modern and the Boundaries of Reliability**

Kunstgewerbemuseum at Kulturforum, Berlin, September 14-15, 2017.

Papers of interest to HNA members:

**Sabine de Günther** (Humboldt University, Berlin), Representations of Dress in the Lipperheide Costume Library as Agents for the Reconstruction of Dress.

**Diana Rafaela Pereira** (University of Porto, CITCEM, FCT), Clothed as Habsburgs: Dressed Sculptures of the Virgin in the Iberian Peninsula and Their Value to Fashion History.

**Soline Anthore Baptiste** (UPMF, Grenoble / Ca' Foscari, Venice), "A French bodie (...) to keep in my belly": Underneath Women's Portraits of the Sixteenth and Seventeenth Centuries.

**Adelheid Rasche** (Germanisches Nationalmuseum, Nuremberg), Praun as a Pilgrim to Santiago (1571): A Comparative Study on Pilgrim Dress.

**Marieke van Wamel** (Radboud Universiteit Nijmegen), Round Caps and Striped Hosen. The Mysteries of Jheronimus Bosch's Donor Portraits.

**Lydia Rosía Dorn** (Independent scholar), Diplomatic Garments: Fashionable Dress as Statement of a Mission: Anthony van Dyck's Portraits of Sir Robert and Lady Teresa Shirley.

**Carolin Alff** (Ruprecht-Karls-Universität, Heidelberg), Attracting the Eye of the Beholder: Images of Africans in Sixteenth-Century Costume Books.

### **Die Stadt im Schatten des Hofes**

Mainz, Erbacher Hof, September 14-16, 2017. Organized by the Akademie der Wissenschaften, Göttingen, and the University of Mainz.

**Insa Christiane Hennen** (Halle-Wittenberg), Residenz – Universitätsstadt – Schauplatz der Reformation: Das Stadtbild Wittenbergs im 16. Jahrhundert.

**Ulrich Schütte** (Marburg), Der Raum im Schatten des Herrschers. Die 'leere' Esplanade zwischen Stadt und Zitadelle.

**Stefan Schweizer** (Düsseldorf), Im Schatten der Hofgärten? Das Problem der bürgerlichen Gartenkultur in Residenzstädten.

**Inga Brinkmann** (Marburg), Bürgerliche Repräsentation im residenzstädtischen Kirchenraum.

**Elke Valentin** (Stuttgart), Geteilte Räume, geteilte Objekte? Porträts, Waffen und Kunst in Universität, Rathaus und beim Tübinger Schlosshauptmann Nikolaus Ochsenbach.



**Gabriele Beßler** (Stuttgart), An den Rändern fließend: Städtisch-höfische (Kunst-)Sammlungen in Residenzstädten – Versuch einer Fokussierung.

**Berit Wagner** (Frankfurt am Main), Kontaktzonen: Residenz, Residenzstadt und Kunsthandel.

**Krista De Jonge** (Leuven), Räumliche Repräsentation zwischen Stadt und Hof in den Niederlanden des 16. Jahrhunderts. Der Casus Brüssel.

**Ariane Koller** (Bern), Performativität und Materialität geteilter Macht. Die Delfter *pompa funebris* für Wilhelm von Oranien (1533–1584) und die Memorialkultur der niederländischen Statthalter.

**Sebastian Fitzner** (Berlin), Grundsteinlegungen als mediale Akte kommunal-höfischer Repräsentation in Residenzstädten.

**Stefan Bürger** (Würzburg), Die Werkmeister und ihre Wohnhäuser. Architekten in den Amts- bzw. Residenzstädten Pirna und Halle/Saale als Akteure zwischen Hof und Stadt (1500 bis 1555).

**Birgitt Borkopp-Restle** (Bern), Textilien in der höfischen Repräsentation – ein Handlungsfeld für die Städte.

**Elisabeth Gruber** (Salzburg/Krems), Objekte bürgerlich-adeliger Repräsentation in den Residenzstädten des Herzogtums Österreich: Wien, Wiener Neustadt, Graz und Linz.

**Ines Elsner** (Berlin/Göttingen), Quid pro Quo?! Huldigungssilbergeschenke der (Residenz-)Städte Lüneburg, Celle, Hannover und Göttingen an die Welfen des Neuen Hauses Lüneburg 1562–1706.

**Torsten Fried** (Schwerin/Greifswald), Bilder aus Texten. Mecklenburg-Schweriner Residenzstädte in Briefen und Reisebeschreibungen am Ende des Alten Reiches.

### ***Indifferent Things? Material and Ceremonial Church Practices in the 16th and 17th Centuries in the Baltic Sea Region***

Niguliste Museum, Art Museum of Estonia, Tallinn, September 14-16, 2017. In conjunction with the exhibition “Five Forgotten Paintings”, September 16, 2017 – March 4, 2018

**Andrew Spicer** (Oxford Brookes University), Adiaphora, Reformation and the Material Culture of Worship.

**Gerhard Weilandt** (University of Greifswald), Destroy Them! Reuse Them? – How to Deal with Images of the Old Faith in the Era of the Reformation in Northern Germany.

**Anu Mänd** (Tallinn University), Combining the Old and the New: Changes in the Tallinn Parish Churches from c. 1525 to c. 1550.

**Elina Räsänen** (University of Helsinki), Iconoclashes in Finland: Catholic Altarpieces in Transformation.

**Ulrike Nürnberger** (Böckler-Mare-Balticum-Stiftung), Modifying History – Remodelled Altarpieces in the Duchy of Schleswig.

**Hanna Pirinen** (University of Jyväskylä), Donations as a Political and Religious Act.

**Marcin Wisocki** (University of Wrocław), Visualising a Way to Heaven. Remarks on Emblematic Programmes in Lutheran Churches in Pomerania.

**Vija Strupule** (Riga), The Role of Interior Paintings in the Lutheran Church Indoor Concept: The Cathedral of Riga in the 16th–17th Centuries.

**Herman Bengtsson** (Upplandsmuseet, Sweden), Conflicting Cults. Uppsala Cathedral and the Swedish Reformation 1527–1593.

**Merike Kurisoo** (Art Museum of Estonia), Indifferent Things or not? Tallinn’s Church Order from 1608 and Objects in Ritual Practices.

**Ojars Sparitis** (Latvian Academy of Sciences), The Practice of the Confession and the Evolution of Confessionals in the Interior of Courlandian Lutheran Churches.

**Martin Wangsgaard Jürgensen** (National Museum of Denmark), A Meditation on the Sinful Man. Some Thoughts on Lutheran Devotional Art Illustrated Through an Example from 1586.

**Peter Gillgren** (Stockholm University), The Tomb of Christ: Representation and Spectacle.

**Piotr Birecki** (University of Wrocław), The Lutheran Church as a Space of Representation of Social Standing in Early Modern Ducal Prussia.

### ***Beyond Reproductive Printmaking. Prints and the Canon of European Painting (ca. 1500-1810)***

Staatliche Kunstsammlungen and Technische Universität Dresden, September 18-19, 2017.

**Rudolf Rieger** (Bonn), Adam von Bartsch (1757-1821) als Graphiker: Die Reproduktion von Handzeichnungen alter Meister zwischen Faksimileanspruch, normativen Rezeptionsvorgaben und künstlerischer Interpretation.

**Gudula Metze** (Dresden), Königliches Kunst-Kompetenzzentrum. Das Dresdener Kupferstich-Kabinett als Kunstsammlung, Wissensspeicher und Forschungsstelle im 18. Jahrhundert.

**Rieke van Leeuwen** (The Hague), Reproductive Prints in the Collection of the Rijksbureau voor Kunsthistorische Documentatie (RKD).

**Rena M. Hoisington** (Baltimore), Étienne Fessard’s Prints of the Chapel of the Hôpital des Enfants Trouvés in Paris (1751-1759).

**Caroline O. Fowler** (New Haven), Defacing Raphael in the Eighteenth Century.

**Ralf Bormann** (Frankfurt a.M.), Das Nachleben reproduzierter dionysischer Sarkophagmotive im Kunstbetrieb der Académie Royale.

**Christine Moisan-Jablonski** (Warsaw), Geographical Metamorphoses. The Influence of a Composition Attributed to Justus van Egmont and that of the “Elements” Cycle, Engraved by Jeremias Falck, on Print Series Produced by German Publishing Houses.

**Aude-Line Schamschula** (Heidelberg): Der Herkules-Zyklus von Frans Floris. Druckgrafik als Medium der Rezeption.

**Uta Neidhardt** (Dresden), Gillis van Coninxloo – ein Meister des Spätwerks? Die Bedeutung grafischer Reproduktionen für die Rekonstruktion und Rezeption des Schaffens eines Hauptmeisters der flämischen Landschaftskunst.

**Marina Daiman** (New York), “Diverse opere grandi le quale vanno in stampa”: Rubens’ Fame, Theft, and the Business of Prints.

**Alice Ottazzi** (Torino / Paris), The Role of Mezzotint in Shaping International Reputations. An Aspect of the Reception of the English School in France.

**Jaqueline Klusik-Eckert** (Erlangen), Stichkopien: Phänomen der Rezeption oder Hinweis auf einen Paragone?

**Christien Melzer** (Bremen), Im Zeichen der Lilie. Französische Druckgraphik zur Zeit Ludwigs XIV.

**Evelyn Wöldicke** (Berlin), Gemäldereproduktionen im Clairobscur-Holzchnitt? John Baptist Jackson und die Geschichte eines gescheiterten Versuchs.

**Zalina V. Tetermazova** (Moscow), Colour Prints by Gabriel Scorodoomoff (1754-1792). Between Painting and Graphic Arts.

**Giorgio Marini** (Florence), Giuseppe Longhi’s “La Calco-grafia”: Theory and Techniques of Neoclassical Reproductive Printmaking.

### **Blocks – Plates – Stones**

The Courtauld Institute, London, September 21, 2017. Organized by Elizabeth Savage: elizabeth.savage@sas.ac.uk

Papers of special interest to HNA:

**Richard S. Field** (Yale), Dürer Blocks at the British Museum.

**Huigen Leeflang** and **Arie Pappot** (Rijksmuseum, Amsterdam), New Tools for the Research of Intaglio Plates: Examples from the Rijksmuseum.

### **The Conservation of the Tapestry Cartoon of Pieter Coecke, The Martyrdom of St. Paul**

Town Hall, Salle de Milice, Brussels, October 2-3, 2017.

**Cecilia Paredes** (Direction des Monuments et des Sites/ Université Libre de Bruxelles), Bruxelles et la tapisserie à la Renaissance.

**Véronique Bücken** (Conservatrice des collections de peintures anciennes aux Musées royaux des Beaux-Arts de Belgique), Pieter Coecke et la vie artistique bruxelloise.

**Ingrid De Meûter** (Conservator textiel collecties bij de Koninklijke Musea voor Kunst en Geschiedenis van België), The Use of Cartoons in the 16th and 17th Centuries.

**Isabelle Lecocq** (Royal Institute of Cultural Heritage - KIK-IRPA), Pieter Coecke: auteur de cartons de vitraux?

**Florence Buttay** (Université de Bordeaux-Montaigne), Saint Paul et l’Europe des religions.

**Guy Delmarcel** (Katholieke Universiteit Leuven, emeritus), La décollation considérée comme un des Beaux-Arts. Réflexions sur le thème du carton.

**Bérengère de Laveleye** (Conservatrice au Musée de la Ville de Bruxelles), Un chantier d’envergure.

**Hélène Bartelloni** (Restauratrice en chef de la restauration du carton de saint Paul), Le processus de la restauration.

**Isabelle Drieu la Rochelle** (Restauratrice, spécialisée dans les grands formats), Recherches et observations faites lors de la restauration.

**Stijn Alsteens** (Christie’s, Paris), (to be confirmed), The Drawings of Pieter Coecke.

**Catheline Perier-D’Ieteren** (Université Libre de Bruxelles), **Cecilia Paredes** and **Hélène Bartelloni**, Le carton: genèse de la composition, histoire matérielle et rapports à la tapisserie.

**Arnold Nesselrath** (Vatican Museums, Rome) The Acts of the Apostles and the Tapestries of the Vatican.

**Maighread McParland** and **Ranson Davey** (National Gallery, Dublin), The Challenges of Conserving the Cartoons of the Acts of the Apostles (copies) at the National Gallery, Dublin.

**An Van Camp** (Ashmolean Museum, Oxford), A Curious Collection of Raphael Copies in Oxford.

**Dominique Cordelier** (Musée du Louvre, Paris), Les cartons des *Fructus Belli*.

**Ebeltje Hartkamp-Jonxis** (Amsterdam) The Cartoon of the *History of Scipio* Preserved at the Rijksmuseum.

**Katja Schmitz-von Ledebur** (Kunsthistorisches Museum, Vienna), The Cartoons of the *Conquest of Tunis*.

**Concha Herrero** (Patrimonio nacional, Madrid), The Cartoon of Noah.

### **Art of Power. The 3rd Earl of Bute, Politics and Collecting in Enlightenment Britain**

University of Glasgow and Mount Stuart, Isle of Bute, October 2-4, 2017.

In conjunction with the exhibition “The Art of Power: Treasures from the Bute Collection at Mount Stuart,” Hunterian Museum and Art Gallery, Glasgow, March 31, 2017 – January 14, 2018.

Speakers: Desmond Shawe-Taylor (Royal Collection), Rosie Razzall (Royal Collection), Anne T. Woollett (J. Paul Getty Museum), Anthony Lewis (Glasgow Museums), Wayne E. Franits (Syracuse University), Graham Rowe (University of Derby), Heiner Krellig (independent), Janet Stiles Tyson (Birkbeck), Oliver Cox (Oxford), Peter Black (Hunterian), Mungo Campbell (Hunterian), and Caitlin Blackwell (Mount Stuart).

### **Masters of Mobility. Cultural Exchange Between the Netherlands and Germany**

Rijksmuseum, Amsterdam and RKD, The Hague, October 8 (Amsterdam), October 9 (The Hague) 2017.

**Rieke van Leeuwen**, Presentation of Gerson Digital: Germany and Visualization of ‘Masters of Mobility’.

**Thomas DaCosta Kaufmann**, Gerson’s ‘Ausbreitung’ and Its Meaning for the Study of Netherlandish Art in the International Context.

**Johannes Müller**, Later-Generation Migrants and Their Impact on Cultural Transfer between Germany and the Low Countries.

**Katharina Schmidt-Loske and Kurt Wettengl**, Flemish Artists in Frankfurt around 1600.

**Amanda Herrin**, Working Together - Apart: Collaborative Printmaking Across Religious Conflict.

**Berit Wagner**, The Art Dealer Family of Caymox as Mediators of Flemish Artworks around 1600.

**Marten Jan Bok**, Court Artists from the Low Countries in Germany.

**Gero Seelig**, Dutch and Flemish Artists in Mecklenburg in the 16th and 17th Centuries.

**Frits Scholten**, The Legacy of Johan Gregor van der Scharde in Nuremberg.

**Gabri van Tussenbroek**, Dutch Architects, Engineers and Entrepreneurs in Berlin and Brandenburg (1648-1688).

**Anna Koldewey**, German Relations of the Still-life Painter Rachel Ruysch (1664-1750). Paintings for Johann Wilhelm, Elector Palatine in Düsseldorf and Other Important Old German Collections.

**Anke van Wagenberg**, Jan Weenix: A Dutch Game Painter in Germany.

**Juliette Roding**, Cornelis van Mander and His Contribution to the Neuwerk-Garten of Schloss Gottorf.

**Marije Osnabrugge**, Dutch Art Treatises Translated into German: Goeree, De Lairese, Beurs.

**Marrigje Rikken**, Pictura in Berlin: The Contribution of Dutch Artists to the Berlin Academy.

**Sabine Peinelt-Schmidt**, Through Dutch Eyes – The Landscape Print in Late 17th-Century Augsburg.

**Barbara Uppenkamp**, David Kindt (1580–1652) in Hamburg.

**Elise Boutsen**, Unknown Work of Gillis van Coninxloo II (1544-1606/07).

**Hanako Kawauchi**, Geldorp Gortzius (1553-ca.1618): A Flemish Painter Working in Cologne.

**Nils Büttner**, The Training of German Artists in the Low Countries: Myth and Truth.

**Annette Kanzenbach**, A Portrait Painter from Emden in the 17th Century: Alexander Sanders.

**Patrick Larsen**, The Influence of Dutch and Flemish Art on Jürgen Ovens' Work in Schleswig-Holstein.

**Justus Lange**, Wolfgang Heimbach, A Deaf-Mute Traveling Artist.

**Thomas Fusenig**, Institutional and Psychological Blinkers (Scheuklappen) of Connoisseurship – Some Remarks.

**Jacqueline Klusik-Eckert**, 'Merkwürdiger Mischstil'. Traces of Netherlandish and Flemish Influences in Nuremberg in the Early 17th Century.

**Reinier Baarsen**, Ohrmuschelstil in Northern Germany: A Matter of Dutch Expansion?

**Almut Pollmer-Schmidt**, Dutch Portrait Patterns in Frankfurt.

## **Protestantische Bilderwelten. Glaube und Selbstverständnis im Spiegel der Druckgraphik**

Coburg (Germany), October 8-10, 2017.

**Ulrike Eydinger** (Gotha), Althergebracht! Innovativ! Traditionsbildend! Flugblätter als Vehikel des neuen Glaubens.

**Małgorzata Łazicka** (Warsaw), Between Old and New Faith: The Influence of Protestantism on *Kleinmeister's* Prints.

**Maria Lucia Weigel** (Bretten), Visuelle Rhetorik im druckgraphischen Reformatorenbildnis.

**Wolfgang Flügel** (Magdeburg), Ein Abbild der Lutherefigie von Halle im amerikanischen Gesangbuch: Zur Identitätsstiftung der deutsch-lutherischen Gemeinden in Pennsylvania in den Jahrzehnten um 1800.

**Susanne Lang** (Darmstadt), Luthergedenken in Graphiken der Bilderbogenzeit Konfessionen im Kampf.

**Susanne Magister** (Dresden), Das Inventar der Laster. Exemplarische Studien zur Wirkmacht von Vorurteilen in illustrierten Flugblättern der Reformationszeit.

**Eva Janssens** (Brussels), Papal Monarchy: The Rise and Fall of the Antichrist in Two Remarkable Prints.

**Michael Overdick** (Coburg), Das Online-Projekt "Die Luther-Veste". Ein Bericht.

**Marco Neumaier** (Tübingen), Hüter des wahren Glaubens. Selbstbilder protestantischer Fürsten in der Druckgraphik der Reformationszeit.

**Nicholas Boerma** (Amsterdam), Religious Imagery in the Calvinistic Netherlands.

**Christina Hofmann-Randall** (Erlangen), Frontispize in Nürnberger Bibeln.

**Anna Lisa Schwartz** (Nuremberg), Johann Michael Roths „Augsburgisches Iubel-Gedächtnis“. Protestantische Gedenkblätter zwischen Sammelleidenschaft und Alltagsgebrauch.

**Arwed Arnulf** (Berlin/Göttingen), Graphische Darstellungen protestantischer Kirchenbauten und Kirchengestaltungen als Medium konfessioneller Repräsentation: Zum Phänomen protestantischer Kirchenmonographien und ihrer Illustration 1600-1800.

**Juliet Simpson** (Coventry), Lucas Cranach's Legacies – 'Primitive' and Rooted Identities of Art and Nation at the European Fin-de-Siècle.

**Thomas Hensel** (Pforzheim), Idolatrie als Ikonoklasmus - Michael Ostendorfers »Wallfahrt zur ›Schönen Maria‹ von Regensburg« als ikonischer Palimpsest.

**Dominik Wunderlin** (Basel), Verschiedene Wege zum Paradies. Zweiwegebilder in Hoch- und Querformat.

## **Batavia in Bavaria. Niederländische und flämische Kunst und Künstler in Süddeutschland**

ANKK Jahrestagung, Munich, Zentralinstitut für Kunstgeschichte, October 12-14, 2017.

**Konrad Ottenheim**, Reisende Baumeister aus den Niederlanden 1500–1700. Mechanismen und Strategien frühmoderner Künstlermigrationen (evening lecture).



**Susan Maxwell**, *Flanders Ascendant? The Shift to the North in Ducal Patronage of Early Modern Bavaria.*

**Damian Dombrowski**, *Brabantia in Franconia. Julius Echter von Mespelbrunn und die niederländische Skulptur.*

**Robert Bauernfeind**, *Jan van Kessels Zyklus der Vier Erdteile (1664–1666).*

**Thea Vignau-Wilberg**, *Die niederländischen Künstler am Wittelsbacher Hof um 1600 als Vermittler der italienischen Kunst.*

**Peggy Große**, *Niederländische Künstler in Nürnberg: Nicolas Neufchatel und Johann Gregor van der Schardt.*

**Marius Mutz**, *Arma et litterae? Akteure, Medien und Funktionen militärarchitektonischen Wissenstransfers von den Niederlanden nach Bayern (1550–1579).*

**Svea Janzen**, *Nicht Alles, was glänzt, ist Gold. Zur Rezeption der Ars Nova in Bayern.*

**Sonja Vilsmeier**, *Sense and Sensibility in Seventeenth-Century German Art: Johann Ulrich Mayr (1630–1704).*

**Inke Beckmann**, *Ein Flame in Bayern – Einflüsse und Voraussetzungen für das künstlerische Schaffen Peter Jakob Horemans (1700–1776).*

**Bernhold Schmid**, *Orlando di Lasso (evening lecture).*

**Eveliina Juntunen**, *Rezeption als künstlerische Strategie – Zu Formen der Aneignung niederländischer Kunstwerke durch deutsche Künstler um 1900.*

**Rieke van Leeuwen**, *Beyond Gerson in Bavaria.*

### **Primacy of the Image. A Career Celebration for Larry Silver**

Kislak Center at the University of Pennsylvania, Philadelphia, October 20, 2017.

**Elizabeth Lastra**, *Salvation Insurance: Alfonso Ansúrez's Last Rites After Death.*

**Lisa Bourla**, *Giambologna's Ornithology.*

**Rachel Wise**, *A Protestant Appeal: Queen Elizabeth and the Art of the Revolt in the Netherlands.*

**Jennifer Hallam**, *Into the Woods: Transformation in an Isaac Oliver Miniature.*

**Kendra Grimmett**, *Embodying Virtue: A Portrait Historié for Mr. Colterman.*

**Anna-Claire Stinebring**, *Profanely Sacred: Jan van Hemessen's ca. 1548 Calling of Saint Matthew.*

**Abigail Rapoport**, *Encountering Brazil in Frans Post's View of the Island of Itamaracá (1637).*

**Heather Hughes**, *From the Burin to the Needle: The Four Continents in English Embroidery.*

**Geoffrey Shamos**, *Severed Ears and Artistic Fame in the Low Countries.*

### **Horology in Art**

Museum of Fine Arts, Boston, October 26-28, 2017.

Papers of possible interest to HNA:

**Thomas Michie** (Museum of Fine Arts, Boston), *Treasures from the Deep: European Clocks in the MFA's Vaults.*

**Philip Poniz** (Princeton, NJ), *Art Clocks and Watches in Renaissance Europe.*

**Jonathan Snellenburg** (Bonhams, NY), *Mechanical Jewels. The Art of the Watch 1500-1800.*

**Peter Sorlien** (Marblehead, MA), *Prints: Pictures (and Clocks) for the People.*

**William J.H. Andrewes**, *Horology in Prints.*

### **Colour in the Drawings of the Early Modern Period – Symbiosis and Antagonism**

Gernsheim Study Days, Bibliotheca Hertziana, Rome, October 25-27, 2017.

Papers of special interest to HNA:

**Caroline Fowler** (New Haven), *Dürer's Equivalents.*

**Anna Christina Schütz** (Stuttgart), *Himmlische Darstellungen. Wolf Hubers Landschaftsaquarelle.*

**Ulrike Kern** (Frankfurt/M.), *Drei Gründe der Landschaft. Farbformeln in Landschaftszeichnungen von Jan Brueghel d.Ä. und seinen Nachfolgern.*

**Robert Felfe** (Hamburg), *Farbe und die 'lineamenti' der Natur in Pflanzenzeichnungen des 16. Jahrhunderts.*

**Karin Leonhard** (Konstanz), *Hans Hoffmanns Hase.*

### **Sixteenth Century Society and Conference**

Milwaukee, October 26-29, 2017.

Papers pertaining to HNA-related subjects:

**Gerrit Voogt** (Kennesaw State University), *"That Despisier of All Visible Churches": D.V. Coornhert's Legacy in the Seventeenth-Century Dutch Republic.*

**Jamie Kwan** (Princeton University), *Netherlandish Art at the French Court: Toussaint Dubreuil and Prints from the Low Countries.*

**Kylie Fisher** (Case Western Reserve University), *Refashioning the all'Antica Battle Print: Imitatio and Invenzione in Sebald Beham's Combat of Three Men.*

**Karin Wurst** (Michigan State University), *Making Sense of the World: The Wunderkammer as Part of a European Knowledge Network.*

**Kate Dimitrova** (Alfred University), *The Craft of Spectacle: Tapestry in the Construction of Space in Early Modern Visual Culture.*

**K. Bevin Butler** (Arizona State University), *Promoting/Protesting Reform and Crossing Orders: Dominican and Benedictine Tapestries of Saint Walburga after Reform and before Reformation.*

**Jane Carroll** (Dartmouth College), *Two Riddles: The Queen of Sheba and the Secular/Sacred Divide.*

**Barbara Haeger** (Ohio State University), *The Virgin as Mother, Church, and Co-Redemptrix in Van Dyck's Lamentation for the Church of the Recollects in Antwerp.*

**Celeste Brusati** (University of Michigan), Rubens' Final Sacra Conversazione: Faith and Family.

**James Clifton** (Sarah Campbell Blaffer Foundation), *Lectulus noster floridus*: The Flower-strewn Bed and the Virgin's Womb.

**Walter Melion** (Emory University), *De Virgine natalitia ad raptentem*: Marian Mimesis and Conversion in the First Marian Emblem Book – Jan David, S.J.'s *Pancarpium Marianum* of 1607.

**Elliott Wise** (Brigham Young University), Our Lady of Grace: A Holy War for Devotional Hegemony.

**Jamie Richardson** (Bryn Mawr College), Frans Francken the Younger (1581-1642) and the Curious Art of Witchcraft.

**Judith Hurwich** (Independent Scholar), Judith at the Feast: Protestant Heroine or Dangerous Seductress?

Session *Beyond Interiority: Prayer, Politics, and Agencies in Northern European and Iberian Devotional Art, c. 1400-c. 1700*, sponsored by Historians of Netherlandish Art; Chair: Andrea Pearson.

**Ragnhild Boe** (University of Oslo), Painted Politics? Revisiting the Miracles in the Margins in the *Lamoignon Hours* (c. 1415).

**Sarah Moran** (Utrecht University), Gender, Jesuits, and Domestic Artworks: The Decoration of the Houtappel Sisters' *huys capelle* in Seventeenth-Century Antwerp.

**Catherine Hall-van den Elsen** (Independent Scholar), Devotion and Meditation in Luisa Roldán's Terracottas.

**Cornelia Moore** (University of Hawaii), The Emblems in Lucas Martini's *Ehrenkränzelein* (1580) and *Lasterspiegel* (1592).

**Matthias Roick** (University of Göttingen), "Imaginative Ethics" and "Moral Orientation": Emblem Books in the Ethica Section in Wolfenbüttel.

**Shelley Zuraw** (University of Georgia), Vasari and the German Manner – Barbarous Narratives.

**Michael Kemling** (University of North Georgia), Gifts from the North: Albrecht Dürer, Raphael, and the Introduction of the Autonomous Self-Portrait in Italy.

**Shannon Pritchard** (University of Southern Indiana), Giambologna and the International Style: Sculpture in the Service of the Medici Court.

**Charles Zika** (University of Melbourne), Compassion in Punishment: The Visual Evidence in Sixteenth-Century Depictions of Calvary.

**Barbara Kaminska** (Sam Houston State University), Structuring the Path to Salvation: Sebastiano Serlio and Pieter Aertsen's *Seven Works of Mercy*.

**Mirka Døj-Fetté** (Princeton University), Patrons, Guilds, and Freedom of Sculptors in the Bohemian Lands: A Comparison between 17th-Century Workshops in Prague and Legnica.

**Ansgar Holtmann** (Freie Universität Berlin), Prussian Historiography of the 16th Century: Heinrich von Reden's Illuminated Chronicle of Prussia.

**Marina Daiman** (NYU), An Honest Man Sent to Lie Abroad? Peter Paul Rubens as Ambassador and Political Agent.

### ***Learning and Teaching with Rembrandt: Cross-Disciplinary Approaches to the Master Etcher***

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, October 28, 2017. In conjunction with the exhibition "Lines of Inquiry: Learning from Rembrandt's Etchings", September 23 – December 17, 2017 (see under Exhibitions).

**Erik Hinterding** (Rijksmuseum, Amsterdam), Rembrandt's Paper: State of the Research and Where We Go from Here.

**Susan Donahue Kuretsky** (Vassar College), In Love with Line: Tales of Teaching with Rembrandt.

Additional presentations by:

**Andaleeb Badiee Banta** (Allen Memorial Art Museum, Oberlin College); **Stephanie Dickey** (Queen's University); **Margaret Holben Ellis** (Institute of Fine Arts, New York University); **C. Richard Johnson, Jr.** (Cornell University); **Elizabeth Nogrady** (Frances Lehman Loeb Art Center, Vassar College); **Nadine Orenstein** (Metropolitan Museum of Art); **Gregory Page** (Cornell University); **Lisa Pincus** (Cornell University); and **Andrew C. Weislogel** (Johnson Museum of Art, Cornell University).

### ***Souls of Stone. Funerary Sculpture: From Creation to Musealization***

Museu Nacional de Arte Antiga, Lisbon, November 2-4, 2017.

Papers of interest to HNA members:

**Sophie Oosterwijk** (University of St. Andrews), Souls of Gold, Silver and Bronze: Precious Metal Effigial Tombs in Medieval Europe.

**Susie Nash** (Courtauld Institute of Art, London), Time, Dust and Polish. Dinant Marble in Tombs for the Courts of France and Burgundy.

**Andrew Murray** (University College, London), Processional and Memorial Rituals Amongst the Mourners of Philip the Bold's Tomb.

**Truus van Bueren** and **Corinne van Dijk** (University of Utrecht), Medieval Memoria Online: Purpose, Possibilities and Pitfalls.

### ***Dutch Drawings on the Horizon: A Day of Talks in Honor of George S. Abrams***

Harvard Art Museums, Cambridge, MA, November 4, 2017. In conjunction with the exhibition "The Art of Drawing in the Early Dutch Golden Age, 1590-1630: Selected Works from the Abrams Collection," Harvard Art Museums/Fogg Museum, Cambridge, MA, September 9, 2017 – January 14, 2018.

**Peter Schatborn** (Rijksprentenkabinet, Rijksmuseum, Amsterdam, emeritus), Drawing from Life and from Imagination.

**Susan Anderson** (Harvard Art Museums, Cambridge, and Maida and George Abrams Collection), Esteemed and Appreciated: The Figure Studies of Cornelis Dusart.

**Jane Turner** (Rijksprentenkabinet, Rijksmuseum, Amsterdam), Bakers' Dozen: Natural Delights by Johannes Bronkhorst and the Henstenburghs.

**Stijn Alsteens** (Christie's, Paris), Cornelis Visscher's Bohémienne: From Print to Drawings.

**William W. Robinson** (Harvard Art Museums, emeritus), "With Astonishing Speed and Great Elegance": Wallerant Vailant's *Portraits at the Diet of Frankfurt*, 1658.

**Martin Royalton Kisch** (*in absentia*; formerly Prints and Drawings, The British Museum, London), 10 Drawings Attributed to Rembrandt: Critiquing the Abrams Collection.

**Gregory Rubinstein** (Sotheby's, London), Pen-and-Ink Figure Drawings by Jan Lievens: Issues of Style, Attribution, and Dating.

**Ger Luijten** (Fondation Custodia, Frits Lugt Collection, Paris), Collecting Netherlandish Drawings – Frits Lugt and Maida and George Abrams.



# 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; *Seventeenth-Century German*: Larry Silver.

### Fifteenth Century

**Ronda Kasl, *The Making of Hispano-Flemish Style: Art, Commerce, and Politics in Fifteenth-Century Castile*. Turnhout: Brepols Publishers, 2014. 228 pp, 32 color and 128 b&w illus. ISBN 978-2-503-54624-7.**

Ronda Kasl's text is an indispensable addition to the literature on Isabelline art, an area often on the periphery of current art historical scholarship of the fifteenth century. Kasl addresses this gap in the literature first by bringing close attention to a number of essential Hispano-Flemish works, predominantly sculptural funerary monuments. The phrase "Hispano-Flemish", a problematic and imprecise stylistic term coined by Elías Tormo in the early twentieth century, is used to describe the hybridized visual tradition that combined Flemish artistic innovation with the localized traditions of the various Iberian kingdoms, resulting in artworks that are neither quintessentially Netherlandish nor Spanish. Kasl situates this hybrid style within its cultural context by also considering "whether there is any relationship between the reception of the new [Northern European] style and its capacity to assert emerging social, political, and spiritual values and aspirations" (1).

Kasl answers this complicated question in two parts. In the first she gives a detailed overview of the construction of the Hispano-Flemish style by both hispanized Netherlandish immigrant artists and by Spanish artists incorporating Northern European aesthetics into their practice. Kasl nuances the cultural context by relating the artworks created in Castile to the socio-political and economic networks between Spain and the Low Countries. The second part focuses on the Royal Monastery of Miraflores and the ability of the Hispano-Flemish style to communicate the specific monarchic ideology of Queen Isabel I.

In chapter 1, Kasl does an excellent job of combining the extensive literature on the exporting of art from the Netherlands with collecting practices in Iberia in order to establish the demand for and use of Flemish and Hispano-Flemish artworks. The text explores the myriad of ways that the Netherlandish style became known in Iberia, including the direct commissioning of artworks in the Low Countries by Spanish patrons for

display in an Iberian context, the importing of works to be sold on the open market, and the movement of Northern European artists to the Iberian Peninsula. The analysis is heavily based on close attention to documentary evidence, where available, and astute supposition where it is not.

Examination of the material evidence of specific objects, such as the works associated with Juan Rodríguez de Fonseca, bishop of Badajoz, Cordoba, Palencia, and Burgos, provides further evidence of the variety of means by which Iberians acquired Netherlandish styled artworks. Fonseca was sent to Flanders on at least three occasions between 1499 and 1504. While in the Low Countries, Fonseca acquired tapestries, paintings, and possibly an illuminated book of hours. Two tapestry sets with Fonseca's heraldry survive in the Cathedral of Palencia, one with the coat of arms woven into the original border indicating a direct commission and one where the heraldry was added onto an already finished tapestry, suggesting purchase on the open market. Fonseca also commissioned works by Flemish artists working in Castile for the high altarpiece of the cathedral of Palencia.

Kasl then shifts attention to the specific use of the Hispano-Flemish style by non-royal courtiers in their funerary chapels. The text takes a close look at several individual projects, created predominately by immigrant Northern European artists, within the context of the patrons' political and familial networks. The resulting study, chapter 2, provides a careful interpretation as to how these nobles used their funerary spaces to communicate their position vis-à-vis the monarchy. Although the chapter considers sites across Castile, many of the monuments come specifically from Burgos and the surrounding region, providing an essential context for the study of Miraflores in the second part of the text.

Chapters 3 and 4 consider Queen Isabel's patronage at Miraflores. Initially a hunting lodge, the structure had begun to be converted into a Carthusian monastery and royal burial site by her father, Juan II, in accordance with his father's wishes. A devastating fire followed by the tumultuous reigns of Juan II and Enrique IV caused the project to largely fall under Isabel's purview. Kasl focuses primarily on the works created by Gil de Siloe: the *Tomb of the Infante Alfonso* (1486-92), the *Tomb of Juan II and Isabel de Portugal* (1486-93), and the *Altarpiece of the Trinity* (1469-99). She situates these specific commissions within the larger decorative program that included additional sculptures, stained glass, and panel paintings. The artworks are also interpreted through the history of funerals and court rituals at the site.

By meticulously analyzing the condition and alterations of the remaining sculptures of the *Tomb of Juan II and Isabel de Portugal*, Kasl is able to present a convincing conceptual reconstruction of the original sculptural elements based on the size, shape, and condition of individual components. She then interprets the cumulative iconography in both funerary and dy-

nastic contexts in order to “confirm Trastámara legitimacy and to assert the precedence of the Castilian monarchy” (149). The analysis is supported by well-chosen passages from a variety of devotional and political textual sources in addition to the careful consideration of the monument. Kasl argues quite successfully that Isabel’s decision to commission the work, along with the overall Miraflores program, in the Hispano-Flemish style was due at least in part to the use of this aesthetic by the noble families of Burgos to convey their own ascendant social position, and that her adoption of this local tradition enhanced the communication of her own ideological message.

Kasl’s methodically researched and carefully articulated text is a refreshing counter to the prevailing historiographic narrative of the Hispano-Flemish style, which has largely focused on the problem of parsing out works by Spanish imitators from hispanized Flemish immigrants. The appearance of a methodologically important English language text will, hopefully, support a growing interest in Hispano-Flemish art among those interested in the complex reception of Netherlandish art in the wider European context.

Jessica Weiss

*Metropolitan State University of Denver*

## Sixteenth Century

**Shira Brisman, *Albrecht Dürer & the Epistolary Mode of Address*. Chicago/London: Chicago University Press, 2016, 223 pp, numerous b&w and col. illus. ISBN 978-0-226-35475-0.**

This intriguing and ambitious book seeks to make a major contribution to the field by proposing the existence and importance of an “epistolary mode of artistic address,” which Dürer “played a large role in advancing”. Brisman’s study is inspired by the communication sociologist Bernhard Siegert’s influential work on the relationship of literature and the postal system. She wants to demonstrate that one type of artistic address was rooted in letter-writing and in the kinds of relationships that letters established, the functions they served, and the ways they were transmitted. Art could serve an agent of communication.

Such a strong argument in relation to Dürer might seem tenuous. If we follow Heike Sahn’s authoritative study, *Dürers kleinere Texte*, which Brisman does not discuss, Albrecht Dürer took part in a culture of letter-writing common in his Nuremberg milieu, and twenty-six full letters he wrote between 1506 and 1525 are extant. This qualifies Rupprich’s estimate, which included formulaic addresses and repeat invoices to the Nuremberg council. It is a small corpus compared to Michelangelo’s 500 letters exchanged with 225 correspondents, but still unique among artists in the German lands, especially as ten letters from Venice to Willibald Pirckheimer and nine letters to the Frankfurt merchant Jacob Heller tell us much about Dürer’s self-perception and artistic practise. Most of these letters hence date from up to 1509 and provide us with little sense of Dürer’s letter-writing during the last decades of his life. It is difficult to be certain about how widely he corresponded

throughout his career, but doubtful that he cultivated an extensive network of contacts in that way. Hence it is problematic to argue that “he corresponded with some of the most influential political figures, scientists, humanists, and religious leaders of his day.” Indeed, the statement only makes sense through its sub-clause – “and was written about in the correspondence of” – but surely the difference in whether he was mentioned in important people’s letters or himself chose to cultivate contacts in that manner should be acknowledged in relation to the wider thesis. Yet what matters for Brisman is the fact that defining elements of a culture of letter-writing in which Dürer took part inflected some of his artistic production.

Brisman defines the concept of an “epistolary mode of address” through “an appeal from artist to viewer that is direct and intimate at the same time that it acknowledges the distance that defers its message.” It is crucial to take in the complexity of this concept before asking how art historians might then be able to see it at work. Brisman explains that images made in this mode “refuse a certain confidence about the ability to transfer data from the physical world to the medium in which they are made without a sense of loss or intervention”. There is no bibliography (nor list of primary sources consulted, such as Nuremberg letters) in the book, and the list of references in the footnotes is very limited, but this emphasis on the uncertainty of communication or identification reminds a historian instantly of Valentin Groebner’s important work on how a city like Nuremberg itself must be understood as a world of competing signs and tactical duplicities. Brisman’s point is that such uncertainties as well as different modalities of communication, influenced by the printing press and the Reformation, were now acknowledged by some artists in their work, and by Dürer in particular. These works, in short, called attention to the mobility of images or their message-bearing qualities.

Dürer additionally stood out for “using text to communicate reliability” in writing on and in his pictures in different scripts which themselves appealed to different audiences with particular messages, as studies on the 1500 self-portrait often highlight. Since Dürer extensively dealt with printed images, moreover, he knew that he could not control the reception or appropriation of his images – although it is debatable whether this was so different in the case of paintings. Yet one of Brisman’s central claims turns on this proposition and a definition of the epistolary mode: as he could not control his work’s reception, he encoded it paradoxically with direct messages as well as with constraints or even illegibility as well as with what Brisman thinks of as shyness, ducking, and elusiveness. Materializing Dürer’s art through a context of letter-writing as well as drawing attention to the historical contexts of the advent of print and the Reformation show why Dürer began to reflect differently on audiences and implicate as well as repel or fear them in complex ways.

Brisman’s study falls into three parts with an arithmetically increasing number of chapters. A very brief conclusion underlines the strong connection of her concept with propositions about psychic effects – anxiety, loss, and fear are highlighted, but without any discussion of the history of emotions or uses of psychoanalysis by historians of the period, so the tricky question arises about how we know what affects might have been involved and when, interrelated with specific materialities and their meaning.

The book is beautifully produced by Chicago University Press and provides an uncommonly “edited” look and read –

every word is carefully weighted and chosen, every analysis tight and supportive of the wider proposition, although some crucial conceptual imprecision remains: does letter-writing, for instance, *shape* aspects of his work, or does it *share traits with* Dürer's work? If anything, it would have seemed advantageous to frame claims in a greater discussions of what makes them suggestive but also at points difficult to sustain, and to open up alternative and competing readings. Some interpretations appear forced to fit the argument rather than allowing for play with different propositions on Dürer's part, and there is much less emphasis on visual humour than certainly the Pirckheimer correspondence would suggest to be an absolutely essential element of their communication. Does the monumental Varnbühler woodcut, for example, really show a "torn, curling" page? In this, as in many other cases, it is eye-opening to read Brisman's shrewd interpretations and see selected images in the letter-writing context, but surely the interplay with other pictorial devices needs to be thought through at every step.

The book, in sum, is an impressive achievement, but also a study that invites productive argument, and thus is ideal for advanced classroom discussions for visual historians more generally. It will be interesting to see to what extent others will find the concept of the epistolary mode and thus the sociology of communication convincing in relation to their own material. One result of this re-reading certainly is that chronologies do not seem to matter very much any more in relation to Dürer's oeuvre, nor biography or the notion of development. Modes of communication – for instance letters (rather than emails) and their transmission and reception – structure relationships and in turn psychic effects as well as powerful aspects of artistic expression.

Ulinka Rublack

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**Dan Ewing, *Jan de Beer. Gothic Renewal in Renaissance Antwerp (Me fecit)*. Turnhout: Brepols Publishers, 2016. vi, 385 pp, 62 b&w, 203 color illus. ISBN 978-2-503-55531-7.**

Dan Ewing has written an impressive and essential book about one of the most important but least understood painters of Antwerp. In his famous description of the city, the Italian merchant and historian Ludovico Guicciardini named Jan de Beer one of the four critical artists of the early sixteenth century – along with Quentin Massys, Joos van Cleve, and Joachim Patinir. De Beer, however, was soon forgotten, ignored by Giorgio Vasari, Domenicus Lampsonius, and Karel van Mander. Max J. Friedländer subsequently did Jan de Beer equivocal service. Although the German art historian identified the artist and considered him among the best of his ilk, Friedländer's denigration of Antwerp Mannerism as a sterile manner opposed to a vital style has haunted de Beer ever since.

Ewing rescues de Beer from this relative oblivion. He convincingly defines de Beer's oeuvre of paintings and drawings and narrates their development. Jan de Beer is shown to be the most popular and influential painter of his generation; judging from extant copies, his lost *Adoration of the Magi* was Antwerp's best-selling picture. De Beer stands out among the so-called Antwerp Mannerists as an exceptionally expressive if not expressionist painter, one whose tropes of attenuation and

excited drapery register the emotional turmoil of witnessing Christ's Passion. Ewing shows that his most talented epigone, the Master of Amiens, was likely de Beer's pupil and probably collaborated on the famous triptych by de Beer today in Milan (Pinacoteca di Brera). Significantly, the classicizing painter and theorist Lambert Lombard came from Liège to Antwerp for advanced instruction with de Beer.

Jan de Beer's engagement with architectural ornament is extensive, and Ewing gives this aspect serious consideration. The painter includes elaborately designed Gothic artifacts in his pictures – from choir screens with intricate tracery to thrones crowned by ogival arches. As Ewing notes, these elements were far from archaic; they represented cutting edge designs comparable to the contemporary architectural inventions of Rombout II Keldermans, the leading builder in the Low Countries. In fact, this very rich Renaissance Gothic was the predominant mode throughout northern Europe during de Beer's lifetime. It is only our insistence on the timeless relevance of the Renaissance that casts these works as old fashioned.

This is an important observation, for it rescues de Beer from anachronistic reproach and offers a more helpful context for his creations. Ewing wonders whether the exuberant angular folds of drapery – often floating in the air – might be related to the angular, linear aesthetic of Gothic architecture. Ewing makes a gesture toward Michael Baxandall's period eye in associating linear calligraphy and the rhyming of *rederijker* verse with the "alliterative" forms in de Beer's paintings; Baxandall attempted something similar when discussing the German sculptors Veit Stoss and Tilman Riemenschneider in *The Lime-wood Sculptors of Renaissance Germany*.

These observations prompt us to consider the limits of a *Zeitstil*. One reason why the existence of Gothic architecture in the sixteenth century is so surprising is that the word "Gothic" is the name given to both an artistic style and an historical period. The same is true of the word "Renaissance." This doubling became conventional in the later nineteenth century with the aestheticization of history writing. There are obvious problems linked with such a period concept. First, it is often employed tautologically. Since the cultural products of the Gothic or the Renaissance are, by definition, of that style, anything not in this style cannot legitimately belong to the period. Equally problematic is the notion that all artifacts of the age must share some essential formal characteristics—hence, Heinrich Wölfflin's famous Gothic shoes. Are de Beer's figures "Gothic"? Or just his ornament?

The *Adoration of the Magi* by de Beer today in the Musée de la Renaissance Française at Écouen raises other issues. The architectural surround – the dilapidated palace of David – is constructed in a distinctly Renaissance fashion; it is supported by pilasters bearing vertical candelabra components along their sides and by a single, seemingly oversized baluster column. Such ornament was meant to be conspicuous, since it signaled that the artist was *au courant* with the antique mode that was just being established around 1520, when the Écouen picture was painted. We might further note that candelabra ornament could stand as a concentrated index of the artist's faculty of imagination, since the candelabra itself was composed of an endless variety of elements – vessels, floral emanations, and grotesques. The baluster column was, perhaps, the most sophisticated and erudite synecdoche of the antique. Although we tend to think of ancient columns – the Orders – as comprising the well-known Doric, Ionic, Corinthian, and, perhaps, the



Tuscan modes, this canon was not definitively established until the 1540s. Before that time the series was in flux; the baluster column and the candelabra column were the most prized. Both are extolled in Diego de Sagredo's *Medidas del romano (Ways of the Romans)* of 1526, which was soon translated into French and greatly influenced the leading Netherlandish architectural theorist, Pieter Coecke van Aelst. De Beer's imposing baluster column stands as a kind of cultural spolia, an appropriation of an elite object and a claim to social and aesthetic relevance.

Ewing's compelling account prompts further questions about Antwerp Mannerism. The author persuasively argues that this rubric is too narrow a context to capture de Beer's contribution. And yet the manner – as later art historians have constructed it – dominated much of Antwerp's production in the early years of the sixteenth century. Can Jan de Beer be seen as an originator of this fashion, or is its genesis and development more complex? How do his works relate to those by other painters who adopt a similar idiom: Adriaen van Overbeek, Jan Mertens van Dornicke, and the Master of the Antwerp Adoration – let alone the young Jan Gossart and Joos van Cleve? These are questions that we can now fruitfully address with the publication of Ewing's excellent study.

Ethan Matt Kavalier

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## Seventeenth-Century Flemish

**Elizabeth Alice Honig, *Jan Brueghel and the Senses of Scale*. University Park: Penn State University Press, 2016. 265 pp, 152 illus. ISBN 978-0-271-07108-4.**

This beautifully illustrated book is a welcome interpretive study of Jan Brueghel the Elder, the result of nearly twenty years of immersion in his work that began on the completion of the author's groundbreaking study *Painting and the Market in Early Modern Antwerp* (New Haven, 1998), and continues with her exhaustive online database of his paintings ([www.janbrueghel.net](http://www.janbrueghel.net)). In *Jan Brueghel and the Senses of Scale*, Elizabeth Honig plunges the reader into Jan Brueghel's universe, from the artistic and intellectual influences that informed his production to the bonds of friendship and methods of collaboration that molded its outcome.

The title of the book focuses the reader on a fundamental yet understudied aspect of Brueghel's work, its small scale. In the first chapter "Forging Connections", Honig reviews the little that is known of Brueghel's artistic training, details the relationships he had with his many patrons, and demonstrates how these influenced the scale of his paintings. She points out how the scholarly assessment of the role Jan Brueghel's artistic output played in seventeenth-century Flemish art has been seriously distorted by a focus on the large-scale works of his colleague and friend, Sir Peter Paul Rubens. From Wölfflin on, researchers have championed Baroque art for its emphasis on "grand passions and rhetorical power" and have essentially ignored art that fell outside this description. However, among late sixteenth- and early seventeenth-century collectors, works of art that could be held in one's hands were highly prized.

They could be passed around or sent abroad, and thus became a medium for creating or recreating friendships. Jan's work was cherished for exactly the reasons our fast-paced modern society has overlooked it: its small scale rewards long, careful contemplation in intimate settings. Slow looking reveals the "extreme diligence" that Jan was known and admired for and which Honig herself displays in her in-depth description of Jan's working processes.

In the second chapter, "Hands-On Art: Brueghel, Francken, and Habits of Collecting in Rome and Antwerp", Honig takes us deeper into her theme, presenting an overview of the history small-scale art. She reminds us of its use in the fourteenth and fifteenth centuries for private devotional purposes and convincingly argues that Jan's art, which fit well into the intimate *Kunstkammers* of the time, falls in a historic line with these earlier works. Due to Jan's early training, which most likely included study with manuscript illuminators, he was able to develop an aesthetic from imagery with a "history of physical intimacy" with its patrons. A careful walk through of contemporary collections or views of them by artists such as Frans II Francken indicates that owners of Brueghel paintings such as Cardinal Francesco Maria del Monte and Benedetto Giustiniani kept theirs in bedrooms, and that others kept them in locked cabinets that would only be accessed in the utmost privacy. Honig argues that collectors of small art in general, and Jan's paintings in particular, had some commitment to the Aristotelian idea of touch as an "essential part of human cognition". His paintings were not only for the enjoyment of the sense of sight, but also to be held and enjoyed as objects that then could be visually probed. All of this is well-argued, but perhaps the author goes too far when she suggests that looking at a painting by Brueghel could at times become "almost an erotic experience".

On the other hand, Honig has clearly spent many hours looking intently and thinking deeply about Jan's works, something that cannot be claimed for some previous scholars of his paintings, who have treated his *oeuvre* in a much more formal, structured, and ultimately not very informative manner. Her treatment in the third chapter of his classical history paintings is a case in point. These works, of which her database indicates he painted fifty-three, are small, overflowing with figures and show sequential narrative moments, making them difficult to read without a guide. There is no one better to unpack the stories these paintings reveal than Honig herself, whose erudition is here on full display, helping us to see how the paintings really do reward slow and careful contemplation. Despite Jan's ability to infuse each tiny figure with meaningful expression, however, the canvasses are overstuffed, and ultimately even with the author's help, it is understandable to this reader why later generations have tended to prefer Jan's flower or landscape paintings to these small, tightly packaged works. A tantalizing suggestion she makes towards the end of the chapter is that Charles, Duke of Croÿ and Aerschot commissioned the Louvre's *Battle of Issus*. As she points out, it is a shame that Croÿ's nephew Alexander D'Arenberg did not follow Croÿ's deathbed wish that he make a full catalog of his uncle's massive collections.

As the title *Genealogy: The Burden of Descent and the Individuality of Style* implies, Chapter 4 deals with one of the thorniest issues that surround Brueghel's legacy: how to understand and assess his artistic output in relation to that of his much more well-known father, Pieter Bruegel the Elder. Unlike his older

brother Pieter the Younger, who made an entire career out of reproducing their father's paintings, Jan only copied a handful. Even these, as Honig makes clear, are not slavish copies, but rather contain subtle transformations that mark them as works of their time and not of an earlier generation. For example, in Pieter the Elder's *The Preaching of St. John the Baptist* in the Museum of Fine Arts, Budapest, the viewer is part of the crowd listening to St. John, whereas in Jan's version in Munich, the viewer is separate and isolated, outside the group and thus able to look over the entire painting with more objectivity. Honig characterizes such subtle changes as intentional "misreadings" of his father's works that "erase its significance" while simultaneously reminding us of it. It is in this way that the ambitious Jan announced his own particular artistic style, and separated himself from his father.

This reader found the premise of the final chapter, *Paradise Regained. Collaboration as the Sociability of Thought*, the least convincing of the book. Honig argues that Jan's exposure to Italian concepts of sociability and conversational thinking inspired him to pursue artistic collaborations with his colleagues on his return to Antwerp. Most of his collaborators had also been to Rome, so would similarly have experienced this intellectual current. This theory is enticing when one thinks of Rubens, whose ties to intellectual circles are well known. As we learned in Anne Woollett's groundbreaking exhibition, *Rubens and Brueghel: A Working Friendship*, Rubens's and Brueghel's collaborations were an intellectual exchange, a responsive alliance, a visual jousting, all of which we could think of as conversational thinking. However, I find it harder to accept that Italian intellectual concepts entered the minds of some of Jan's less erudite collaborators. After all, there was a strong tradition of artistic collaboration in Antwerp stretching back to Patinir and Metsys in the early sixteenth century, and not all Antwerp artists, even one who was a member of the Romanists, would have adhered to Italian theories of sociability, try as Brueghel might have to bring this concept into his artistic milieu. I am also not convinced that putting figures in his allegories indicates he thought that "cosmological allegories should optimally be articulated in the double language of collaboration".

Despite the minor quibbles mentioned, *Jan Brueghel and the Senses of Scale* is a masterful treatment of the artist that also manages to make an important contribution to the study of the philosophy, taste and collecting habits of late sixteenth- and early seventeenth-century collectors. Honig makes full use of recent important contributions to studies of the methods and materials of the Bruegel Dynasty (Currie and Allart's *The Brueghel Phenomenon*, Woollett's *Rubens and Brueghel, A Working Friendship* in particular) and the reader emerges from the pages of this book with a deep understanding of who Jan Brueghel was and exactly what it was he was trying to create. One can only hope that the artist will no longer be relegated to a minor place in surveys and exhibitions devoted to artists "From Bruegel to Rubens". Hats off to Elizabeth Honig!

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**Koenraad Jonckheere, *Rubens. Portraits After Existing Prototypes (Corpus Rubenianum Ludwig Burchard, XIX, 4)*. London/Turnhout: Harvey Miller, an Imprint of Brepols Publishers, 2016. 340 pp, 217 colored and b&w illus. ISBN 978-1-909400-58-0.**

Koenraad Jonckheere's *Portraits After Existing Prototypes*, a recent addition to the *Corpus Rubenianum Ludwig Burchard*, makes an important contribution to the understanding of a neglected but fascinating subsection of the master's oeuvre. As Jonckheere notes, the designation of "copies" ill serves the works gathered together in this volume, a motley assembly of likenesses at least putatively derived from earlier sources (7-8). Instead of focusing on issues of attribution, the bread and butter of most *Corpus* volumes, Jonckheere approaches Rubens's portrait copies (an unsatisfactory term I will use here for lack of a pithier alternative) as conceptual objects through which Rubens grappled with major issues of portrayal, verisimilitude, and the history of art. In Jonckheere's words, "Conceived as reflections on art, they function...on various levels: as a copy, an imitation, a metaphor and an allegory" (17).

Surveying a wide range of Counter-Reformation and neo-Platonic writings on portraiture, Jonckheere gives a more historically nuanced positioning for Rubens's practice in the genre than previous writers who have accepted wholesale the academic denigration of portraiture within a hierarchy of genres, an approach that Jonckheere critiques as "ahistorical and out of keeping with the views in the early seventeenth century, and even more with [portraiture's] importance in early modern art history" (20). As might be expected from an insightful historian of iconoclasm, Jonckheere connects Rubens's fascination with portraits to debates about likeness and simulacra in the Counter-Reformation. He convincingly puts to rest the notion that Rubens was attempting to assemble a "dynastic gallery," either for himself or his Habsburg patrons (15-16). Instead, as Jonckheere demonstrates, portraits interested Rubens as works of art, as well as serving him as source material for history paintings. In this regard, the famously allusive and erudite artist viewed them in much the same light as he did ancient sculpture or gems.

In considering portrait copies as aesthetic objects, Jonckheere makes an important break with previous scholarship on these works. Wolfgang Stechow's 1972 essay "Some Thoughts on Rubens as a Copyist of Portraits, 1610-1620," provided the first extended scholarly discussion of this material, but also propounded the largely debunked dynastic gallery thesis. Instead, Jonckheere's emphasis on imitation and emulation builds upon the essential foundation laid in Jeffrey Muller's 1982 article "Rubens's Theory and Practice of the Imitation of Art." Nonetheless, Muller treated portraits as a category apart within Rubens's relationship to the art historical past, writing, for example, in *Rubens: The Artist as Collector* (1989) that "Rubens painted and kept a large group of portraits for reasons of politics, friendship, honor, and familial love" (17), but not, implicitly, for reasons of art. More recently, in her own *Corpus* volume on Rubens's copies from Northern Renaissance prototypes, Kristin Belkin declared his frequent practice of copying portraits "surprising," but explained that "the reasons for this are not so much artistic as political or social...the attraction of the older image lies not only in its artistic merits but also in its value as a biographical document" (56). Meanwhile, Jeremy Wood's multiple *Corpus* volumes on Rubens's copies after Ital-

ian masters offer rich individual entries on portrait copies, but without providing the sort of global view of portraiture that Jonckheere attempts here.

Against what might be termed the antiquarian or biographical approach to Rubens's portrait copies, Jonckheere undertakes a richly layered reading of one of the greatest of these works, the portrait of *Charles the Bold* (Vienna, Kunsthistorisches Museum), which provides a touchstone for the volume as a whole. Not a copy of any single original, *Charles the Bold* is instead "a work of art in which nature, old masters, antiquity ... and particularly *inventio* merge in a sublime *aemulatio*... With his *Portrait of Charles the Bold* Rubens announces himself as a modern Zeuxis, combining the best of art and nature to 'fashion' a divine Helen from the fairest parts of many models, yet adding perfection *uyt den gheest*" (13-14). In his reading of this work, Jonckheere successfully demonstrates just what a multifaceted object of interpretation a "copy" can be.

However, as Jonckheere readily concedes, "Not all the 'copies of extant prototypes' are as exemplary as the *Portrait of Charles the Bold*" (48). In fact, many of the works gathered in the slender catalogue appended to Jonckheere's essay, such as the heads of illustrious men at Antwerp's Plantin-Moretus Museum or the emperors from Stuttgart's Staatsgalerie, will appeal only to the most diehard of Rubens completists. But whatever their aesthetic demerits, these works do prompt Jonckheere to an interesting discussion of Rubens's commercial practice, in particular his willingness to claim works of low quality as his own productions. Jonckheere also makes the intriguing suggestion that the sketch-like oval portraits of emperors from another series, now dispersed across various collections, were originally intended for display in the so-called Pantheon of the Rubenshuis.

A major drawback of the catalogue is the absence of many of the most important and compelling of Rubens's portrait copies. These range from the striking *Mulay Ahmad* (Boston, Museum of Fine Arts), after Jan Vermeyen, to the *Sir Thomas More*, after Holbein and now in the Prado. Both of these paintings received substantial entries in Belkin's *Corpus* volumes on copies after Northern Renaissance art, while the major portrait copies after Raphael and Titian are admirably discussed in Jeremy Wood's own contributions to the series. Jonckheere's desire to avoid overlap with other works in the *Corpus* is understandable. But his approach to this material departs significantly enough from his fellow authors that I would have appreciated his commentary on these important paintings as well. A casual reader unfamiliar with Rubens's portrait copies may get a distorted sense of them if she or he consults only Jonckheere's catalogue, unaware that so many of the most important portrait copies are treated elsewhere. This is regrettable in a book that otherwise makes an important contribution toward vindicating an often overlooked body of work.

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**Catherine H. Lusheck, *Rubens and the Eloquence of Drawing (Visual Culture in Early Modernity)*. London/ New York: Ashgate/Routledge, 2017. 312 pp, 40 color Illus., 55 b&w Illus. ISBN 978-147247-712-5.**

<https://www.routledge.com/Rubens-and-the-Eloquence-of-Drawing/Lusheck/p/book/9781472477125>

Catherine H. Lusheck's book *Rubens and the Eloquence of Drawing* is a new publication on Rubens's drawings in Routledge's Visual Culture in Early Modernity series. Lusheck examines Rubens's early period in Italy and the extent to which his understanding of philosophy informed his practice of creating his personal artistic language, and to give it its well-known learned touches based on Antiquity and the Renaissance.

In the introduction Lusheck presents a detailed outline of Rubens's life and the many facets of him as draftsman, painter, teacher and diplomat. Approaching the artist as an indirect student of Justus Lipsius, she returns to Rubens as an advocate of Neostoic ideas. Rubens's visual ideals are based on Seneca and Aristotle, on clever copying and transforming, emulation and eclecticism. The drinking in – the imbibing – of the formulae of rhetoric, in speech, writing and drawing certainly was Rubens's strong suit. The drawings *Medea Fleeing with Her Dead Children* (Los Angeles, The J. Paul Getty Museum) and *Kneeling Man* (Rotterdam, Museum Boijmans Van Beuningen), which constitute the focus of Lusheck's two main chapters serve to demonstrate Rubens's humanist understanding of drawing.

Lusheck's study is well informed and will provide a welcome introduction for new students of Rubens's philosophical background. A well-versed reader in Rubens scholarship however, familiar with all the standard literature on the artist, may find it harder to discover new ideas in this book. Lusheck takes into account many of the well-known facts, quotes and names from Rubens's biography, such as the existence of the *cantoor* drawings in Copenhagen, the possibly clandestine copying activities of the Rubens pupil Willem Paneels, the account by the German traveler Otto Sperlberg, who visited Rubens's studio and found him drawing whilst listening to Tacitus being read to him, or the biography of Rubens's nephew Philip that helped keep up the good memory of his uncle amongst the first other biographers Giovanni Baglione, Joachim von Sandrart, Giovanni Pietro Bellori, Roger de Piles and Arnold Houbraken.

Lusheck's book is a very detailed, sometimes wordy introduction to Rubens's style and its philosophical underpinnings. Her job was not an easy one: to find a new approach to Rubens's drawings is a hard task, taking on two outstanding scholars of the past, Ludwig Burchard and Julius S. Held, as well as those of a later generation: Michael and David Jaffé, Justus Müller Hofstede, Anne-Marie Logan, Elizabeth McGrath, Jeffrey Muller, Jeremy Wood and many others who have succeeded in deciphering Rubens.

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**Lara Yeager-Crasselt, *Michael Sweerts (1618-1664): Shaping the Artist and the Academy in Rome and Brussels (Pictura Nova: Studies in 16<sup>th</sup>- and 17<sup>th</sup>- Century Flemish Painting and Drawing, 21)*. Turnhout: Brepols Publishers, 2015. 340 pp, 33 color, 67 b&w illus. ISBN 978-2-503-55530-0.**

Modern scholarship has routinely presented the Brussels-born Michael Sweerts as an ally of the Bamboccianti, those mainly Netherlandish genre painters in Rome notorious for disregarding conventional Italian artistic standards. In her meticulously researched and lucidly written book, Lara Yeager-Crasselt focuses instead upon Sweerts's important ties to traditions of academic classicism. As she explains, her book seeks to explore "the enduring and fundamental influence of the Italian academic culture" (14) that Sweerts experienced in Rome and in his native Brussels, and "to establish Sweerts's role in ... defining the formal set of academic and classicist ideas that emerged in the Netherlands in the seventeenth century." (24) After outlining her mission and findings in the introduction, the author makes her case in four densely packed chapters, a brief conclusion, appendices transcribing unpublished and little-known documents, and copious, informative endnotes.

Yeager-Crasselt demonstrates that Sweerts's exposure to classicism began in the painter's native Brussels. Home to the Habsburg court in the Netherlands, the city attracted numerous painters well versed in Italian and classical artistic ideas during the painter's formative years. Masters active there such as Peter Paul Rubens (1577-1640), Gaspar de Crayer (1584-1669), Antoon Sallaert (c. 1580-1650), Wenzel Coeberger (1560/61-1634), and Theodoor van Loon (1582-1649), maintained close ties with humanists, copied after ancient sculpture, and regularly infused their paintings with classical elements. Although no direct personal links with Sweerts can be identified, their work "established the larger pictorial vocabulary that Sweerts would have known" as a developing painter (33). His familiarity with classicizing art in Brussels gave Sweerts "a different...artistic sensibility from other artists who belonged to the *Bamboccianti*" (51), enabling him to arrive in Rome receptive to the dominant local artistic culture.

During his sojourn in the ancient capital – documents place him there from 1646 to 1652 – Sweerts appears to have spent as much time engaging with members of the Roman *Accademia di San Luca* as he did with his colleagues in the Netherlandish *Schildersbent*. Early in his stay he helped to serve the interests of the *Accademia*, collecting money owed by the *Bentvoueghels* for payment to the Roman authorities. Soon afterwards, he entered the employ of Camillo Pamphilj, nephew of the reigning pope, probably for the purpose of acquiring works of art for the family collection. He also seems to have taken part in an "Accademia de Pittori" that, Yeager-Crasselt importantly establishes, met for at least several years in the Pamphilj palace. As the author reminds us, Sweerts's paintings of the period reveal a lively interest in the art of classicizing masters. More than one of his works feature depictions of statuary designed by François Duquesnoy (1597-1642), the noted Flemish expatriate in Rome credited with having imitated the Greek manner. Other paintings expose Sweerts's fascination with the style and teaching of Nicolas Poussin (1599-1664).

Back in Brussels, Sweerts founded c. 1656 "een academie van die teekeninge naer het leven" that reflected in part the teaching of the Roman Academy and other Italian academies

of art while also taking the measure of earlier Dutch academic models. Artists' academies had previously existed in the Dutch Republic but none had arisen in the Spanish Netherlands prior to that time. Sweerts's efforts began a tradition of academic art pedagogy that continued in Brussels and the surrounding region.

That Sweerts engaged deeply with the classical tradition throughout his artistic career seems beyond dispute. The extent to which Sweerts endorsed the theory of art promoted by his classicistic colleagues remains less certain, however. Sweerts produced mainly small canvases populated with figures from the lower social orders, precisely the kind of works that classicizing painters Francesco Albani (1578-1660) and Andrea Sacchi (1599-1661) reportedly considered to be their art's ultimate degradation. Moreover, Sweerts did not idealize nature to the degree championed by Poussin and other classically oriented painters in Rome. His artistic choices left Sweerts open to the same type of negative criticism that classicist Giovanni Pietro Bellori leveled at *Il Bamboccio*: that he was a Peiraikos unsympathetic to the beautiful idea.

Sweerts's paintings representing artists at work, which the author holds to have "evoked the traditions of artistic education that the Accademia de San Luca advocated" (53), seem more ambiguous in their theoretical stance than Yeager-Crasselt allows. The master's fascinating *Painter's Studio* in the Rijksmuseum (Pl. 17) distances itself from its purported model, Odoardo Fialetti's etched *Artist's Studio* of 1608 (Fig. 21), by featuring fragmented plaster casts piled haphazardly on the workroom floor. Rather than serving as revered subjects of study as in the Italian print, the famed ancient models in Sweerts's piece receive an indifferent response from the room's inhabitants. Similarly, Sweerts's *Roman Street Scene* in Rotterdam (Pl. 14) shows a young draftsman sketching after a modern sculpture, one by the idiosyncratic Gianlorenzo Bernini no less, seemingly oblivious to the ancient remains and classically-posed contemporaries in his midst. Yet another painting (Pl. 38) shows a draftsman sketching an old beggar, clearly preferring that lowly present-day subject to the carved ancient capital tumbled at his feet. These works suggest Sweerts's attitude toward the pedagogy of his classicizing colleagues to have been well short of straightforward appreciation. *Il Bamboccio* and his followers in Rome also engaged deeply with the classical tradition, referencing ancient sculptures and classical iconographies in their paintings in ways that seem to subvert the dominant culture and claims of classical superiority. Such considerations may speak in favor of situating Sweerts in the context of the Bamboccianti after all. Any future examination of the matter will have to take full account of the arguments put forth in Yeager-Crasselt's important book, however.

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Alejandro Vergara, ed., *The Art of Clara Peeters*. With essays by Alejandro Vergara and Anne Lenders. [Cat. exh. Museum Rockoxhuis, Antwerp, June 16 – October 2, 2016; Museo Nacional del Prado, Madrid, October 25, 2016 – February 19, 2017.] Antwerp: Koninklijk Museum voor Schone Kunsten; Madrid: Museo Nacional del Prado, 2016. 136 pp, fully illus. in color. ISBN 978-84-8480-324-9.

*The Art of Clara Peeters* was an especially welcome exhibition shown at the Rockoxhuis in Antwerp and the Museo Nacional del Prado in Madrid not only because of the attraction generally held by still-life paintings but also because of the relative unfamiliarity with this seventeenth-century female artist. This was the Prado's first monographic exhibition devoted to a woman artist. We have no information about Peeters's life and training. The Antwerp documents once believed to refer to Clara Peeters describing a baptism (1594), travel to Amsterdam and The Hague (1612 and 1617), and a marriage (1637) cannot be validated or are thought to belong to another person. Most modern scholars believe she was born between 1588-90. Her name is missing from guild records in Antwerp and the Netherlands (which do include other women artists). Although her work does not appear in the records of Flemish collectors, it does appear in three collections in Holland and one in Spain. In spite of this lack of information, Peeters is recognized as a successful woman painter, one of the earliest still-life artists and a pioneer in paintings of fish and game.

Knowledge of Peeters exists in the form of forty paintings, eleven of which are dated (1607 to 1621). Nearly all of Peeters's paintings are still lifes, a field of specialization that was available to women who did not have access to the study of anatomy. Peeters proudly announces her authorship by signing thirty-nine paintings and including tiny self-portraits on the shiny objects in eight of them. Although the location of her studio is unknown, analysis of her subjects, style and the makers' marks on six of her painted surfaces and on the silver knives in some of her paintings place her in Antwerp. Most of her images contain expensive items and foods that reflect a wealthy society and her paintings of hunting birds and their prey allude to a pastime restricted to nobility after 1613.

The Prado exhibit featured fifteen of Peeters's paintings (all signed, five dated) and the catalogue discusses seven additional works attributed to her (six signed, two dated). Alejandro Vergara, the Prado's Chief Curator of Flemish and Northern School painting, divides the artist's paintings into three tiers which could imply the existence of a workshop: (1) authentic/better works; (2) works in which adjustments to objects used repeatedly in a number of still lifes are less carefully concealed and forms are more generalized; (3) works made in imitation of Peeters but where the faults of the second tier are more amplified, suggesting they were made without her supervision.

Generally conveying a realistic appearance of the birds and objects in her still lifes, such realism is in fact deceiving. An example is presented in *Peregrine Falcon and Prey* (Antwerp, private collection; cat. no. 6), which has been relegated to the second tier. It shows a falcon standing on a dead partridge with other dead birds of prey in a basket and on the table. According to Vergara, the painting displays Peeters's involvement but is not entirely executed by her. Details such as the falcon's feet are less realistically drawn than in other works by the artist. More-

over, the schematic rendering of the streaky front of the falcon and of the body, neck and head of the partridge that forms a continuous curve suggest that the artist worked from painted models and was not familiar with the actual appearance of the birds. The otherwise unknown Nicolaes Cave by whom one signed painting exists is mentioned as a possible assistant or a collaborator in her workshop.

This interpretation is debatable. Cave did not originate this mannered pose and its appearance in the Antwerp *Peregrine Falcon and Prey* is no proof that he painted parts of this work. The same pose is found in the works of the much more famous Antwerp still-life painter Frans Snyders, such as *Still Life with Hunting Game, Vegetables and Fruit* (signed and dated 1613, Adam Williams Fine Art Ltd., New York City), and *Still Life with Game and Fruits* (Rijksmuseum, Amsterdam). Not enough is known about Nicolaes Cave to establish his role in Peeters's paintings. He is mentioned in the Antwerp guild records from 1619 to 1651 and he signed a version of a game painting described as "a falcon sitting on the edge of a basket full of small dead birds" (according to Schlichte Bergen, Amsterdam 1993). This work is similar but not identical to fig. 6.2 in the Prado catalogue, *Peregrine Falcon Perched on a Dead Partridge with a Basket with Dead Birds* (F. Devaux, Brussels 2008; see RKD database image no. 54614). Another version was sold by the Lempertz Gallery, Cologne in 2009 (see RKD image no. 199120). These are his only known works and they merely illustrate that he emulated Peeters's paintings.

Clara Peeters's paintings of flowers, fruit, fish and game were very popular, influencing influenced many artists. The exhibition and its catalogue will encourage future research on the work of this pioneering female artist, hopefully locating new paintings and information on her life and career.

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## Seventeenth-Century Dutch

Eric Jan Sluijter, *Rembrandt's Rivals. History Painting in Amsterdam 1630–1650 (Oculi: Studies in the Arts of the Low Countries, 14)*. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2015. 486 pp, 626 figs. ISBN 978-90-272-4966.

Although nearly four decades have passed since the landmark exhibition *Gods, Saints and Heroes* (National Gallery of Art, Washington, 1980), history painting as an aspect of art in the Dutch 'Golden Age' remains insufficiently appreciated. Yet, the perennial notoriety of Rembrandt, for whom pictorial interpretation of the Bible was a lifelong fascination, has ensured attention to works in this genre created in his milieu. In *Rembrandt's Rivals*, Eric Jan Sluijter considers Rembrandt's approach to history painting as a product of his "radical from-life ideology" and powerful rendering of the passions. While Sluijter has pursued this theme in previous publications, *Rembrandt's Rivals* breaks new ground by thoroughly exploring Rembrandt's artistic context in Amsterdam, where the market for history

painting, as Sluijter shows, was both intensely competitive and surprisingly broad. Each chapter examines a different tier of the market, from Rembrandt and his true “rivals” – talented artists like Jacob Backer and Jacob van Loo – to journeymen painters producing endless variations on familiar historical subjects.

This book builds on the results of a multi-year, archivally-based research project directed by Sluijter and Marten Jan Bok at the University of Amsterdam (“Artistic and Economic Competition in the Amsterdam Art Market, ca. 1630–1690: History Painting in Amsterdam in Rembrandt’s Time”). Within the on-going cascade of publications resulting from that project, especially useful is the open-access ECARTICO database (see: <http://www.vondel.humanities.uva.nl/ecartico/>), tracking data for thousands of painters and craftsmen. Sluijter makes good use of statistics and textual sources to show that artistic rivalry was as fierce in seventeenth-century Amsterdam as it had been in Renaissance Florence or ancient Athens (a tradition of which, Sluijter notes, Dutch artists must have been keenly aware).

Opening with an introduction to the artistic culture of the city, the book presents an illuminating, top to bottom survey of Amsterdam history painting and its practitioners. The highest echelon of the market, defined by stratospheric prices and support from influential admirers, was dominated by Rembrandt. His rise was facilitated by his status as “star pupil” of Pieter Lastman, whose example, as Sluijter shows, remained broadly influential throughout the period. In the chapter devoted to Rembrandt, the suave, internationally-connected Joachim von Sandrart is cast as personal and stylistic opponent.

Sluijter sorts other Amsterdam history painters into clusters based on chronology and market share. The first group consists of Govert Flinck, Jacob Backer, and Bartholomeus Breenbergh, three highly talented masters who, like Rembrandt and the majority of artists active in seventeenth-century Amsterdam, came to the city from elsewhere. Sluijter then turns to “moderately successful” Amsterdam-born painters operating outside Rembrandt’s orbit (Claes Moeyaert, Adriaen van Nieulandt, Isaac Isaacz, Salomon Koninck) and, farther down the ladder of success, to minor masters working for dealers who offered their wares at bargain prices. I am willing to wager that many readers of this review will not be familiar with painters such as Willem Bartsius and Gerrit Willemsz Horst (who earn their own chapter as followers of Rembrandt), or Rombout van Troyen and Daniël Thivaert (exemplary journeymen). Yet, Sluijter’s analysis demonstrates that their works deserve attention for their prolific and sometimes quirky adaptations of inventions percolating down from workshops that served more elite consumers.

While history painting has often been considered a ‘difficult’ genre that appealed primarily to sophisticated buyers, Sluijter and his research team have discovered that even the most modest consumers acquired history paintings, especially Biblical scenes, which would have appealed on grounds of faith as well as aesthetics. (Sluijter acknowledges the important contribution here of Angela Jager; see her article in the *Journal of the Historians of Netherlandish Art*, “‘Everywhere illustrious histories that are a dime a dozen’: the mass market for history painting in seventeenth-century Amsterdam,” *JHNA* 7:1 [2015] DOI: 10.5092/jhna.2015.7.1.2.) From one end of the market to the other, success depended on building a network of patrons and emulating formal and iconographic innovations by one’s peers. In this competitive atmosphere, Rembrandt’s work stood

out not only for its aesthetic power and high prices but also, and perhaps most importantly, for its novelty.

Sluijter devotes a chapter to occasional (and fascinating) forays into history painting by artists primarily known for their work in other genres (Thomas de Keyser, Nicolaes Elias Pickenoy, Dirck van Santvoort, Pieter Codde, Pieter Potter). He then charts the impact of a new generation of talented artists emerging around 1640 (Ferdinand Bol, Gerbrand van den Eeckhout, Jan Victors, Jacob van Loo), along with Rembrandt’s old friend Jan Lievens, who returned from Antwerp to settle in Amsterdam in 1644. Interestingly, Sluijter does not discuss Rembrandt’s ‘school’ as a group or even as a cohesive response to the work of the master. Instead, artists such as Flinck, Bol, Victors, and Eeckhout are situated as full-fledged competitors. The book closes with a rich “summarizing epilogue” that neatly pulls together the book’s key themes.

Many artists of the younger generation contributed to the rise of a ‘clear’ style that would come to supplant Rembrandt’s earthy naturalism in appealing to the tastes and requirements of increasingly wealthy and sophisticated patrons. As Sluijter mentions in his epilogue, what happened next will be treated in a second volume. Meanwhile, *Rembrandt’s Rivals* stands as an essential resource not only for specialists interested in Amsterdam or Dutch history painting but for anyone concerned with the conditions of artistic production in seventeenth-century Europe.

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**Yannis Hadjinicolaou, *Denkende Körper – Formende Hände: Handeling in Kunst und Kunsttheorie der “Rembrandtisten” (Actus et Imago, Berliner Schriften für Bildaktforschung und Verkörperungsphilosophie, XVIII)*. Berlin: Walter de Gruyter, 2016. 410 pp, 50 illus. ISBN 978-3-11-043885-7.**

Yannis Hadjinicolaou’s book, based on his PhD thesis, is concerned with Rembrandtesque *handeling* in the works of those students of Rembrandt who adhered to their master’s style after it began to go out of fashion around 1650. Hadjinicolaou argues that these students, chief among them Arent de Gelder, embraced and continued an “ideology of [Rembrandt’s] painting” in their own artistic handling. The word *handeling*, according to Hadjinicolaou, references aspects of both practice and theory. The practical component is the manner in which paint is applied to the surface of a picture, a topic that is certainly most relevant in discussions of Rembrandtesque painting methods. The factor of theory is explained as an intentional engagement of body and mind in the action of coloring, so that the concept, as it were, takes on a momentum of its own.

Organized into six chapters, Hadjinicolaou’s study begins with a discussion of the term *handeling*. The meaning of the Dutch word ranges from acts of touching and taking things into the hands – the etymological origin of the word – to a narrative of a story as in a plot. Rembrandtesque *handeling*, according to Hadjinicolaou, is capable of setting up action and the narrative in a picture. The chapter includes informative discussions of uses of the word in Dutch art literature and comparisons to references in other languages. Unfortunately, it does not draw clear distinctions between the meaning of *handeling* and other



terms that appear in similar contexts but differ in origination, medial implication, and critical connotation such as *manier*, *stijl*, and *wijze*. Further in the chapter, the author discusses the dissemination of Rembrandtesque *handeling* in terms of local traditions and geographical transfers. The author argues that those students who tried to understand the essence of Rembrandt's painting from the beginning continued his style after it fell out of fashion, while those who adopted Rembrandt's manner only superficially dropped it at that time. This point is not easily proved, especially in view of Arnold Houbraken's report (*De groote schouburgh*, 2nd ed., The Hague 1753, II, 21) that Govaert Flinck took great pains to cast off the manner he had adapted during his apprenticeship with Rembrandt.

In the second chapter, the author discusses Rembrandtesque *handeling* in terms of qualities of judgment and foresight as well as freedom and *sprezzatura*. Hadjinicolaou argues that intellectual elements are part of the practical exercise of Rembrandtist artists. In order to describe the interaction of both components, he uses the phrase 'Denkende Hände' ('hands that think'). By comparing three paintings of an artist's studio in different styles, the author illustrates how exalted attitude and painterly style are combined in Rembrandtesque *handeling*, something that has been observed in late works by the master.

The third and fourth chapters are concerned with materiality and application of paint. The author goes into remarkable detail about painting techniques of Rembrandtists, ranging from painting with visible brush strokes, to scratching and applying paint with the hands and fingers. Such painting practices signify imperfectness and are compared to the creative process of nature. Effects of *kracht* ('force') and enhanced vibrancy in Rembrandtesque works are explained by something akin to a principle of *natura naturans* taken to extremes.

After close up views of artistic procedures in the middle of the book, the last two chapters extend to a holistic view on the physical engagement of beholders of Rembrandtesque works. The haptic quality of Rembrandtesque *handeling* and its stimuli of several senses are investigated in chapter five. The last chapter discusses the effects of visible brushstrokes ('*kennlijkheit*' in terms of Van Hoogstraten) in Rembrandtesque painting. The rough structure of the surface appeals to both visual and haptic senses and thus forces the beholder to alter the distance by which he looks at a painting. Ways of looking at *macchie* or *kennlijkheit* in paintings were discussed by contemporaries; Hadjinicolaou complements the statements with illustrative examples and offers explanations for the behavior of the beholder contained in scientific literature.

Hadjinicolaou's study is carefully researched and well-illustrated. His central argument takes up a very old topic in Netherlandish art theory. The statement that the brains of Netherlandish painters are located in their hands was made by Domenicus Lampsonius in 1572, though in a rather disapproving manner (*Pictorum aliquot celebrium Germaniae inferioris effigies*, Antwerp 1572, 11). Rembrandt knew how to work a persistent bias to his own advantage, and Hadjinicolaou manages to show that some of his students followed him deftly in this facility. De Gelder, Paudiß, and Drost enhanced components of Rembrandtesque *handeling*, but this augmentation did not, as a consequence, intensify the artistic effects in their paintings. And what would paintings by Flinck, Bol and the others who turned away from their master's late style look like, had they never gotten in touch with his manner of painting? By limiting the discussion to the *handeling* of stylistically loyal students,

the author categorically excludes any of the Rembrandtesque elements that survived in the new, fashionable styles of the breakaways. These painters may not be nearly as *kennelijk* and rough in their *handeling* as Rembrandt was, but neither are their works "fine" in manner. Between the extremes are many more facets of *handeling*, and they may yield more information about the effects of *kennlijkheit* in the *handeling* and the impact of Rembrandt's style.

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**Ariane van Suchtelen and Quentin Buvelot, *Genre Paintings in the Mauritshuis*. Zwolle: Waanders Publishers, 2016. 407 pp, 80 b&w, 320 color illus. ISBN 978-94-6262-094-0.**

This volume is the latest addition to an exemplary series of collection catalogues that the Mauritshuis launched in 1993. It follows the same high standards of scholarship and production as the catalogues on history and portrait painting that preceded it. While Ariane van Suchtelen and Quentin Buvelot are the lead authors, the catalogue of genre paintings is very much a team effort with important contributions by current and past curators, conservators, and researchers. The same format as in the previous Mauritshuis publications is adopted: 64 works are analyzed in minute detail from a variety of perspectives, while a further 50, regarded as being of lesser importance, are treated in a more cursory manner by Milou Goverde. All entries include selected bibliographies, provenance histories, and technical notes. The usefulness of this catalogue is greatly enhanced by the abundance of high quality color illustrations and all of the major paintings are accompanied by full-page reproductions. While the majority of works were created in the Northern Netherlands in the seventeenth century, there is one dated as late as 1875, and a handful of Flemish and Italian genre images. There are some anomalies. A sixteenth-century painting attributed to François Bunel the Younger (Inv. No. 875), which appears to document an event from the French Wars of Religion, is included while there is no place for Sybrand van Beest's *Hog Market* of 1638, presumably because it was regarded as principally a cityscape despite its large-scale figures.

The core of the Mauritshuis's collection owes its origin to the stadholders. However, the Princes of Orange who held this title in the seventeenth century preferred history painting and portraiture and it was only really with William V in the second half of the following century that their holdings of genre paintings grew substantially. He shared the contemporary taste for highly finished and elegant images of the urban elite and in 1768 acquired the entire collection of the government official Govert van Slingelandt, including major paintings by Frans van Mieris (Cats. 21 and 23), Gabriel Metsu (Cat. 18-19) and Gerard ter Borch (Cat. 2). Subsequent directors of the Mauritshuis, in particular Abraham Bredius and Wilhelm Martin, adopted a more balanced approach and purchased peasant scenes by Jan Miense Molenaer (Cats. 25-29), Adriaen van Ostade (Inv. No. 580), Judith Leyster (Cat. 16), and especially Jan Steen (Cats. 42 and 47), who is one of the best represented artists in the Mauritshuis. There have been further judicious additions in recent years with the acquisition of Gerrit van Honthorst's *Violin Player* (Cat. 14), Peter Paul Rubens's *Old Woman and Boy with*

*Candles* (Cat. 37), a rare genre painting by the Antwerp master, and Nicolaes Maes's exquisite *Old Lacemaker* (Cat. 17).

The catalogue begins with a short introductory essay by Edwin Buijsen, which is perhaps overambitious in its scope. Buijsen attempts to engage succinctly with a range of complex themes such as the theoretical status of genre painting in the seventeenth and early eighteenth centuries, the art market, transformations in taste, the origins of the Mauritshuis collection, and contemporary response and meaning. Indeed, it is the latter issue which has beleaguered Netherlandish genre studies for decades. While Buijsen and the authors of the entries are not slow to invoke the emblematic tradition of Roemer Visscher and others, thereby reversing a trend in recent interpretative scholarship, he emphasizes the importance of pictorial traditions, the existence of stereotypes and clichés, and that context is often the chief determinant in the identification of meaning.

Abbie Vandivere, Carol Pottasch and Sabrina Meloni are largely responsible for a second fascinating essay, which surveys virtually all of the paintings in the catalogue from a technical viewpoint. Their investigation is one of the first of this type to look at a broad range of genre paintings rather than to concentrate on the work of a single artist. It is structured according to the different stages in the completion of a painting, from the support and its preparation to the building up of the paint layers. The conclusions are not unexpected: so-called 'high life' genre scenes generally have thicker and myriad ground layers, contain more expensive pigments like ultramarine, and are defined by smoother, more finely blended surfaces. These costly works of art, which became popular between 1650 and 1675, were sometimes extensively altered at an advanced stage because the artist knew that these changes would be disguised by subsequent opaque layers. There are, however, exceptions to this rule. Jan Steen, who oscillated between 'low' and 'high' subjects, sometimes varied his technique within different areas of a single painting.

Almost three-quarters of the catalogue is composed of entries on the most important paintings, predominantly written by Van Suchtelen and Buvelot. These are mostly exhaustive in nature and frequently yield new discoveries. A case in point is the seven-page (including footnotes) entry on Gerrit Dou's *The Young Mother* (Cat. 12), which was presented to Charles II of England in 1660 as part of a diplomatic gift from the States of Holland and West-Friesland. Technical examination of the painting revealed that originally the painting may have been dated "1651" and that the last digit was subsequently changed to "8". Thus, rather than a recently completed example of his best work, it may have been in Dou's studio for some time and he was keen to offload it. Buvelot proposes that the original patron may have been a member of the Van Adrichem family since the coat of arms of this Leiden regent clan appears in the background of the painting. He also demonstrates that x-radiographs reveal considerable changes to the figures during the painting process and how followers and imitators of Dou responded to his engaging composition.

Another discovery was the existence of Adriaen van Ostade's signature above that of his pupil Cornelis Dusart in a depiction of a peasant inn (Cat. 13), formerly believed to be an independent work by the younger artist – in fact, a 'rediscovery' since Van Ostade's signature was originally found by a restorer in 1916, but promptly covered up again. The most likely explanation is that the painting was an unfinished panel by Van Ostade that was completed by Dusart after his death in 1685.

Even entries that do not involve the revelation of new technical data or a previously unconsidered interpretative approach or unknown provenance details can give the reader food for thought. Ter Borch's superlative *Woman Sewing Beside a Cradle* (Cat. 4), only bequeathed to the collection in 2004, includes a discussion of discarded slippers in Dutch art, which can appear in virtuous and erotic contexts.

*Genre Paintings in the Mauritshuis* will become an indispensable tool for anyone interested in this category of Dutch art and admirable testimony to one distinguished museum's enduring commitment to research and publishing.

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**Huigen Leeflang and Pieter Roelofs, eds., *Hercules Segers: Painter Etcher*. [Cat. exh. Rijksmuseum, Amsterdam, October 7, 2016 – January 8, 2017; Metropolitan Museum of Art, New York, February 13 – May 21, 2017.] Amsterdam: Rijksmuseum, 2016. 2 vols.; vol. I: 368 pp; vol. II: 390 pp (illus. in color). ISBN 978-94-6208-342-4.**

*Hercules Segers: Painter, Etcher* does much to advance our understanding of an artist whose work is often described as enigmatic and – as the accompanying exhibition calls it – 'mysterious.' Since the seventeenth century when Samuel van Hoogstraten gave an account of Segers as an unrecognized genius who died impoverished and drunk, a mythos of Segers has persisted, even while scholars uncovered more about the artist that seemed to question Van Hoogstraten's account. While the accompanying exhibition seemed to play off of Segers's earlier reputation – it was dimly lit and introduced by a slickly produced animation narrated by John Malkovich, in which he called Segers "an inventor, a genius, a visionary driven to create fantasy," – the catalogue largely avoids such characterizations, instead aiming to account for and contextualize the strangeness of Segers's work.

The generously illustrated and smartly designed two-volume catalogue raisonné builds heavily on Egbert Haverkamp-Begemann's *Hercules Segers: The Complete Etchings* (Amsterdam, 1973), retaining its numbering system and adding only two impressions to the printed oeuvre. The addition of a catalogue of Segers's paintings is a substantial contribution, augmenting and circumscribing what has in the past been a small and somewhat nebulous painted oeuvre. The catalogue's text volume includes seven essays and entries on every painting, drawing, and impression of a print attributed to Segers. The plate volume contains high quality reproductions of every work as well, most presented full size and some reproduced for the first time.

Following a short introduction, Jaap van der Veen's biographical essay presents Segers as a painter, art dealer, and integrated member of a community, rather than as the lone and tormented genius sketched in earlier biographies. Van der Veen uses contracts, deeds, and professional and familial connections effectively to map out Segers's milieu. Though he reveals that one of Segers's neighbors was a printer, Segers's life as a printmaker remains largely unexplored. We know of his apprenticeship to painter Gillis van Coninxloo, but not where, when, or from whom he learned etching (a footnote in another essay proposes David Vinckboons); nor where he printed; nor whether he owned his own press.

Huigen Leeflang provides broader context for Segers's print practice. He situates Segers's 'printed paintings' – a term used by Van Hoogstraten in his comments on the artist – within the context of cheaply produced hand-painted prints and watercolors on canvas that saturated the market in the early seventeenth century, but which rarely survive. The diversity of watermarks in Segers's prints suggests that the surviving impressions are but a small fraction of his total production; most extant prints likely came from his estate, as many appear unfinished or not intended for sale. The majority of Segers's production would have been lost due to the instability of media and the fact that they were seen as cheap ersatz paintings. Leeflang also contextualizes Van Hoogstraten's description of Segers's work within art writing of the time, with particular attention to ideas of working *uit de geest* and *naer het leven*. Segers, Leeflang argues, was playing with subject matter and approaches that highlighted his *geest*, that is, his spirit or imagination. Through such interpretations, the work of Segers appears less mysterious and enigmatic and more a product of contemporary currents in art production and criticism.

Two technical essays follow. Ad Stijnman examines Segers's printing processes, with insights gathered from technical analysis and firsthand experimentation using period materials. At times the descriptions of etching processes can be difficult to follow for even a specialized print audience, more on account of the complexity of Segers's practice than any fault of the author. Segers's methods are maddeningly complex, Stijnman makes clear. Segers variously covered plates with layers of ground, dense hatching, stop-out fluid, and line work, repeatedly biting with acid and covering again. His supports are similarly treated with layers of paint and ink. The explication of such processes will elicit interest from audiences well versed in printmaking, but may remain opaque to lay-audiences. Dionysia Christoforou and Erik Hinterding's essay on Segers's supports reveals the exciting discovery that one of Segers's impressions is on Asian paper, granting him the distinction of having been the first European artist to use Asian papers, preceding Rembrandt by two decades. The authors also establish a rudimentary timeline using watermarks that can be dated with some certainty.

Nadine Orenstein addresses the possibly overinflated influence of Segers on Rembrandt, pointing out that the oft-noted connections between the artists' printing practices – use of drypoint, selective wiping, experimentation with supports, re-working plates – are in many ways superficial, and hardly bear out the direct influence of one artist over the other. Though Rembrandt owned eight of Segers's paintings and one of his printing plates, Orenstein questions the assumptions drawn from Rembrandt's interest in Segers's work. Rembrandt did not adopt Segers's more dramatic effects such as printing white-line etchings on dark ground or thickly overpainting his prints. Segers's impact on Rembrandt is thusly disputed.

Pieter Roelofs treats Segers's production as a painter. What was formerly an oeuvre of a dozen or so attributed paintings has been expanded to sixteen, with a seventeenth presented with reservations. Through dendrochronological analysis, comparison of Segers's signatures, and connections with prints, Roelofs charts a plausible chronology for the paintings. Given the fact that not a single work by Segers is dated, the chronologies outlined by Roelofs, Christoforou, Hinterding, and Leeflang will be an invaluable basis for future research.

The work of conservators and scientists is present every-

where in the catalogue: pigment analysis, x-ray radiography, dendrochronology, and microscopy are tacit protagonists throughout. Still, conservator Arie Wallert's essay at the end of the catalogue feels a strange conclusion. Though Wallert offers insights into Segers's underdrawing, pigments, and techniques, the most significant findings of the conservation team have been revealed in previous essays, and more minute details of their analyses saturate the catalogue entries. Perhaps Wallert's essay might have had more impact if placed earlier in the catalogue alongside the other technical essays, with Orenstein's contribution a more appropriate coda.

Overall, the catalogue rationalizes and explains work that has heretofore been called anomalous, otherworldly, and even deranged. The 'mystery' of Segers's prints, their sheer strangeness, is diminished by Leeflang's explanation that our understanding of Segers is largely based on test prints and unfinished thoughts. Segers's influence on Rembrandt is likewise diminished. But despite the strength of the arguments presented, the inconvenient truth is that we – like Van Hoogstraten's audience – crave the pathos of the lone and troubled genius, born under Saturn, centuries ahead of his time. The closest the catalogue comes to such characterization is when Leeflang concedes Segers's exceptional "graphic intelligence," placing him among Goya, Rembrandt, and Picasso (55). In avoiding the sensationalist pitfalls of previous scholarship, the catalogue may somewhat undersell his singular graphic achievements. Nonetheless, the catalogue offers a significant step forward in understanding the work of Hercules Segers, equally showcasing technical, archival, and art historical research. It will no doubt prove foundational for any subsequent research on this (now somewhat less) mysterious artist.

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**Christi M. Klinkert and Yvonne Bleyerveld, eds., *Painting Beauty: Caesar van Everdingen (1616/1617-1678)*. [Cat. exh. Stedelijk Museum, Alkmaar, September 24, 2016 – January 22, 2017.] Zwolle: Waanders, 2016. 208 pp, 150 colored illus. ISBN 978-94-6262-108-4.**

Halfway through a painting career spanning nearly forty years Caesar van Everdingen (1616/17 – 1678; active 1636 – 1673) created an unusual portrait historié depicting *Diogenes Looking for an Honest Man* (The Hague, Mauritshuis; cat. no. 14). A rough-clad Diogenes holds aloft the lantern which he was reported to have thrust in the faces of his contemporaries as he queried their honesty. Van Everdingen, however, has transported the Greek Cynic from the third century BC to a Dutch town square in 1652 where he mingles among the clearly portrayed members of a multi-generational Dutch family. It is with this novel portrait that Van Everdingen makes his cameo appearances in my own classrooms. When I have the time, van Everdingen's elaborate paintings for the Huis ten Bosch are shown to demonstrate the classizing taste of the court of the Stadhouders' widow, Amalia von Solms, in The Hague. And then he exits my stage.

Nearly three hundred years ago, however, while commenting on another portrait, Arnold Houbraken wrote in 1718 that van Everdingen's *Old Civic Guard* "was enough to bring him enduring fame." In his lifetime Caesar van Everdingen was a



highly successful artist. Working with Jacob van Campen, he painted the organ shutters for the St. Lawrence's Church in Alkmaar, which must have led to the commission for two large wall paintings and ceiling panels of the Oranjezaal in the Huis ten Bosch. Other important projects included paintings for the town hall of Alkmaar, for the Rijnland district water board, and three large group portraits for the "Old" and "New" civic guards of Alkmaar. He died a wealthy man.

Van Everdingen's fluidly painted classicizing paintings, however, have been cast in the shadow of "Dutch naturalism" in the intervening centuries. Many have gone under the names of other artists. His eclipse is well illustrated by the number of paintings attributed to him in the sales catalogues of the Getty Provenance Index. While 1012 paintings are listed as by his younger brother, the landscape painter Allart van Everdingen, only twenty-nine are attributed to Caesar; of these, at least twelve are landscapes clearly by Allart. An entry in the catalogue of a London sale of 1803 notes that his "works are extremely scarce," although it incorrectly gives the reason that he "died at a very early period." (Caesar van Everdingen died at the age of 61 or 62 after a nearly forty-year career). Of the paintings exhibited here, at least nine at one time or another were attributed to other artists including Govert Flinck (cat. 3), Bartholoeus van der Helst (cat. 15), Karel Dujardin (cats. 22a and b), Gerard de Lairese (cats. 26a and b), Ferdinand Bol (cat. 30), a "French artist around 1800 (cat. 12), and unknown, possibly Paulus Bor (cat. 19). Part of the problem was the similarity of his work with that of some of his contemporaries including Salomon and Jan de Braij in Haarlem, and the wide range of styles in which his portraits appear to have been created. Another issue may be the lack of a signature on many of his works: nineteen, or less than half of those exhibited here, bear his monogram. Moreover, successful enough not to have had to work for the open market, his death inventory and that of his widow list more than seventy paintings – most by van Everdingen himself – which indicates that he kept a substantial number of his easel paintings, including nine in the exhibition.

Van Everdingen and other artists working in the classicizing style that for several centuries have inappropriately been designated as "not Dutch" have slowly made their way back into the canon of Netherlandish painters. Van Everdingen was represented by fourteen paintings in the groundbreaking *Dutch Classicism* exhibition of 1999-2000 on view in Rotterdam and Frankfurt. Celebrating the 400<sup>th</sup> anniversary of his birth, the monographic exhibition devoted to the artist at the Stedelijk Museum, Alkmaar – the catalogue of which is here reviewed – displayed 41 works, two-thirds of the 62 works given to the artist in Paul Huys Janssen's monograph and catalogue raisonné of 2002. Supported by a prestigious Dutch Turing Award II, the exhibition provided a well-balanced view across the artist's entire career of portraits, history paintings, tronies, two still-lives of stone busts, a design for a stained-glass window, and – remarkably – a painted model ship, all illustrated in color. A good addition to the literature on the artist, the exhibition and catalogue included a recently discovered and attributed work (cat. 12), and two paintings that in 2002 were deemed lost (cats. 26a and b).

The beautifully designed catalogue reproduces 150 color illustrations accompanied by a text that is both scholarly and accessible to a wider public. The entries, whose authors include a number of scholars who had participated in the 1999-2000 exhibition including Albert Blankert and Jeroen Giltaij, as well as Paul Huys Janssen provide fresh assessments of subject

identifications, iconographic associations, and portrait sitters' identities. Preceding these entries are a series of essays in a novel format: four sections devoted to the artist's life by Christi M. Klinkert (1), his classicism by Jeroen Giltaij (2), his portraits by Rudi Ekkart (3) and his celebrated idealizing, fluid brushwork by Caroline van der Elst (4). Additional four-page "spotlights" focus on specialized aspects or works: his brother Allart van Everdingen by Christi M. Klinkert; van Everdingen and the Oranjezaal by Lidwien Speleers; a foray into the relatively new area of costume study in an essay on "Caps, Hats and Bows in Caesar van Everdingen's Work" by Sabine Craft-Giepmans; and concluding with two welcome considerations of technical examination by Caroline van der Elst of the two 1657 civic guard paintings, restored for the exhibition. The first outlines the perspective systems of the paintings in consideration of the room in the Waag in which they were painted, and before one of them was cut down. The second presents the discovery of "probably the first ever restoration that can be attributed to a Dutch painter of the Golden Age," a patch cut from a parchment document dating from the 1570s that was inserted before the painting was completed.

As Giltaij states, the style and subjects of van Everdingen's history paintings may be related to those being created elsewhere in the Northern Netherlands. Many of van Everdingen's semi-genre paintings of females in half-length wearing transparent garments provocatively sliding off their shoulders revealing one or both breasts may be associated with the tradition of courtesans favored by the Utrecht Caravaggisti (cat. 2 and figs. 8, 18, 92). Several of these are highly unusual, however, including a recently discovered and attributed young woman leaning over a parapet, wearing a swept-back black hat and a black cloak whose sobriety dramatically contrasts with the pronounced cleavage that it reveals (cat. 12). Another female half-length, in two versions, depicts an unusually dressed young woman warming her hands under her cloak, held over a brazier, identified as an allegory of winter (cats. 13a and b).

Rudi Ekkart points out that van Everdingen produced portraits "that display so many disparate characteristics that it is virtually impossible to distill a coherent picture of Van Everdingen as a portrait painter from them." These range from the family portrait historié described above to civic guard portraits (cats. 6, 23, 24) and three-quarter length portraits of middle-aged couples dressed in black garments surmounted by stiff linen mill-stone collars (cat. 1). Still to be accounted for is the range of styles and qualities of these works, including the disparity between the extraordinary high quality of the painting thought to be a self-portrait (cat. 32), and the rather awkward placement of the head on the flattish torso of the portrait of Maria van Steenhuijsen (cat. 9). These would benefit from additional investigation into the circumstances of commission, the patron's desires, and possible other participating hands.

The field of Netherlandish art history is undergoing a profound, revitalizing transformation, attending to new artists and the locations in which they worked, their subject matter, styles and even media. The modest number of sixty-two works given to van Everdingen by Paul Huys Janssen in 2002, created in a career spanning nearly forty years, suggest that more paintings by this superb artist are yet to be identified. Nonetheless, the Alkmaar exhibition and its accompanying catalogue are a welcome addition.

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## Seventeenth-Century German

Suzanne Meurer, Anna Schreurs-Morét and Lucia Simonato, eds., *Aus aller Herren Länder. Die Künstler der "Teutschen Academie" von Joachim von Sandrart*. Turnhout: Brepols Publishers, 2015. 456 pp, 200 b&w illus. ISBN 978-2-503-55321-4.

Until very recently, one of the most neglected of all foundational primary sources in European painting history remained Sandrart's *Teutsche Academie* (1675; Latin edition 1683), including a reliable modern edition of the entire text. Some of the urgency of that omission has been remediated in recent years by work on the artist-author himself, known as the *Teutscher Apelles*. For the Dutch Sandrart episode two major studies have now appeared: a dissertation on Jacob Backer, Govert Flinck, Ferdinand Bol, and Sandrart (pp. 103-145) by Erna Kok (University of Amsterdam, 2013); and a study of the wider context of the painter's major role opposite Rembrandt in Amsterdam, magisterially limned by Eric Jan Sluijter (*Rembrandt's Rivals. History Painting in Amsterdam 130-1650*, 2015, pp. 71-95; reviewed in this issue of HNA).

Suddenly, our cup runneth over. An important recent (2008-12) on-line resource, known as "Sandrart.net" (<http://ta.sandrart.net/de/>) now presents the entire Sandrart text in the original, searchable (also in English) by artists and artworks, with further annotations, all skillfully edited by a team of scholars: Thomas Kirchner, Alessandro Nova, Carsten Blüm, Anna Schreurs (one of the editors of this review text), and Thorsten Wübbena. The current volume should be read in tandem with that on-line resource, on which it builds.

Sandrart's original survey comprises three parts: antique artists, Italian masters, and those residing on "this side of the Alps." Moreover, it surveys not just painters, like van Mander, but also follows Vasari to include sculptors and architects as well as notable patrons, poets, and scholars. Like the on-line version of the text, this volume also employs a team of experts, different specialties by period and medium, to survey Sandrart's own broad achievement. Its organization follows that of the *Teutsche Academie*, book by book, with essays in English, German, Italian, and French, appropriately international.

Because of the sheer size of this volume and the range of its essays, this review for an HNA audience will concentrate on studies of Northern artists (from Book III, pp. 164-309). However, it should be noted that earlier sections of the book consider Sandrart's take on ancient India and Chinese art (I), Greece (II; essays on Phidias, Zeuxis, and Apelles) and Renaissance Italy (IV; brief essays, respectively, on Titian and the sixteenth century, by Charles Hope; plus seventeenth-century artists, including: Carracci; Caravaggists, by Sebastian Schütze; Reni and etching; Lanfranco; Guercino; Bernini and sculpture; and Pietro Testa, by Elizabeth Cropper). Essays on Northern artists, are mixed (like both van Mander and Sandrart) to include Flemish, Dutch, and German artists. They feature studies by noted authorities: Dürer (Heike Sahm), Grünewald (famously christened by mistake by Sandrart; essay by Meurer, already the author of numerous Sandrart studies), Holbein (Stephanie Buck), Elsheimer (Rüdiger Klessmann), Rubens (Nils Büttner), Rembrandt (Eric Jan Sluijter), and two less celebrated contemporaries: Karel Skreta, a Bohemian (Stepán Vácha), and Johann Heinrich Schönfeld, a rare German peer (Hans-Martin Kaul-

bach). From Sandrart in Rome, studies of Cornelis Bloemart, with whom Sandrart collaborated on the 1630s print series, *Galleria Giustiniana*, after ancient sculptures (Jaco Rutgers), plus Testa (Cropper) and Poussin (Henry Keazor). Especially crucial for printmaking history is the fascinating contact of Sandrart with the invention of mezzotint, via the career of *schwarze Kunst* specialist Wallerant Vaillant (Simon Turner), part of the versatile Sandrart's uncommon fascination for graphic arts and collaboration with engravers for his publication. This section of the current volume concludes with a useful, if brief discussion of Sandrart as the author of this project, by Martin Disselkamp.

Among the essays, attention is paid to Sandrart's sources, which still could comprise oral history (as for "Grünewald") but could also give attention to local documentation, not yet acknowledged nor widely known, but still holding great value, such as Neudörffer's 1547 ms. on Nuremberg artists, especially important for Sandrart's ambition to chronicle German (*alt-teutschen*) art in the age of Dürer. His own Dürer life became foundational in turn for the pious and industrious Romantic-era art-hero of German nationalists, but it utilized the artist's own family history. Meurer's fine study charts the Grünewald dead end for "Mathis of Aschaffenburg; through Dutch collector Pieter Spiering (now see Ilja Veldman in *Simiolus* 38, pp. 228-49 esp. 234-36). Buck also weighs Holbein sources and experiences and also points to a travel diary by Sandrart's numismatist friend Charles Patin (d. 1633) as a likely text source. Sandrart's informed biography of his fellow townsman Elsheimer proves reliable, as Klessmann notes.

Later artists Sandrart had met personally, especially Rubens, whose 1627 visit is traced and analyzed critically by Büttner within its comprehensive biography as ideal artistic renown. (An English translation of Sandrart's *vita* of Rubens, by Kristin Belkin, is available in a booklet published by Pallas Athene, London, 2005, with an introduction by Jeremy Wood.) By contrast, Sluijter reassesses both Sandrart's text and his art in the Dutch context (1637-45); he is revisionist, situating the words and works (three illustrations) positively (along with the artist). Within a lively local pictorial dialectic, Sandrart positioned himself as a cosmopolite among provincials, appealing in Amsterdam to both a social and intellectual elite. That same rhetorical self-fashioning reappears in Disselkamp's study of Sandrart's persona, operating as a prototype or model, conceived either (to use the terms of his early biographer, Sigmund von Birken) as the *Teutscher Apelles* or as an industrious "art bee," eagerly collecting his biographies like masterpieces, as did Zeuxis seeking ideal beauty (or like the *Galleria Giustiniani* classical sculptures as models). His goal: to promote a general, new bloom of art and to preserve the fame of past artists, especially in the wake of the disastrous Thirty Years War, in a true, newly German academy.

A treasure-house of new information, especially on those wide-ranging contexts personally experienced by the cosmopolitan Sandrart across Europe (Venice, Rome, Nuremberg, Amsterdam), this international volume addresses both Sandrart's experience of his native artistic tradition as well as his personal contact with many of his artist contemporaries. As a result, this rich study adds further commentary in depth to anyone making use of the valuable, annotated, on-line text edition of his indispensable text.

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## New Book Titles

**Azzopardi, John**, *Dürer in Malta*. Sta Venera: Midsea Books, 2018. ISBN 978-99-9327-404-3, \$80. – Unique collection of Dürer's *Life of the Virgin* and *Small Passion* series kept at the Mdina Cathedral Museum, Malta.

**Bachmann, Michael**, *Das Freiburger Münster und seine Juden: Historische, ikonographische und hermeneutische Beobachtungen*. Regensburg: Schnell + Steiner, 2017. ISBN 978-3-7954-3262-1, \$63.

**Bastert, Bernd**, et al., *Mäzenaten im Mittelalter aus europäischer Perspektive: von historischen Akteuren zu literarischen Textkonzepten (Encomia Deutsch, 4)*. Göttingen: Vandenhoeck & Ruprecht, 2017. ISBN 978-3-8471-0736-1, \$57.

**Beekhuizen, J.**, P. Probst and H. van Wijk, *Tinnen stadskanalen in the Lage Landen. Hoe wijn gepresenteerd werd*. Zwolle: SPA, 2016. ISBN 978-90-825382-0-5, EUR 25.

**Bertrand, Pascal-François**, *La peinture tissée. Théorie de l'art et tapisserie des Gobelins sous Louis XIV*. Rennes: Presses Universitaires de Rennes, 2015. ISBN 978-2-7535-4084-2, EUR 24.

**Bimbenet-Privat, Michele**, and Alexis Kugel, *Chefs-d'Oeuvre d'orfèvrerie allemande: Renaissance et baroque*. Dijon: Faton, 2018. ISBN 978-2-8784-4235-9, \$100.

**Blackwell, Caitlin**, et al., *Art of Power: Masterpieces from the Bute Collection at Mount Stuart*. Munich: Prestel, 2017. ISBN 978-3-7913-5663-1, \$50. – Exhibition Mount Stuart, Rothesay, and Hunterian Art Gallery, University of Glasgow, March 31, 2017 – January 14, 2018.

**Blaser-Meier, Susanne**, *Hic iacet regina: Form und Funktion figürlicher Königinnengräbmäler von 1200-1450*. Petersberg: Michael Imhof, 2017. ISBN 978-3-73190-439-7, \$75. – Doctoral dissertation, University of Zurich.

**Blübaum, Dirk**, and Tobias Pfeifer-Helke (eds.), *Die Cranachs. Die Werke des Staatlichen Museums Schwerin*. With contributions by Edgar Bierende, Regina Erbentraut, Tobias Pfeifer-Helke, Gisela Scheithauer and Gero Seelig. Berlin: Deutscher Kunstverlag, 2017. ISBN 978-3-422-07429-3, EUR 20. – Exhibition Schloss Güstrow, May 20 – September 24, 2017.

**Bock, Nicolas**, *De Titulis. Zur Vorgeschichte des modernen Bildtitels*. Berlin: Deutscher Kunstverlag, 2017. ISBN 978-3-422-07428-6, EUR 50.

**Borchert, Till-Holger**, *The Groeninge Museum, Bruges*. Antwerp: Ludion, 2016. ISBN 978-94-91819-52-0, EUR 12.

**Borchert, Till-Holger**, *Meesterwerk/Masterpiece. Jan van Eyck (Meesterwerk)*. Mechelen: At Home Publishers bvba, 2017. ISBN 978-94-014-4162-9, EUR 12.50

**Borchert, Till-Holger**, *St. John's Hospital, Bruges*. Antwerp: Ludion, 2016. ISBN 978-94-91819-57-5, EUR 12.

**Brinkmann, Bodo**, and Gabriel Dette (eds.), *Hola Prado! Two Collections in Dialogue*. Petersberg: Michael Imhof Verlag, 2017. ISBN 978-3-73190-553-0, \$40. – Exhibition Kunstmuseum Basel, April 8 – August 20, 2017. Dialogue between works by Titian, Zurbarán, Velázquez, Murillo and Goya and Memling, Baldung, Holbein the Younger, Goltzius and Rembrandt.

**Bruijne, Rozanne de**, and Volker Manuth, *Grappen en grolen. Reproductiegrafiek naar de Utrechtse caravaggisten*. Utrecht: Centraal Museum, 2017. ISBN 978-90-5983-036-3, EUR 14. –

Exhibition Centraalmuseum, Utrecht, May 20 – September 10, 2017.

**Buijsen, Edwin**, *Zuiderburen. Portretten uit Vlaanderen, 1400-1700*. Zwolle: Waanders & de Kunst, 2017. ISBN 978-94-6262-144-2, \$ 45. – Exhibition Mauritshuis, The Hague, September 9, 2017 – January 14, 2018.

**Bulckens, Koen**, *Rubens. The Life of Christ before the Passion. The Ministry of Christ*. With an Introduction by Paul Huvenne (*Corpus Rubenianum Ludwig Burchard, V, 2*), London – Turnhout: Harvey Miller, an Imprint of Brepols Publishers, 2017. ISBN 978-1-909400-86-3, EUR 150. To be reviewed.

**Carpreau, Peter**, *Auction Prices and the Evolution of Taste in Dutch and Flemish Golden Age Painting (1642-2008): The Value of Taste*. London/Turnhout: Harvey Miller, an Imprint of Brepols Publishers, 2017. ISBN 978-1-9094-0048-1, \$182.

**Cashion, Debra**, Henry Luttkhuizen and Ashley D. West (eds.), *The Primacy of the Image in Northern European Art, 1400-1700. Essays in Honor of Larry Silver*. Leiden: Brill Publishers, 2018. ISBN 978-90-0435-410-4, EUR 199.

**Cassegrain, Guillaume**, *Hieronymus Bosch: Triptychs*. Paris: Editions du Chêne, 2017. ISBN 978-2-81231-742-2, \$50.

**Cipollaro, Constanza**, and Michael Viktor Schwarz (eds.), *Allen Mären ein Herr / Lord of all Tales. Ritterliches Troja in illuminierten Handschriften/ Chivalric Troy in Illuminated Manuscripts*. Vienna: Böhlau, 2017. ISBN 978-3-20520-148-9, \$100.

**Cleland, Elizabeth**, and Lorraine Karafel, *Tapestries from the Burrell Collection*. London: I.B. Tauris, 2017. £125.

**Cremer, Annette C.**, et al., *Fürst und Fürstin als Künstler: Herrschaftliches Künstlertum zwischen Habitus, Norm und Neigung (Schriften zur Residenzkultur, 11)*. Berlin: Lukas, 2017. ISBN 978-3-8673-2278-2, \$67.50. – Papers presented at the Herzog August Bibliothek Wolfenbüttel, September 10-11, 2014.

**Currie, C.**, et al. (eds.), *Van Eyck Studies. Papers Presented at the Eighteenth Symposium for the Study of Underdrawing and Technology in Painting*, Brussels, 19-21 September 2012 (*Underdrawing and Technology in Painting*, 18). Leuven: Peeters, 2017. ISBN 978-90-429-3415-3, EUR 150.

**Dachs-Nickel, Monicka** (ed.), *Die Josephskapelle in der Wiener Hofburg (Fokus Denkmal, 1)*. Horn: Verlag Ferdinand Berger & Söhne, 2017. ISBN 978-3-85028-789-0, EUR 29.

**Damm, Heiko**, and Henning Hoesch, *Galleria portatile: Old Master Drawings from the Hoesch Collection*. Petersberg: Michael Imhof, 2017. ISBN 978-3-73190-471-7, \$100.

**Deiters, Maria**, and Kenmether (eds.), *Bürger, Pfarrer, Professoren: St. Marien in Frankfurt (Oder) und die Reformation in Brandenburg*. Dresden: Sandstein, 2017. ISBN 978-3-95498-305-6, \$55.

**Dekoninck, R.**, A. Guiderdoni-Bruslé, A. Smeesters, *Physicae et theologicae conclusiones by Vaenius (1621) (Imago Figurata. Studies 8)*. Turnhout: Brepols, 2017. ISBN 978-2-503-56966-6, EUR 80.

**Derolez, Albert**, *Medieval Manuscripts: Ghent University Library*. Heule: Snoeck, 2017. ISBN 978-94-6161-381-3, \$100.

**Deutsch, Kristina**, Claudia Echinger-Maurach and Eva-Bettina Krems (eds.), *Höfische Bäder in der Frühen Neuzeit. Gestalt und Funktion*. Berlin: De Gruyter, 2017. ISBN 978-3-11-050168-1, EUR 80.



**Dickey, Stephanie S.** (ed.), *Ferdinand Bol and Govert Flinck: New Research*. Zwolle: WBOOKS, 2017. ISBN 978-94-6258-222-4, \$47.50. – Exhibition Rembrandt House Museum and Amsterdam Museum, Amsterdam, October 13, 2017 – February 18, 2018.

**Dickey, Stephanie S.**, *Rembrandt and his Circle. Insights and Discoveries (Amsterdam Studies in the Dutch Golden Age)*. Amsterdam: Amsterdam University Press, 2017. ISBN 978-94-6298-400-4, EUR 119.

**Döring, Thomas**, and Jochen Luckhardt, *Meisterzeichnungen aus dem Braunschweiger Kupferstichkabinett*. Dresden: Sandstein, 2017. ISBN 978-3-9549-8303-2, \$55.

**Duerloo, Luc**, *Dynasty and Piety: Archduke Albert (1598-1621) and Habsburg Political Culture in an Age of Religious Wars*. London: Routledge, 2017. Reprint of 2012 edition. ISBN 978-1-1381-1848-5, \$54.

**Dupré, Sven**, and Christine Göttler (eds.), *Knowledge and Discernment in the Early Modern Arts*. London – New York: Routledge, 2017. ISBN 974-1-4724-6839-0, \$150.

**Durand-Ruel, Claire**, and Jacques-Sylvain Klein (eds.), *Rembrandt intime*. Antwerp: Mercatorfonds, 2016. ISBN 978-94-6230-145-0, EUR 40. – Exhibition Musée Jacquemart-André, Paris, September 16, 2016 – January 23, 2017.

**Eck, Caroline van** (ed.), *Idols and Museum Pieces: The Nature of Sculpture, Its Historiography and Exhibition History 1640-1880 (Studien aus dem Warburg-Haus, 17)*. Berlin: De Gruyter, 2017. ISBN 978-3-11040-691-7, \$58.

**Eichberger, Dagmar**, et al., *The Artist between Court and City (1300-1600) / L'artiste entre la Cour et la Ville / Der Künstler zwischen Hof und Stadt (Artifex. Quellen und Studien zur Künstlergeschichte: Sources and Studies in the Social History of the Artist)*. Petersberg: Michael Imhof Verlag, 2017. ISBN 978-3-7319-0391-8, \$50.

**Eschenburg, Barbara**, *Naturbilder – Weltbilder. Landschaftsmalerei und Naturphilosophie von Jan van Eyck bis Paul Klee*. Berlin: Gebr. Mann, 2017. ISBN 978-3-7861-2788-8, EUR 60.

**Fabri, Ria**, and Piet Lombaerde, *Rubens. Architecture and Architectural Sculpture. The Jesuit Church of Antwerp (Corpus Rubenianum Ludwig Burchard)*. London: Harvey Miller, an imprint of Brepols Publishers, 2017. ISBN 978-1-9094-0097-9, \$200.

**Fagnart, Laure**, and Isabelle Lecocq (eds.), *Arts et artistes du Nord à la cour de François Ier*. Paris: Picard, 2017. ISBN 978-2-7084-1032-9, \$68.

**Faji, Jiri**, and Markus Hörsch (eds.), *Vom Weichen über den Schönen Stil zur Ars Nova: Neue Beiträge zur europäischen Kunst zwischen 1350 und 1470*. Vienna: Böhlau, 2017. ISBN 978-3-4125-0727-5, \$120.

**Fowler, C.**, *Drawing and the Senses: an Early Modern History (Studies in Baroque Art, 6)*. Turnhout: Brepols Publishers, 2017. ISBN 978-1-909400-39-9, EUR 70. To be reviewed.

**Ganz, David**, and Marius Rimmel (eds.), *Klappeneffekte. Faltbare Bildträger in der Vormoderne*. Berlin: Reimer, 2016. ISBN 978-3-496-01554-3, EUR 49.

**Giltaij, Jeroen**, *Jan de Braij (1626/1627-1697). Schilder en architect*. Zwolle: W Books, 2017. ISBN 978-94-6258-206-4, \$75.

**Giorgio, Cynthia de**, [Rubens] *Woven Splendour: The Tapestries at the Conventual Church of the Knights of Malta*. Sta Venera: Midsea Books, 2017. ISBN 978-99-9327-603-6, \$50. – Set of tapes-

tries of *The Triumph of the Eucharist*, designed by Rubens for the Infanta Isabella, donated by the Spanish Grand Master Ramon Perellos y Roccaful to the church of the Hospitaller Order of the Knights of St. John the Baptist in 1697.

**Glaudemans, Ronal**, and Gerard van Wezel (eds.), *De Sint-Jan te 's-Hertogenbosch: bouwsculptuur en bouwgeschiedenis 1250-1550*. Zwolle: W Books, 2017. ISBN 978-94-6258-011-4, \$75.

**Göttler, Christine**, and Mia Mochizuki (eds.), *The Nomadic Object: The Challenge of World for Early Modern Religious Art*. Leiden: Brill, 2017. ISBN 978-90-0435-432-6, \$229.

**Grammacini, Norberto**, et al., *Chiaroscuro als ästhetisches Prinzip: Kunst und Theorie des Helldunkels 1300-1500*. Berlin: De Gruyter, 2017. ISBN 978-3-11050-035-6, \$81.

**Groschner, Gabrielle** (ed.), *Rembrandt. Unter der Farbe*. Salzburg: Residenzgalerie Salzburg, 2016. ISBN 978-3-901443-43-5, EUR 29.

**Gruber, Gerlinde**, et al., *Strong Women. 'Amazons' and 'Persians' by Otto van Veen (Ansichtssache / Point of View, 18)*. Vienna: Kunsthistorisches Museum Wien, 2017. ISBN 978-3-99020-134-3, EUR 22. – Exhibition Kunsthistorisches Museum, Vienna, March 23 – July 16, 2017.

**Haag, Sabine**, and Franz Kirchweber (eds.), *Das Haus Habsburg und die Welt der fürstlichen Kunstakademien im 16. und 17. Jahrhundert (Schriften des Kunsthistorischen Museums, 15)*. Vienna: Holzhausen Verlag, 2016. ISBN 978-3-902976-65-9, EUR 70.

**Haag, Sabine**, and Veronika Sandbichler (eds.), *Ferdinand II: 450 Years Sovereign Ruler of Tyrol. Jubilee Exhibition*. Innsbruck: Haymon Verlag, 2017. ISBN 978-3-7099-3402-9, \$52.50 – Exhibition Schloss Ambras, Innsbruck, June 15 – October 8, 2017; National Gallery in Prague, November 3, 2017 – February 26, 2018.

**Hamburger, Jeffrey**, Robert Suckale et al., *Painting the Page in the Age of Print: Central European Manuscript Illumination of the Fifteenth Century*. Toronto: Pontifical Institute of Medieval studies, 2017. ISBN 978-0-8884-4208-6, \$95.

**Hamel, C.**, *The Medieval World at our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman*. London / Turnhout: Harvey Miller, an imprint of Brepols Publishers, 2017. ISBN 978-1-9094-0088-7, \$94.

**Heal, Bridget**, and Joseph Koerner (eds.), *Art and Religious Reform in Early Modern Europe*. Hoboken: Wiley, 2017. ISBN 978-1-1194-2247-1, \$40.

**Heertum, Cis van**, and José Bouman, *Divine Wisdom, Divine Nature. The Message of the Rosicrucian Manifestoes in the Visula Language of the Seventeenth Century*. Amsterdam: Bibliotheca Philosophica Hermetica, 2016. ISBN 978-90-7160-838-4, EUR 30.

**Heydenreich, Gunnar**, Daniel Görres and Beat Wismer (eds.), *Lucas Cranach der Ältere. Meister – Marke – Moderne*. Munich: Hirmer, 2017. ISBN 978-3-77742-744-7, EUR 50. – Exhibition Museum Kunstpalast, Düsseldorf, April 8 – July 30, 2017.

**Ho, Angela K.**, *Creating Distinctions in Dutch Genre Painting. Repetition and Invention (Visual and Material Culture, 1300-1700)*. Amsterdam: Amsterdam University Press, 2017. ISBN 978-94-6298-297-9, EUR 99. To be reviewed.

**Homann, Joachim** (ed.), *Why Draw? 500 Years of Drawings and Watercolors [at Bowdoin College]*. Munich – New York: Prestel, 2017. ISBN 978-3-79135-606-8, \$60. – Exhibition Bowdoin

College Museum of Art, Brunswick, Maine, closed September 3, 2017.

**Houklaer**, Ulla, *Tin-Glazed Earthenware from the Netherlands, France and Germany, 1600-1800*. Copenhagen: Museum Tusulanum Press, 2017. ISBN 978-87-6354-565-5, \$75.

**Howe**, Jeffery (ed.), *Nature's Mirror: Reality and Symbol in Belgian Landscape*. Boston: McMullen Museum of Art, Boston College, distributed by University of Chicago Press, 2017. ISBN 978-1-8928-5029-4, \$ 40.00 – Exhibition McMullen Museum of Art, Boston College, September 10 – December 10, 2017.

**Hurx**, Merlijn, *Architecture as Profession: The Origins of Architectural Practice in the Low Countries in the Fifteenth Century (Architectura Moderna, Architectural Exchanges in Europe, 16<sup>th</sup>-17<sup>th</sup> Centuries, 13)*. Turnhout: Brepols Publishers, 2017. ISBN 978-2-5035-6825-6, \$112.

**Husslein-Arco**, Agnes, Georg Lechner, Maike Hohn, *Himmlich! Der Barockbildhauer Johann Georg Pinsel*. Vienna: Österreichische Galerie/Belvedere, 2016. ISBN 978-3-903114-10-4, EUR 39. – Exhibition Belvedere, Vienna, October 28, 2016 – February 12, 2017.

**Jacobs**, Lynn F., *Thresholds and Boundaries. Liminality in Netherlandish Art (1385-1530) (Visual Culture in Early Modernity)*. London: Routledge, 2017. ISBN 978-1-4724-5781-3.

**Jacquot**, Dominique, Sara Galletti, Nadeije Laneyrie-Dagen, Diane Bodart, *Rubens. Portraits princiers*. Paris: RMN-Grand Palais, 2017. ISBN 978-2-7118-6418-8, EUR 35. – Exhibition Musée du Luxembourg, Paris, October 4, 2017 – January 14, 2018.

**Jelley**, Jane, *Traces of Vermeer*. Oxford: Oxford University Press, 2017. ISBN 978-0-19-878972-7. – From the perspective of a painter.

**Jonker**, Menno, and Mariëlla Beukers (eds.), *Rembrandt en Jan Six. De ets, de vriendschap*. Amsterdam: Museum Het Rembrandthuis, 2017. ISBN 978-90-71056-00-0, EUR 23. – Exhibition Rembrandthuis, Amsterdam, May 8 – September 3, 2017.

**Jordan** Gschwend, Annemarie, and K.J.P. Lowe (eds.), *The Global City: On the Streets of Renaissance Lisbon*. London: Paul Holberton, 2017. – Exhibition Museu Nacional de Arte Antiga, Lisbon, February 24 – April 9, 2017.

**Jurkowlanec**, Grazyna, et al., *The Agency of Things in Medieval and Early Modern Art: Materials, Power and Manipulation*. London: Routledge, 2017. ISBN 978-1-1380-5422-6, \$150.

**Käfer**, Otto, *Blindheit in der Kunst. Darstellung und Metaphorik*. Berlin: Gebr. Mann, 2016. ISBN 978-3-7861-2758-1, EUR 69.

**Kaiser**, Franz Wilhelm, and Michael North (eds.), *Die Geburt des Kunstmarktes: Rembrandt, Ruisdael, Van Goyen und die Kunst des Goldenen Zeitalters*. Munich: Hirmer, 2017. ISBN 978-3-77742-907-6, \$50. – Exhibition Bucerius Kunst Forum, Hamburg, September 23, 2017 – January 7, 2018.

**Kappel**, Jutta, *Elfenbeinkunst im Grünen Gewölbe zu Dresden: Geschichte einer Sammlung. Wissenschaftlicher Bestandskatalog – Statuetten, Figurengruppen, Reliefs, Gefäße, Varia*. Dresden: Sandstein Verlag, 2017. ISBN 978-3-95498-226-4, \$113.

**Kavaler**, Ethan Matt, and Anne-Laure Van Bruaene, *Netherlandish Culture of the Sixteenth Century. Urban Perspectives (Studies in European Urban History, 1100-1800, 41)*. Turnhout: Brepols Publishers, January 2018. ISBN 978-2-503-57582-7, EUR 99.

**Kavaler**, Ethan Matt, Frits Scholten and Joanna Woodall (eds.), *Netherlandish Sculpture of the 16<sup>th</sup> Century (Nederlands Kunsthistorisch Jaarboek / Netherlands Yearbook for History of Art, 67)*. Leiden: Brill, 2017. ISBN 978-90-0436-073-0, \$154.

**Kelchtermann**, Leen, *Peter Snayers (1592-1667). Between Remembrance and Glorification. A Contextual Study of the Topographical Battle Paintings for the Habsburg Elite (Pictura Nova, 22)*. Turnhout: Brepols Publishers, 2016. ISBN 978-2-503-56728-0, EUR 210.

**Kemperdick**, Stephan (ed.), *Jean Fouquet. Das Diptychon von Melun*. Petersberg: Michael Imhof Verlag, 2017. ISBN 978-3-7319-0565-3, EUR 30. – Exhibition Gemäldegalerie Staatliche Museen zu Berlin, September 15, 2017 – January 7, 2018.

**Kennedy**, James C., *A Concise History of the Netherlands (Cambridge Concise Histories)*. Cambridge: Cambridge University Press, 2017. ISBN 978-0-5218-7588-2, \$70.

**Klinkert**, Christi, and Yvonne Bleyerveld (eds.), *Caesar van Everdingen. 'Flattering Brush'*. Zwolle: Uitgeverij de Kunst, 2016. – ISBN 978-94-6262-108-4, EUR 25. – Exhibition Stedelijk Museum Alkmaar, September 24, 2016 – January 22, 2017. Reviewed in this issue.

**Kooijmans**, Tim, *Tulpenburgh. Buitenplaats aan de Amstel (Reeks Nederlandse Kastelen, 7)*. Utrecht: Stichting Matrijs, 2016. ISBN 978-90-5345-508-1, EUR 15.

**Koopstra**, Anna, *Jean Bellegambe (c. 1470-1535/36): Making, Meaning and Patronage of His Works (Me fecit, 11)*. Turnhout: Brepols Publishers, 2017. ISBN 978-2-5035-7437-0, \$157.

**Kosina**, Elena, *Die mittelalterlichen Glasmalereien in Niedersachsen*. Berlin: Gebr. Mann, 2017. ISBN 978-3-87157-244-9, EUR 98.

**Laffron**, Cécile, and Sandrien Vézillier, *L'Odyssée des animaux. Les peintres animaliers flamands au XVII<sup>e</sup> siècle*. Ghent: Snoeck Ducaju & Zoon, 2016. ISBN 978-94-6161-338-7, EUR 35.

**Lapoujade**, Marie Noel, *L'imagination esthétique. Le regard de Vermeer (Transversales philosophiques)*. Cortil-Wodon (Belgium): E.M.E. Editions, 2017. ISBN 978-2-8066-3603-4, EUR 38.

**Leefflang**, Micha (ed.), *King Christian II of Denmark in Portraits. A Portrait by Joos van Cleve Rediscovered*. Helmond: Institute of Old Masters Research, 2017. ISBN 978-94-95453-81-5, EUR 30.

**Leuschner**, Eckhard, Nils Büttner and Ulrich Heinen (eds.), *Rekonstruktion der Gesellschaft aus Kunst*. Petersberg: Michael Imhof Verlag, 2016. ISBN 978-3-73-190073-3, \$67.50

**Liersch**, Helmut (ed.), *Marktkirchen-Bibliothek Goslar: Beiträge zur Erforschung der reformationszeitlichen Sammlung*. Regensburg: Schnell + Steiner, 2017. ISBN 978-3-7954-3032-0, \$38.

**Lo Bianco**, Anna (ed.), *Rubens e la nascita del Barocco*. Venice: Marsilio Editori, 2016. ISBN 978-88-317-2376-3, EUR 34. – Exhibition Palazzo Reale, Milan, October 26, 2016 – February 26, 2017.

**Lucas**, Jana, *Europa in Basel: Das Konzil von Basel (1431-1449) als Laboratorium der Kunst*. Basel: Schwabe, 2017. ISBN 978-3-79653-575-8, \$123. – Creation of works under the influence of diverse artistic styles during the almost twenty-year Council of Basel, at whose center is Konrad Witz.

**Melion**, Walter, Michael Zell, and Joanna Woodall (eds.), *Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1500-1700 (Intersections: Interdisciplinary Studies in*



*Early Modern Culture*, 48). Leiden: Brill, 2017. ISBN 978-90-0434-645-1, \$287. – Lovis Corinth Colloquium, Emory University, October 29-31, 2015.

**Mensger, Ariane** (ed.), *Weibsbilder. Eros, Macht, Moral und Tod um 1500*. With contributions by Bodo Brinkmann, Ariane Mensger and Karoline Schliemann. Berlin: Deutscher Kunstverlag, 2017. ISBN 978-3-422-07430-9, EUR 40. – Exhibition Kunstmuseum Basel, Kupferstichkabinett, October 7, 2017 – January 7, 2018.

**Merle du Bourg, A.**, *Rubens. The Henry IV Series (Corpus Rubenianum Ludwig Burchard, XIV, 2)*. London: Harvey Miller, an imprint of Brepols Publishers, 2017. ISBN 978-1-909400-96-2, EUR 200.

**Michel, Eva** (ed.), *Pieter Bruegel: Drawing the World*. Munich: Hirmer, 2017. ISBN 978-3-77742-863-5, \$45. – Exhibition Albertina, Vienna, September 8 – December 3, 2017.

**Michels, Norbert**, *Hendrick Goltzius. Mythos, Macht und Menschlichkeit*. Petersberg: Michael Imhof Verlag, ISBN 978-3-73190-581-3, \$67.50. – Exhibition Anhaltische Gemäldegalerie, Dessau, November 11 – December 23, 2017.

**Miedema, Hessel**, *Theorie en praktijk. Teksten over schilderkunst in de Gouden Eeuw van de Noordelijke Nederlanden*. Hilversum: Uitgeverij Verloren, 2017. 978-90-8704-679-8, EUR 29.

**Molen, Johan ter** (ed.), *Een plezierreis in de zomer van 1718. De familie Von Uffenbach in de Nederlanden*. Zwolle: Waanders en de Kunst, 2017. ISBN 978-94-6262-146-6, EUR 45.

**Müller-Bechtel, Susanne**, *Von allen Seiten anders. Die akademische Aktstudie, 1650-1850*. Berlin: Deutscher Kunstverlag, 2017. ISBN 978-3-422-07422-4, EUR 98.

**Ng, Aimee**, *The Pursuit of Immortality: Masterpieces from the Scher Collection of Portrait Medals*. London: Giles, 2017. ISBN 978-1-91128-206-8, \$20. – Exhibition The Frick Collection, New York, May 9 – September 10, 2017.

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**Nürnberg, Ulrike**, et al., *Meister Francke Revisited: Auf den Spuren eines Hamburger Malers (Mare Balticum, 1)*. Petersberg: Michael Imhof Verlag, 2017. ISBN 978-3-7319-0432-8, \$50.

**Oosterman, Johan**, and Jos Koldewij (eds.), *Maelwael Van Limburg Studies I*. Turnhout: Brepols Publishers, 2017. ISBN 978-2-503-57715-9, EUR 100.

**Oosterwijk, Anne van**, and Till-Holger Borchert (eds.), *Forgotten Masters: Pieter Pourbus and Painting in Bruges*. Heule: Snoeck, 2017. ISBN 978-94-6161-415-5, \$70. – Exhibition Groeningemuseum, Bruges, October 12, 2017 – January 21, 2018.

**Plackinger, Andreas**, and Martin Schawe (eds.), *Barockmalerei. Staatsgalerie in der Neuen Residenz Bamberg*. With contributions by Bernd Ebert, Johanna Mocny, Mirjam Neumeister, Andreas Plackinger and Martin Schawe. Berlin: Deutscher Kunstverlag, 2017. ISBN 978-3-422-07417-0, EUR 15.

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Czernak and Josef Straßer. Berlin: Deutscher Kunstverlag, 2017. ISBN 978-3-422-07431-6, EUR 35.

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**Roth, Michael**, *Maria Sibylla Merian und die Tradition des Blumenbildes: von der Renaissance bis zur Romantik*. Munich: Hirmer, 2017. ISBN 978-3-77742-787-4, \$45. – Exhibition Kupferstichkabinett, Staatliche Museen zu Berlin, April 7 – July 2, 2017; Städel Museum, Frankfurt, October 11, 2017 – January 14, 2018.

**Scholten, Frits**, *The Bacchant. The Striding Bacchant and Other Late Works by Adriaen de Vries*. Amsterdam: Rijksmuseum, 2016. ISBN 978-94-91714-85-6, EUR 15.

**Schwartz, Gary**, *Vermeer in Detail*. Antwerp: Ludion, 2017. ISBN 978-94-91819-71-1, EUR 44.

**Seelig, Gero** (ed.), *The Menagerie of Medusa: Otto Marseus van Schrieck and the Scholars*. Munich: Hirmer, 2017. ISBN 978-3-77742-2898-7, \$45. – Exhibition Staatliches Museum Schwerin/Ludwigslust/Güstrow, July 7 – October 15, 2017; Rijksmuseum Twenthe, Enschede, November 5, 2017 – March 11, 2018.

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**Serres, Karen**, with contributions by Dominique Al-lart, Ruth Bubba, Aviva Burnstock, Christina Currie and Alice Tate-Harte, *Bruegel in Black and White: Three Grisailles Reunited*. London: Paul Holberton, 2016. ISBN 978-1-907372-94-0, £13. – Exhibition Courtauld Gallery, London, February 4 – May 8, 2016.

**Siggi, Weidemann**, *Jheronimus Bosch. Biografie van een Bosschenaar*. Utrecht: Omniboek, 2017. ISBN 978-94-019-0816-0, EUR 25.

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**Spieth, Darius A.**, *Revolutionary Paris and the Market for Netherlandish Art (Studies in the History of Collecting & Art Markets, 3)*. Leiden: Brill/Martinus Nijhoff, 2017. ISBN 978-90-04-33698-8, EUR 116.

**Stijnman, Ad**, and Simon Turner, *Johannes Teyler and Dutch Colour Prints, Parts III, IV (The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700)*. Ouderkerk a/d IJssel, Sound & Vision Interactive, 2017. ISBN 978-94-9153-936-7; 978-94-9153-937-4, EUR 465 each.

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**Straten, Roelof van**, *German Single-Leaf Woodcuts, 1550-1700 (Iconclass Indexes – Early German Prints, 5/3)*. Leiden: Uitgeverij Folcor, 2017. ISBN 978-90-75035-44-5, EUR 218.

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**Swan, Claudia (ed.)**, *Tributes to David Freedberg*. London: Harvey Miller, an imprint of Brepols Publishers, 2017. ISBN 978-1-90940-070-2, \$181.

**Tavel, Hans Christoph von**, and Michael Egli, with contributions by Petra Barton Sigrist, *Niklaus Manuel (c. 1484-1530). Catalogue raisonné (Oeuvrekataloge Schweizer Künstler und Künstlerinnen, 29)*. 2 vols. Basel: Schwabe & Co., 2017. ISBN 978-3-7965-3630-4, EUR 640. Print and online version. To be reviewed.

**Timmermann, Achim**, *Memory and Redemption. Public Monuments and the Making of Late Medieval Landscape (Architectura Medii Aevi, 8)*. Turnhout: Brepols Publishers, 2017. ISBN 978-2-503-54652-0, EUR 105.

**Tummers, Anna**, *De kunst van lachen*. Amersfoort, De Vrije Uitgevers, 2017. ISBN 978-94-6262-167-1, EUR 27.50 – Exhibition Frans Hals Museum, Haarlem, November 11, 2017 – March 18, 2018.

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**Van D'Elden, Stephanie C.**, *Tristan and Isolde. Medieval Illustrations of the Verse Romances*. Turnhout: Brepols Publishers, 2017. ISBN 978-2-503-53098-7.

**Vignau-Wilberg, Thea (ed.)**, *Joris and Jacob Hoefnagel: Art and Science around 1600*. Stuttgart: Hatje Cantz, 2017. ISBN 978-3-77574-17306, \$75.

**Vriens, Thomas**, *De tekeningen van Jheronimus Bosch. 's-Hertogenbosch*: Uitgeverij CABV, 2016. ISBN 978-90-824938-0-1, EUR 10.

**Vrij, Marc Rudolf de**, *Bruges in Haarlem. The Master of Bellaert and the Illustrations in Jacob Bellaert's Editions of Raoul Lefeuvre's Histoire de Jason and Recueil des Histoires de Troyes*. M.R.V. Publishers, 2017. ISBN 978-90-3936-830-5. EUR 295. – Doctoral dissertation, University of Utrecht.

**Wagner, Daniela**, *Die Fünfzehn Zeichen vor dem Jüngsten Gericht. Spätmittelalterliche Bildkonzepte für das Seelenheil*. Berlin: Reimer, 2016. ISBN 978-3-496-01553-6, EUR 49.

**Weber, Gregor (ed.)**, *1600-1700. Dutch Golden Age*. Amsterdam: Rijksmuseum, 2017. ISBN 978-94-92660-02-2, EUR 40.

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**Wetering, Ernst van de**, *Rembrandt's Paintings Revisited: A Complete Survey. A Reprint of 'Corpus of Rembrandt Paintings VI' (Rembrandt Research Project Foundation. Subsequent Delivery, 6)*. Dordrecht: Springer Dordrecht, 2017. ISBN 978-94-024-1027-3, EUR 90.

**Wiemann, Elsbeth (ed.)**, *Der Meister von Messkirch: Katholische Pracht in der Reformationszeit*. Munich: Hirmer, January 2018. ISBN 978-3-77742-918-2, \$54. – Exhibition Staatsgalerie Stuttgart, December 8, 2017 – April 2, 2018.

**Wolf, Norbert**, and Karin L. Kuhn, *Das Missale Albrechts von Brandenburg. Geschaffen von Nikolaus Glockendon. Inspiriert von Albrecht Dürer*. 3 parts. Lucerne: Quaternio Verlag, 2016. ISBN 978-3-905924-50-3, EUR 298.

**Woods, Kim**, *Cut in Alabaster. A Material of Sculpture, 1330-1530 (Distinguished Contributions to the Study of the Arts in the Burgundian Netherlands, 3)*. London: Harvey Miller, an imprint of Brepols Publishers, 2017. ISBN 978-1-909400-26-9, EUR 125.

**Wouk, Edward H.**, *Frans Floris (1519/20-1570): Imagining a Northern Renaissance*. Leiden: Brill, 2017. ISBN 978-90-0430-725-4, \$195.

**Wuestman, Gerdien (ed.)**, *Emanuel de Witte (1617-1692). Meester van het licht*. Zwolle: Waanders & de Kunst, 2017. ISBN 978-94-6262-154-1, EUR 27.50 – Exhibition Stedelijk Museum, Alkmaar, September 23, 2017 – January 21, 2018.

**Wyhe, Cordula van (ed.)**, *Rubens and the Human Body (The Book in Art, 3)*. Turnhout: Brepols Publishers, 2017. ISBN 978-2-503-57775-3, EUR 90. To be reviewed.

**Ziembra, Antoni**, *Illusion and Realism. The Game with the Spectator in Dutch Art 1580-1660*. Translated by Krzysztof Kosciuczuk. Frankfurt: Peter Lang, 2017. ISBN 978-3-63166-853-5. Also available as e-book.

## Dissertations

The complete list of North American and Canadian dissertations in Netherlandish and German art for 2016 will be posted on the HNA website in December 2017 after CAA has made this information available.

## United States and Canada

### Completed

**Horbatsch**, Olenka, *Impressions of Innovation: Early Netherlandish Printmaking, 1520-1540*. Toronto, E.M. Kavalier

**Sandoval**, Elizabeth, *The Book as Self: A 15<sup>th</sup>-Century Case Study of Visual Metaphor in Northern European Art*. Ohio State, Karl Whittington

### In Progress

**Mattison**, Elizabeth, *Reformed Movement: Migration, Exchange, and the Transformation of Sculpture in Liège, 1468-1566*. Toronto, E.M. Kavalier.

**Shwab**, Reilly, *Goede Nacht: Images of the Night in Seventeenth-Century Dutch Visual Culture*. Kansas, L. Stone-Ferrier

## Europe

### Austria

#### Completed

**Ginner**, Susanne Aloisia, *Der Barockstuckateur Matteo Camin. Die Genese der Stuckatur in der Steiermark zwischen 1627 und 1673*. Graz, Prof. E. Lein.

**Hofbauer**, Claudia-Maria, *Die Familie Custos in Augsburg. Künstlerische Strategien und Netzwerke einer Kupferstecherfamilie in der ersten Hälfte des 17. Jahrhunderts*. Vienna, Prof. M. Dachs-Nickel.

**Steinwandter**, Eve Maria, *Nikolaus Moll 1677-1754, Bildhauer in Innsbruck*. Innsbruck, Prof. G. Ammann.

**Tif**, Armand, *Die Leipziger Buchkunst der Inkunabelzeit. Ökonomische Aspekte der gewerblichen Buchmalerei im frühen Buchgroßhandel zwischen Deutschland und Osteuropa um 1500*. Vienna, Prof. M.V. Schwarz.

#### In Progress

**Micheluzzi**, Gerd Mathias, *Der Schlagschatten in der Malerei des 14. und frühen 15. Jahrhunderts. Zur Funktion und Genese eines Bildelements* (working title). Vienna, Prof. M.V. Schwarz.

**Mocharitsch**, Teresa, *Tacitusrezeption bei den deutschen Künstlern der Neuzeit*. Graz, Prof. J.K. Eberlein.

**Morze**, Irina Larissa Janine, *Die Krumauer Sammelhandschrift aus der Bibliothek des Prager Nationalmuseums (III B 10) und die mit dieser Werkstatt in Verbindung stehenden Handschriften*. Vienna.

**Öhler**, Helmut, *Ingenuin Lechleitner. Tiroler Barockbildhauer 1676-1731*. Innsbruck, Prof. G. Ammann.

**Nagy**, Elisabeth, *Die "Annenberger-Bibel", Codex 469 an der Universitätsbibliothek Innsbruck*. Innsbruck, Prof. T. Steppan

**Pichler**, Christina, *Das Leben und Schaffen Hans Mautprugkhers, „Mahler zu Judenburg“*. Graz, Prof. M. Stadlober.

**Smetana**, Alexandra, *Die Kunstsammlung Kaiser Franz I. (II.) innerhalb seiner Privatbibliothek – Aspekte einer fürstlichen Sammlung*. Vienna, Prof. I. Schemper-Sparholz.

### Belgium

#### Completed

**Schepers**, Bert, *Voor aap gezet in het zeventiende-eeuse Antwerpen / Monkey Madness in Seventeenth-Century Antwerp*. KU Leuven, Prof. K. Van der Stighelen

#### In Progress

**Damien**, Muriel, *Bases et supports dans la sculpture occidentale des temps modernes. Analyse esthétique, typologique et iconologique*. Université Catholique, Louvain-la-Neuve, Profs. R. Dekoninck, M. Lefftz.

**Heering**, Caroline, *Evolution, fonction et usage du cartouche ornemental au XVII<sup>e</sup> siècle dans les anciens Pays-Bas*. Université Catholique, Louvain-la-Neuve, Profs. R. Dekoninck, M. Lefftz.

**Heesch**, Daan van, *Re-imagining Hieronymus Bosch: The Transregional Reception and Afterlife of a Pictorial Mode in the Early Modern Period*. KU Leuven, Profs. Jan Van der Stock, Paul Vandebroek.

### Germany

#### Completed

**Ahn**, Jürgen von, *„... etlich tausent stuck hochwirdigs hayligtumbs...“ Erzbischof Ernst von Wettin [1464-1513] und das »Frühe Hallesche Heiltum«*. Trier, Prof. A. Tacke.

**Algner**, Franziska, *Haggadah-Illustrationen des 15. Jahrhunderts im christlichen Umfeld. Hebräische Handschriften und christliche Buchmalerei*. Munich, Prof. Augustyn.

**Antos**, Dorothée, *Das ehemalige Zwettler Hochaltarretabel (1525). Historischer Kontext – Stilfrage – Werkstatt*. Erlangen-Nürnberg, Prof. H. Stein-Kecks.

**Babin**, Sarah, *Das deutsche Selbstbildnis im 17. Jahrhundert*. Trier, Prof. A. Tacke.

**Bamberg**, Ludwig, *Die Garnisonskirchen des Barock in Berlin und Potsdam*. FU Berlin, Prof. Hammer-Schenk.

**Bargel**, Mike, *Kontexte wandfester Porträts im deutschen Schlossbau des 18. Jahrhunderts*. Bonn, Prof. R. Kanz.

**Bassermann**, Wolfgang, *Die Zeichnungen Johann Baptist Zimmermanns (1680-1758). Ein Beitrag zur Münchner Künstlerzeichnung des 18. Jahrhunderts*. Munich, Prof. H. Kohle.

**Bauernfeind**, Robert, *Die Ordnung der Dinge durch die Malerei. Jan van Kessels Münchner Erdteile-Zyklus*. Augsburg, Prof. G. Bickendorf.

**Blauensteiner, Björn**, *Vom Sündenfall und seinen Folgen. Studien zum Bildprogramm von Hieronymus Boschs 'Garten der Lüste'-Triptychon*. Frankfurt/M.

**Brenner, Danica**, *Der Künstler als Handwerker. Handlungsspielräume zunftgebundener Maler im Zeitalter der Renaissance: Ausbildung, Marktstrategien und Sozialtopographien der Augsburger Malerzunft*. Trier, Prof. A. Tacke.

**Carrasco, Julia**, *Der Sündenfall von Hans Baldung Grien. Ikonographie und Kontext*. Bonn, Prof. A.-M. Bonnet.

**Diefenthaler, Sandra**, *Christoph Schwarz (um 1545-1592)*. Augsburg, Prof. D. Diemer.

**Frank, Katharina**, *Die biblischen Historien der Cranach-Werkstatt im Zeitalter der Reformation. Historie und Exemplum am Beispiel der Ehebrecherin vor Christus*. Akademie der Bildenden Künste, Stuttgart, Prof. N. Büttner.

**Fuchs, Margit**, *Innovation und Pragmatismus. Sankt Stephan in Bamberg als Initialbau der barocken Architektur in Franken*. Bamberg, S. Albrecht.

**Girod, Kim Nina**, *Bartold Kastrop [1470-1531]. Ein niedersächsischer Bildschnitzer der Spätgotik*. Göttingen, Prof. T. Noll.

**Hadjinicolaou, Glannis-Marinos**, *Denkende Körper – Formende Hände. „Handeling“ in Kunst und Kunsttheorie der Rembrandtisten*. FU Berlin, Prof. W. Busch. Published by Walter de Gruyter, 2016, ISBN 978-3-11-043885-7; reviewed in this issue.

**Harnack, Maria**, *Der Romanismus der niederländischen Maler – Kulturreisen, Kulturimporte und Italienbegeisterung im 16. Jahrhundert*. Münster, Prof. W. Jacobsen.

**Hartmetz, Georg**, *Christoph Rodt (um 1578–1634). Studien zur süddeutschen Holzskulptur des frühen 17. Jahrhunderts*. Munich, Prof. U. Söding.

**Haustein, Jasmin**, *Jan Frans Douven (1656-1727): Hofmaler, Kunstagent und Galeriedirektor am kurfürstlichen Hof in Düsseldorf*. Mainz, Prof. M. Müller.

**Hellmann, Maria**, *Didaktiken des Sehens. Kunstbüchlein des 16. Jahrhunderts und ihr epistemischer Bildeinsatz*. Munich, Prof. U. Pfisterer.

**Jörns, Klaus**, *Die Stuckdekoration in der ehemaligen Jesuiten- und Hofkirche S. Andreas in Düsseldorf*. Bonn, Prof. B. Schock-Werner.

**Köster, Constanze Marie**, *Jürgen Ovens (1623-1678). Maler in Schleswig-Holstein und Amsterdam*. Kiel, Prof. C. Jobst.

**Krings, Anne**, „Der maister, der diß stuck gebawt, hat sich so kunstlich selbs einghawt.“ *Die Inszenierung von Bildhauerfiguren in der Kirchengestaltung um 1500*. Bochum, Prof. U. Rehm.

**Kurtze, Anne**, *Durchsichtig oder Durchlässig. Zur Sichtbarkeit der Reliquien und Reliquiare des Essener Stiftsschatzes im Mittelalter*. Potsdam, Prof. A. Köstler.

**Lange, Heidrun**, *Das Gebetbuch Kaiser Maximilians I.* Augsburg, Prof. D. Diemer.

**Littmann, Pia**, *Der Farbtondruck. Formen der Vereinheitlichung reproduzierbaren Bildraums in der Frühen Neuzeit*. FU Berlin, Prof. B. Lindemann.

**Pellé, Anne-Sophie**, *AEMULATIO ITALORUM. La réception des estampes de Mantegna par Dürer et ses contemporains germaniques: la gravure comme agent d'émulation culturelle à la Renaissance*. Munich, Prof. U. Pfisterer.

**Rather, Alessa**, *Maarten van Heemskerck, die antike Überlieferung und die eigene Kunstproduktion als Erinnerungswerk*. FU Berlin, Prof. W. Busch.

**Rössler, Anna-Maria**, *Barocke und klassizistische Kirchenbänke im katholischen Sakralbau Süddeutschlands*. Erlangen-Nürnberg, Prof. C. Hecht.

**Rückert, Juliane**, *Wassermotive in Jacob van Ruisdaels Landschaftsdarstellungen. Eine Analyse des Wassers als kulturhistorischer Bedeutungsträger und ästhetisches Ideal in der niederländischen Landschaftsmalerei des 17. Jahrhunderts am Beispiel Jacob van Ruisdaels*. FU Berlin, Prof. K. Gludovatz.

**Rudolph, Pai**, *Im Garten der Gesundheit – Pflanzenbilder zwischen Natur, Kunst und Wissen im gedruckten Kräuterbuch des 15. Jahrhunderts*. Munich, Prof. U. Pfisterer.

**Saumweber, Christiane**, *Der spätgotische Elisabethzyklus im Lübecker Heiligen-Geist-Hospital, Studien zu Stil und Ikonographie*. Kiel, Prof. U. Albrecht.

**Schmidt, Anna Louisa**, *Profane Memorialkultur im 16. Jahrhundert. Das deutsche Familienbildnis im Kontext von Humanismus und Reformation*. Munich, Prof. W. Augustyn.

**Schmidt, Sebastian**, *Abbild ? Selbstbild. Das Porträt in Nürnberg um 1500*. Munich, Prof. U. Pfisterer.

**Seiter, Wolf**, *Hermeneutik des Subversiven. Sebald Behams Bauerndarstellungen als Reflexionsbilder und Medien der Kritik*. Dresden, Prof. J. Müller.

**Silberer, Leonie**, *Domus fratrum minorum. Klosterbaukunst der konventualen Franziskaner vom 13. Jahrhundert bis zur Reformation*. Heidelberg, Prof. M. Untermann.

**Solty, Waltraud Maria**, *Kontinuität und Wandel des Familienbildes am Beispiel der Anna Selbdritt und der Hl. Sippe in der deutschen Renaissancekunst*. Trier, Prof. A. Tacke.

**Springborn, Christine**, *Norddeutsche Tafelmalerie der ersten Hälfte des 15. Jahrhunderts*. Kiel, Prof. U. Albrecht.

**Stigalcow, Malgorzata**, *Tradition und Innovation. Jan Goswert und die Entwicklung des halbfigurigen Marienbildes in den Niederlanden*. Munich, Prof. U. Söding.

**Trinkert, Julia**, *Flügelretabel in Mecklenburg zwischen 1480 und 1540. Bestand, Verbreitung und Werkstattzusammenhänge*. Kiel.

**Uhr, Andreas**, *Mediale Strategien religiöser Druckgraphik des 15. Jahrhunderts*. Gießen, Prof. S. Tammen.

**Wagner, Daniela**, *Aussicht auf das Ende der Welt. Die Fünfzehn Zeichen vor dem jüngsten Gericht*. Hamburg.

**Walbrodt, Joshua**, *Allegorische Kupfertitel der Schriftwerke des Athanasius Kircher*. FU Berlin, Prof. Arwed Arnulf.

**Winter, Sascha**, „Jeder Gartengestalter benötigte unbedingt einen Toten.“ *Sepulchrkunst und Memorialkultur in europäischen Gärten und Parks des 18. Jahrhunderts*. Heidelberg, Prof. M. Hesse.

**Wu, Wenting**, *Driven by Power: Four Case Studies of the Possession and Appropriation of Chinese Porcelain in 18th Century China and Europe*. Heidelberg, Prof. L. Ledderose.

**Zenker, Nina**, *Rechtfertigung durch Geschichte? Der Breslauer Froissart im Spiegel spätmittelalterlicher Geschichtsauffassung*. FU Berlin, Prof. E. König.



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**Philip the Good Society (\$500 to \$999)**

A friend  
George S. Abrams  
Anne Hagopian van Buren  
Anne Hagopian van Buren in memory of L. M. J.  
Delaissé  
Richard Green Galleries  
George Keyes in memory of Carol Purtle

**Constantijn Huygens Society (\$500 to \$999)**

J. William Middendorf II  
J. William Middendorf II

**Admiral Maarten Harpertsz. Tromp Fund (\$500 to \$999)**

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David G. Carter in memory of Roger-A. d'Hulst  
David G. Carter in memory of Paul Coremans  
David G. Carter in memory of Jacques Lavalleye  
Maine Community Foundation, at the recommendation  
of Anne van Buren  
James Marrow in memory of Anne Hagopian van Buren

Joann and James Nordlie  
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**HNA Presidents' Society (\$1,000 and above)**

The Estate of Charles Cuttler  
George Keyes in memory of Jan Gerrit van Gelder  
George Keyes in memory of Hans Mielke  
Belinda Patterson in honor of Carol Purtle  
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**Pottekijker Society (\$2,500 to \$4,999)**

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James Marrow

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Eric Jan Sluijter  
Arthur Wheelock, Jr.  
Jean Wilson





# *historians of netherlandish art*

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

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

HNA grew out of a national symposium on Netherlandish art held in the spring of 1982 at Memphis State University. Its initial research conference, held at the University of Pittsburgh in 1985, drew over two hundred participants from seven countries. The Pittsburgh meeting set the standard for seven further international conferences held in Cleveland (1989), Boston (1993), Baltimore (1998), Antwerp (2002), Baltimore/Washington (2006), Amsterdam (2010), and Boston (2014). HNA has been an affiliated society of the College Art Association since 1984, and was incorporated in New York State as a not-for-profit corporation in 1988.

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

HNA also publishes an online scholarly, peer-reviewed journal twice a year: [www.jhna.org](http://www.jhna.org)

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