

# historians of netherlandish art

## NEWSLETTER

### AND REVIEW OF BOOKS

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

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Peter Paul Rubens, *Agrippina and Germanicus*, c. 1614, oil on panel,  
National Gallery of Art, Washington, DC,  
Andrew W. Mellon Fund, 1963.8.1.

Exhibited at the Academy Art Museum, Easton, MD, April 25 – July 5, 2015.

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## Historians of Netherlandish Art

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## NEWSLETTER

### From the President

Dear colleagues,

We have had a busy and productive year, with occasions to get together at conferences, including our own last June, and at College Art Association in February. At the Renaissance Society of America in Berlin, the HNA co-hosted a reception with the Italian Art Society on March 27. The collaboration continues at the RSA in Boston next year, where HNA and IAS will co-sponsor a session. At the next ANKK (Arbeitskreis für Niederländische Kunst- und Kulturgeschichte) October 2-4, 2015, which meets in Bonn and Cologne, the HNA will be organizing a workshop and participating as a co-sponsor.

We are pleased to announce that the next HNA conference will take place in Ghent in 2018, with Koen Jonckheere and Max Martens as organizers. Details and the call for participation will follow as plans progress.

Looking ahead, several board members will be ending their terms, and Dawn Odell, our treasurer, will be taking a sabbatical. We will be seeking to replace them. Please consider nominations and self-nominations for these positions for elections in the fall.

This newsletter includes an obituary and remembrances of Walter Liedtke, who died in a tragic accident on February 3. There will be a memorial service at the Metropolitan Museum of Art, April 21, 10:00. Walter had been a member of HNA since its inception. An issue of JHNA in 2016 will be dedicated to Walter, co-edited by Alison Kettering, Nadine Orenstein, Maryan Ainsworth, and Stephanie Dickey.

And in closing, thank you as ever for supporting HNA in its ongoing activities by paying dues, which are our main source of income, and please consider contributing at an additional level. Encourage colleagues and students to join our thriving organization, which has reached a new record of 744 members. Keep an eye on our website, and don't forget to like us on Facebook.

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### In Memoriam

**Walter A. Liedtke**  
(1945 – 2015)



Walter A. Liedtke, Curator of Dutch and Flemish Paintings at the Metropolitan Museum of Art, died on February 3, 2015, in Valhalla, New York, in the crash of a commuter train en route from New York City. He was 69. Walter took the Metro North train nearly every day to and from his home in Bedford Hills in Westchester County, where he lived with his wife, Nancy, a math teacher, artist, and equestrienne. In their tidy cottage, surrounded by paintings, prints, and exquisite Chinese porcelain, Walter wrote many of the publications that made him a leading authority in the field of Dutch and Flemish art. Yet he was equally at home outdoors, sharing with Nancy a passion for horses, dogs, and country life. A neighbor recalled that one snowy morning shortly before his death, Walter had risen early to plow the neighbor's driveway with his pickup truck before heading off to work at the Met. Those of us who remember Walter as an urbane scholar and fellow historian of Netherlandish art should also be reminded that his was a well-rounded life, enriched by love, friendship, and wit as well as the joys of professional achievement and intellectual curiosity. There are many people besides us for whom Walter's absence will be keenly felt, but our hearts go out especially to Nancy, who became his partner in all things more than forty years ago.

Walter Liedtke was born on August 28, 1945, in Newark and grew up in Livingston, New Jersey, spending summers on Block Island. He discovered art history as a student at

Rutgers University (BA 1967) and went on to receive his MA from Brown University in Providence, RI (1969) and his PhD from the Courtauld Institute of Art at the University of London (1974). His dissertation research led to the book *Architectural Painting in Delft: Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte* (1982). He was building an academic career at Ohio State University when a Mellon Postdoctoral Fellowship in 1979 placed him in the Met's Department of European Paintings under the supervision of Sir John Pope Hennessy. He joined the museum staff permanently in 1980 and served the Met as Curator of Northern European Painting for thirty-five years. For his efforts as a distinguished scholar and promoter of Netherlandish art, Walter was named a Knight in the Order of Leopold by King Albert II of Belgium in 1993 and Officer in the Order of Orange-Nassau by Queen Beatrix of the Netherlands in 2007.

While accepting the practical challenges of museum work, Walter remained an influential and prolific scholar, authoring over a hundred articles, books, and exhibition catalogues. He organized a sequence of exhibitions including *Vermeer and the Delft School* (2001), *Liechtenstein: The Princely Collections* (1985), *Rembrandt/Not Rembrandt in the Metropolitan Museum of Art* (1995), and *Vermeer: The Milkmaid* (2009). Among his books are *The Royal Horse and Rider: Painting, Sculpture and Horsemanship 1500-1800* (1989), *A View of Delft: Vermeer and his Contemporaries* (2000) and *Vermeer: The Complete Paintings* (2008), but perhaps his most monumental scholarly contributions are the meticulously researched catalogues of the collections in his care: *Flemish Paintings in the Metropolitan Museum of Art* (1984) and *Dutch Paintings in the Metropolitan Museum of Art* (2007). Far from the dry rehearsal of facts such catalogues can be, these volumes are packed with the original insights and strong opinions that were the hallmark of Walter's scholarship. In 2007, the Dutch catalogue was celebrated with an exhibition in which all of the Met's Dutch paintings were placed on view. The show drew over half a million visitors and revealed the depth and breadth of a collection that testifies both to American collectors' long fascination with Dutch art (a substantial component of the Met's earliest holdings) and to the range of judicious acquisitions achieved during Walter's tenure as curator.

In interviews about the Met's Dutch paintings, Walter acknowledged as personal favorites Vermeer's *Young Woman with a Water Pitcher* and Rembrandt's *Aristotle with the Bust of Homer*. His thoughts on the latter, which he called "one of the central monuments of Western culture," are recorded in a short video filmed by the Met in 2013 ([www.youtube.com/watch?v=B2dCeTPDEKY](http://www.youtube.com/watch?v=B2dCeTPDEKY)). One of his recent projects was a re-installation of the Dutch galleries in which paintings and material objects are juxtaposed, and familiar works converse in new ways. At the time of his death, he was engaged in a new endeavor: a scholarly catalogue of the Met's Spanish paintings. His last exhibition was *El Greco in New York* (2014). Fortunately, Walter's notes remain as source material for whoever takes up the Spanish catalogue, but the sharp connoisseurial judgment for which he was widely admired is irreplaceably lost.

Walter remained committed to education, lecturing widely, teaching occasional courses for the Institute of Fine Arts (New York University) and, most importantly, mentoring generations of interns and fellows at the Met. The acknowledgments in the Dutch catalogue reflect his own gratitude for consultation with senior colleagues and his avuncular affection for the many younger scholars who were privileged to assist with his

research. Walter observes that the names of the "research fellows, graduate interns, and curatorial assistants ... mentioned in the entries and ... fondly remembered here ... are already familiar or will soon become known to historians of Dutch art" (p. xvi) and, indeed, many of those whose small discoveries are generously credited in his notes are now established professors and museum professionals. By advice and by example, Walter taught us to look closely, to write with spirit and precision, and, most of all, to think independently. What we continue to make of that gift (and how we pass it on) will be an enduring component of his legacy.

Walter Liedtke was a founding member of HNA and remained a supporter throughout his career. In fact, the current issue of the HNA Review of Books includes his review of the catalogue of the Hohenbuchau Collection (Vienna) and the related exhibition that closes April 15 at the Bruce Museum in Greenwich, CT, before moving to Cincinnati. (The review was posted on our website in January.) Walter was named an honorary member in memoriam at our annual meeting in February. In 2016, a volume of *JHNA* will be published in his honor.

The Metropolitan Museum has also gathered a number of obituaries and tributes on its website: <http://www.metmuseum.org/about-the-museum/now-at-the-met/2015/walter-liedtke>. A memorial will be held at the Met, in the Temple of Dendur space, on Tuesday, April 21, 2015, at 10:00 AM (entrance beginning at 9:30). HNA members are welcome.

Stephanie Dickey

Bader Chair in Northern Baroque Art

Queen's University

## HNA Remembers Walter Liedtke

### Donna Barnes:

When food historian, Peter G. Rose, and I worked on the exhibition *Matters of Taste: Food and Drink in Seventeenth Century Dutch Art and Life* for the Albany Institute of History and Art, Walter showed us a painting, then in storage at the Metropolitan, that he thought would amuse visitors.

Painted in the 1620's by Peter Wtewael, son of the noted Dutch mannerist painter Joachim Wtewael, it was a "lascivious" kitchen scene. (*See next page top.*)

The Metropolitan Museum of Art had purchased the painting in 1906 from Baron Van Loo of Ghent, and displayed it (as a Jan Steen) in April 1906. For much of its history in the Met, the painting was not on public display, although Walter laughingly noted that curatorial staff enjoyed it.

After the painting was shown in Albany in 2002, it was returned to storage. However, in 2009, when Walter organized the small exhibition, *Vermeer's Masterpiece 'The Milkmaid'* he again displayed the Wtewael.

Wtewael's smiling, seductive kitchen maid skewering a plucked bird and ribs to roast on a spit, and the leering young farmer boy with his basket of eggs who offered her a game bird to add to her larder, are diametrically opposed to the calm, serene kitchen maid pouring milk from her earthenware pitcher in Vermeer's small painting. But Walter was absolutely correct

## HNA Remembers Walter Liedtke



Walter at CODART 15 Years conference, 2013 (photo from Carla van de Putelaar)



Walter and Volker Manuth at Rembrandt conference, Herstmonceux Castle, East Sussex, 2009 (courtesy Ronni Baer)



Walter and Michael Zell at Rembrandt conference, Herstmonceux Castle, East Sussex, 2009



Walter and Wayne Franits at HNA reception, CAA 2013 (courtesy Stephanie Dickey).

in his sense that today's visitors, whether in Albany or Manhattan, would enjoy the rollicking earthy sexual innuendos in the large Wtewael genre painting.

### **Alice Davies:**

Shortly after Walter's tragic death, Zoya Slive spoke with me at length about the warm relationship that existed between Seymour and Walter. The situation was much like the one described so vividly in the "Appreciation" written by Seymour's pupil, Arthur Wheelock, for the February 10th issue of *The Wall Street Journal*. Zoya's voice glowed with pleasure as she recalled their behavior at the "Scholar's Day" arranged on a Monday for the "Vermeer and the Delft School" exhibition Walter mounted at the Met in 2001. Walter and Seymour went through the show together stopping at each object to share their opinions. The discussion between the two brilliant scholars got intense enough that Zoya eventually peeled off from the combat to enjoy the exhibited works in a more tranquil fashion. Still, she noticed that, after they finished parrying over the final work on view, they gave each other a big hug. Who else would have provided each one of them so much fun?

### **Veronique Dulack:**

Walter was a humanist whose greatest joy was to communicate his passion and scholarship for Netherlandish art. He was a warm, generous and caring mentor, and a great personal friend. We are so very fortunate that he left us with such a rich body of work.

### **Wayne Franits:**

It was difficult to select a "memory of Walter" to share with everyone, because I have so many! Our relationship was largely constructed around email exchanges because we did not have opportunity to see each other very often (one disadvantage of living in the sticks, on my part). Walter would always take the opportunity to work into our emails his snippy yet witty (and thus, ultimately entertaining) comments about my publications, regardless of whether that was the purpose of my having contacted him. One particularly memorable set of "Walterisms" arose from an email I sent to him in early December of 2001, when I was in the throes of writing my Dutch genre painting survey. He answered my query about Carel Fabritius and then dedicated the remainder of this email to dissecting my writing style, as evidenced by an article of mine that had recently appeared in the *Nederlands Kunsthistorisch Jaarboek*.

«On another subject [Walter wrote], I'm reading your excellent article "For people of fashion," not least the highly informative notes. There's one tendency in the writing that troubles me, however, and that's the degree of academic abstraction or just plain summary, e.g. on p. 299. The line right after n. 30, comic stage productions "undergo enduring changes" and a few lines later "farces began to adopt": here your schematic exposition (does teaching do this?) forces you into an active verb (farces don't adopt kids or anything else; they are "lent" or given qualities). In the next paragraph you say the "elite . . . responded enthusiastically to the stylistic and thematic changes" etc etc. I agree with the thought, but its presentation is so generalized as to be less a conclusion deduced from evidence (which is what? smiles and excited gestures in front of pictures?) as an

assumption at the outset. The first line of the last paragraph: "provide a thematic if not moral antipode" - maybe it's me, but the way you package the paragraph in this first line makes it hard for me to simply admire the contents. Since these examples fall on one page, along with slips like (fifth line of page) "admittedly municipal theaters" (without a comma after "admittedly" you're saying that the theaters opening allowed that they were municipal), I assume you were tired that day and were straining through the argument. I hope you'll understand that I'm offering this pedantic advice because I think your work's usually superb in both content and form. Part of the problem is that the editors have done little but collect papers (thus on p. 303, "Dou's modification modified of what" - say what?) Are you still talking to me? Best regards, Walter"

I found his comments so amusing that it was difficult to be irritated by what he had written. Indeed, Walter had a special gift with words!

### **Dr. Gordon J. Gilbert:**

Not only a brilliant scholar of Dutch and Flemish 17th century art, Walter was also a great human being, very helpful to collectors like me and always generous of his time and deep knowledge. Together we enjoyed a performance of *Turandot* at the other Met which will remain in my memory.

### **Emilie Gordenker:**

The news of the accident and Walter's death reached me quickly through the art history network. Messages continued to flow in over subsequent days as the news became more generally known. Not surprisingly, given Walter's enormous reach, many people were deeply affected by the news.

From my personal point of view, news of the horrible accident was further colored by the realization that Walter should not have been on that train. Nancy and Walter were meant to be in the Mauritshuis in The Hague on Monday February 2 to attend an opening dinner for our exhibition of works from The Frick Collection. The snowstorms of the previous weeks had forced a change of plans. Walter let me know with his usual wit and charm that he and Nancy would not be flying to Europe to attend our opening after all. If they had come to The Hague, Walter would not have been on that train on Tuesday evening.

My own clear memories of Walter begin when I was a graduate student. I returned from a period in Amsterdam, where I worked for the Rembrandt specialist Ernst van de Wetering, and landed a job helping Walter with the catalogue for his exhibition *Rembrandt/Not Rembrandt*. This was in 1994. The week before I started, Walter attended a lecture at the Institute of Fine Arts, where I was a student. He sat in the back of the room. After the lecture was over, Walter stood up and asked a challenging question. He was so fierce that I was quite terrified to go work for him. I discovered very quickly that under that polished and sometimes intimidating exterior there was a gentle and kind man. And a devoted husband who was very much in love with his dear Nancy.

Luckily, I never lost touch with Walter as my career took a few twists and turns that ultimately landed me at the Mauritshuis. It was always a great pleasure to encounter him, and luckily this was often, thanks to the American Friends of the Mauritshuis, the art fair in Maastricht, CODART, and most

recently the film that we made about our museum. Although I knew him first and best at the Met, he became an integral part of the Mauritshuis for me and my colleagues here.

### **Susan Koslow:**

How difficult it is to write in the past tense about Walter, a friend for almost four decades; his presence is palpable, as I recollect my memories of him: his distinctive voice and mode of speech, his bearing and appearance, his incisive intellect, a man of astonishing knowledge who bore its weight with grace and ease. In our conversations, his wit could be light or sharp, but it emanated from a man whose life experiences reflected his tastes and ambitions, and his humanity. Never was Walter dull. His passion for art was apparent to all, whether discoursing with another scholar, a popular audience, students or discerning collectors. He cultured the study of the fields he had selected as his areas of expertise, in his numerous publications and superb exhibitions where Dutch and Flemish art were presented with consummate expertise and eloquence. In these superbly crafted venues, the world that was, the historical past, and the current era, coalesce.

But Walter's interests extended beyond the borders of the north; a stunningly insightful essay about Irving Penn's still-life photographs demonstrates his comfort with media removed from his better-known areas expertise. It should be emphasized in writing about Walter that, initially, he was a visual artist, and practiced "artisanal" skills, before turning to history. This practical foundation was never jettisoned; it was put to good use when studying the visual. As I try to express my sentiments, I sense his presence at my side, reading or listening closely to my thoughts, always critical, always probing, and also receptive to views other than his own. He was eager to learn and eager to integrate the new with the old. A consummate scholar, whose work is so rich and foundational, yet one who recognized the shoulders on which he stood. For his reading of Rembrandt's *Aristotle*, perhaps his most favored picture, Walter was indebted to Julius Held's seminal investigation of that piece, which he acknowledged in texts, words, and deed, visiting the elderly Held in his last years.

Which anecdote to recount among the treasure trove of remembrances? The one I have chosen is Walter's tale about the Throne of Charlemagne, a tale that must date to an "ancient era," when the Palatine Chapel was not a prime tourist attraction, almost empty of visitors. Not under lock and key, Walter mounted the stairs and sat on the throne, enjoying my astonishment as he told me this story; Walter, I think, wanted to experience the site physically, the better to grasp its importance, but then there was a Walter laugh and luminous twinkles in his eyes. He animated history for himself through this act, the better to understand what was.

This is my brief recollection of Walter Liedtke, a man upon whom I could call when I had queries, and who always was ready to help. Humane is a word that properly comes to mind. He assisted me in so many ways that a mere "thank you" does not suffice. My research was always furthered through Walter's words and deeds.

My deepest sympathy to Nancy Liedtke who was Walter's love and helpmate, who sustained him and created a home that assured him the quiet and companionship that made his accomplishments possible.

### **Susan Kuretsky:**

Tall as he was, Walter seemed even taller and his cool, dignified demeanor and immaculate formality of dress seemed to come from some earlier, far more mannerly time. This, and his erudition and sharply articulate way of stating an opinion, could make him more than a bit scary at first meeting to students and younger colleagues. But everyone soon discovered the great warmth and humor within which was always evident in his writings about Dutch art, even wall labels (I'm recalling his wonderful small Hals exhibition at the Met, which even included a witty New Yorker cartoon). A meticulously thorough cataloguer, he also took those crucial extra steps to find his own personal words, beyond information alone, to help a viewer or reader connect with the full aliveness of a painting. He was, indeed, as generous a scholar as he was a friend.

And he could take you by surprise. Not long after we first met in the '70s we returned to New York on the same flight from some distant, now forgotten conference. On arrival I casually asked, "and where are you off to now?" to which he responded very enthusiastically that he "had tickets to the big Stones' concert." (!) Some years later he and Nancy came to our house for lunch on a winter day and, having been warned that the driveway was navigable but quite long and steep, he roared triumphantly up the hill in a pickup truck with a huge plow which he'd have driven over large highways and back roads all the way from Bedford to Poughkeepsie. I'd known that Walter was immensely competent but this moment revealed unexpected dimensions of Walterness. So many dimensions, so great a loss, so much we will always be missing him.

### **Carla van de Putelaar:**

Fred Meijer and I are so shocked to hear of Walter's death, which is a deep tragedy indeed. He was a great personality and a wonderful connoisseur. We so enjoyed his inspiring talk at CODART 15 Years in 2013. Our thoughts are with his widow Nancy and we hope that she will find a bit of comfort in all the contributions.

### **Dorothy Limouze:**

I've recently returned to a project that I discussed with Walter Liedtke about a decade ago. I keep thinking back to that conversation and the graciousness and enthusiasm that Walter exhibited on that occasion and in his subsequent correspondence. While I didn't know Walter well, I feel I've lost a friend and mentor. My deepest sympathy to Nancy Liedtke and to everyone who has experienced this tragedy at close hand.

### **Toshiharu Nakamura:**

I was deeply shocked to hear of the sudden death of Walter. It was indeed my great pleasure and honor to collaborate with Walter for the study exhibition "lots" of Rubens at the National Museum of Western Art, Tokyo in 1993. On that occasion, Walter and Nancy also came to Kyoto, and we made a day trip to Nara. I remember the day as if it were yesterday. Our last meeting was in Antwerp in 2011, also concerned with Rubens. You left us too early, Walter.

**Franklin W. Robinson:**

We all knew Walter as a superb curator, scholar, and connoisseur – the fruits of that side of the man are obvious to one and all – but only his friends and colleagues, perhaps, can attest to his unfailing kindness, courtesy, and helpfulness. I have an offprint he sent me in 1977 with a long and very informative inscription, with information about a collector in Ohio I would never have come across otherwise; in more recent years, he was equally generous in discussing his brilliant reinstallation at the Met. He was a wonderful friend and colleague, and he will be missed by everyone who knew him.

**Joanna Sheers Seidenstein**

To speak with Walter Liedtke about Rembrandt was a privilege one does not forget. I am deeply grateful to have had the opportunity to meet with him last fall, when he generously agreed to speak with me about my dissertation. While I was of course intimidated, having read – repeatedly and admiringly – his brilliant, fascinating, and witty scholarship, his kindness and warmth were immediately apparent and set me at ease. It meant so much to me to hear his insights about his own early experiences working on the artist and to receive his encouragement – a reflection not of the worth of my ideas but of his own sense of duty to the field and to the next generation of art historians. I will always remember this meeting and his inspiring example as a scholar, curator, and mentor.

**Larry Silver:**

For me the great moments were those discussions led by Walter about issues of attribution, not only in print like the *Rembrandt/ Non-Rembrandt* catalogue, but also the ones that took place right in front of the painting. I particularly remember the lively three- or four-person discussion during the Delft show in front of the newly surfaced Vermeer *Woman at the Keyboard*, which Walter had managed to borrow, even though it was *hors catalogue*. And then on Scholars' Day, he eagerly sought the eyes and minds of all who attended in order to discuss what was then quite a controversial – and as I recall, largely negative – response to the prospect of having a truly new Vermeer in front of us. What better interlocutor on Delft? What better setting for real discussion? That kind of serious yet joyful professionalism epitomized the life and work of Walter Liedtke for us all, even for us whose specialization lies a bit earlier than his.

Somehow Walter never seemed a day older, and he never lost his passion for the objects and the continual study. To discover his passion for horses (only visible at work in his *Horse and Rider* publication), an avocation which my wife shares, only adds to the depth and human qualities that we shall all miss so much along with that boundless professionalism.

**Alejandro Vergara:**

Leticia Ruiz (curator of Spanish sixteenth- and early seventeenth-century paintings at the Prado) and I wish to join our colleagues in remembering Walter. We are so saddened by his death... He was a frequent visitor to Madrid, where he enjoyed meeting with us. He would mail to announce his visit, and make arrangements for lunch, and to discuss or see a given

picture – Flemish or Dutch, and also Spanish, as he had been working on the catalogue of Spanish paintings at the Met. He enjoyed learning about odd inflexions in the Spanish language, and about news from the art market in Spain. At first, years ago, his subtle sense of humor could leave us guessing; soon it made us laugh. His frankness, his independence of spirit and the sheer enjoyment which he brought to the job were lessons for us; more so now.

**Lyckle de Vries:**

In the mid-seventies Horst Gerson established contact between Walter and me. Walter was working on his great book about Dutch church painters and I had just published an article on Gerard Houckgeest.

This was the start of an exchange of letters, the subject of which widened over time: technical problems of perspective construction, attributions, but also matters of quality and taste. Was Houckgeest's small painting of 1651 in the Mauritshuis an improved version of the much larger Hamburg panel of 1650? Or was the older painting better by far? The fact that we could have this kind of friendly but utterly serious discussions was important for me, not their final decision. Later exchanges were about Jan Steen, Frans Hals, Gerard de Lairesse ... As we all know Walter was an eagle-eyed connoisseur. Whatever the subject, his opinion was always a valuable contribution to my writing and thinking.

From time to time there was an opportunity to meet each other. I cherish the memory of two of these occasions especially. In 2008 Walter received my wife Johanneke and me in the Dutch galleries of the Metropolitan that just had been rearranged. Much earlier (in 1988?) I had the pleasure and honor of being Nancy's and Walter's house guest.

**Dennis Weller:**

I first met Walter as a young graduate student in 1977 at Ohio State. Over the years to follow he continued to be my teacher, mentor, and friend. Always generous with his time and knowledge, I will miss Walter greatly. He was unique in all the best ways. My deepest sympathies are extended to his wife Nancy.

**Mariet Westermann:**

The community of historians of Netherlandish art and the public at large were blessed to have had Walter as curator of Netherlandish painting at the Met. He could just as easily have continued his promising career in university life, and it would have been a great one. In many ways, he did stay with the academy. His publications were thorough, serious of purpose, and written with scholarly gusto. He admired art historians who spoke their minds: Julius Held was one of his heroes, and their respect was reciprocal. He also remained a teacher.

I first met Walter in that role, in 1988, when he taught a curatorial studies seminar on Dutch paintings for the Institute of Fine Arts. He opened up the collection and the resources of the Met to us neophytes in innumerable ways, introducing the class to the Rembrandt Research Project, the questions of Vermeer's patronage, the rise and demise of iconography as reigning intellectual dispensation for the field, the then exotic



technologies of IR reflectography and autoradiography. He was fluidly conversant and delightfully opinionated on all of these topics, but most engaging on connoisseurship. Spending hours in the galleries, the storage rooms, and the painting conservation studio, he helped us see what he saw. His decisions on attribution were based not only on composition, color schemes, and brushwork, but also on what one might call the painter's mental set. Employing iconography in narrative and psychological ways, he would argue why a painting, even if it looked plausibly attributed on the level of design or facture, could not have been by Rembrandt or Jan Steen. And he encouraged and allowed us to disagree – a rare gift to a graduate student.

Walter realized the importance to emerging art historians of entering established networks of scholars, curators, and conservators. A who's who of the field in the time passed through the course. After hearing Julius Held defend his interpretations of *Aristotle* and *The Polish Rider*, showing vulnerability as well as grit, we could imagine him as a colleague – a very senior and distinguished one, but a colleague nonetheless. Seeing Arthur Wheelock hold *The Woman with a Water Pitcher* out of its frame, and hearing him talk about its human fragility, made both him and the painter approachable to us. As a true graduate mentor, Walter made us part of his scholarly community.

Of the many gifts for which I will remember Walter, his teacherly generosity may come first.

## HNA News

### HNA Grants 2015-2016

HNA Grants were awarded to five candidates:

**Nadia Baadj**, *Jan van Kessel I (1626-1679): Crafting a Natural History of Art in Early Modern Antwerp*, forthcoming, Brepols, 2015

**Angela Jager**, *Dutch Seventeenth-Century Paintings in Ledreborg, Holsteinborg and Gavnbø Castle (Denmark): Survival of Amsterdam Mass Production in Danish Collections?*

**Stephanie Porras**, *Pieter Bruegel's Historical Imagination*, Penn State University Press, 2016.

**Nicolette Sluijter**, *Catalogue Raisonné of the Paintings of Cornelis Poelenburch*, forthcoming, John Benjamins Publishing, Amsterdam (*Oculi series*), 2015

**Beatrijs Wolters van der Wey**, *Corporate Splendour. Civic Group Portraits in Brabant 1585-1800: A Social, Typological and Iconographic Approach*, forthcoming, Brepols, 2015

We urge members to apply for the 2016-17 Fellowship. Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1400-1800. Up to \$2,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Preference will be given to projects nearing completion (such as books under contract). Winners will be notified in February 2015, 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, 2015**, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: [paul.crenshaw@providence.edu](mailto:paul.crenshaw@providence.edu); Postal address: Providence College, 1 Cummingham Square, Providence RI 02918-0001.

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

The *Journal of Historians of Netherlandish Art* ([www.jhna.org](http://www.jhna.org)) announces its next submission deadline, **August 1, 2015**. Please consult the journal's Submission Guidelines.

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

The deadline for submission of articles is **August 1, 2015**.

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

## HNA at CAA Washington DC 2016

The College Art Association annual conference will take place in Washington DC February 3-6, 2016. The HNA-sponsored session will be a one-and-half-hour session on self-portraiture, chaired by Jacquelyn Coutré. See the Call for Papers below (Opportunities).

## Board Nominations

Nominations and self-nominations are in order for three new board members to be installed at the CAA convention in Washington in 2016. The chair of the nominating committee, Lloyd DeWitt, invites your suggestions. We shall accept nominations until June 15, 2015. At this time, the committee will assemble a slate for membership approval. The ballot will be sent via listserve in November 2015. We encourage nominations from those representing the various sub-fields of our discipline.

Please send your suggestions to:

Lloyd DeWitt  
Curator of European Art  
Art Gallery of Ontario  
317 Dundas Street West  
Toronto, Ontario  
M5T 1G4 Canada  
lloyd dewitt@gmail.com

## Personalia

**Till-Holger Borchert** and **Hubert De Witte** have been appointed as Co-Directors of *Musea Brugge*, replacing Manfred Sellink who is the new director of the Koninklijk Museum voor Schone Kunsten Antwerpen, after the retirement of Paul Huvenne (see November 2014 Newsletter). Borchert, as Artistic Director, is responsible for both the artistic program as well as the content of the museums; De Witte, the former Adjunct-Director and an archaeologist by training, is the new Business Director.

**Dana Cowen** has been appointed Associate Curator of European Art at the Joslyn Art Museum in Omaha, Nebraska.

**Eldikó Ember** was awarded a knighthood in the Order of Orange-Nassau on the occasion of the opening of the "Rembrandt and the Dutch Golden Age" exhibition in Budapest October 28, 2014.

**David Freedberg**, Pierre Matisse Professor of Art History at Columbia University and Director of the Italian Academy for Advanced Studies in America, has been appointed director of The Warburg Institute, London, as of July 2015.

**Thomas Kren**, Associate Director for Collections at the J. Paul Getty Museum, will retire in October 2015 after more than 35 years at the Getty. Kren joined the Getty Museum in 1980 as Associate Curator of Paintings. Four years later, he was appointed the founding Senior Curator of the Department of Manuscripts, serving in that capacity until 2010, when he assumed his current position as Associate Director for Collections. Richard Rand, currently Senior Curator of Paintings and Sculpture at the Clark Art Institute in Williamstown, Massachusetts, will join the Getty Museum in early September as Associate Director for Collections.

**Alexandra Libby** has been appointed Assistant Curator of Northern Baroque Paintings at the National Gallery of Art, Washington.

**Walter Melion** (Emory University) is the recipient of a series of fellowships and appointments: Audrey Lumsden-Kouvel / Andrew W. Mellon Foundation / National Endowment for the Humanities Fellowship at The Newberry Library (July 1, 2014 – June 30, 2015); Brill Scaliger Fellowship, Scaliger Institute, University of Leiden (Summer 2015); Chaire Franqui Distinguished Visiting Professor, Université Catholique de Louvain, Louvain-la-Neuve / Katholieke Universiteit van Leuven, Leuven (October 1, 2014 – May 1, 2015).

**Tom van der Molen** resigned as CODART's webmaster as of December 1, 2014. He took on the position of project curator at the Amsterdam Museum. For the time being he is replacing Norbert Middelkoop, curator of paintings, prints and drawings, who is on study leave until July 2015. Van der Molen's position as Codart's webmaster has been taken by Dennis Driessen.

**Nadine Orenstein** has been appointed the Drue Heinz Curator of The Metropolitan Museum of Art's Department of Drawings and Prints as of February 1, 2015, after the retirement of George Goldner.

**Lelia Packer** is the McCrindle Curatorial Assistant at The National Gallery, London.

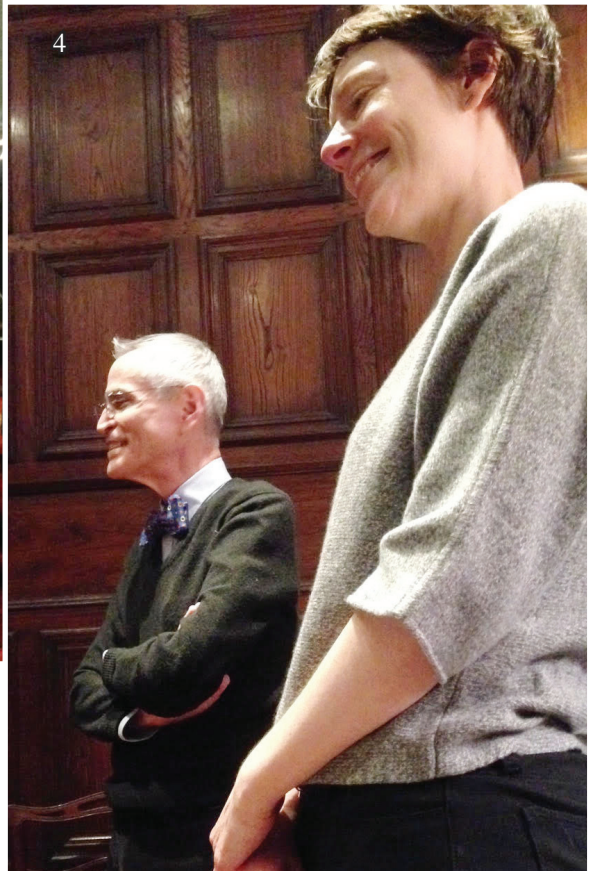
## Exhibitions

### United States and Canada

**Masterpieces from the Golden Age of Dutch Art: The Rose-Marie and Eijk van Otterloo Collection.** Yale University Art Gallery, New Haven, opened in early October, 2014. Accompanied by six lectures by John Walsh: Abraham Bloemaert's *Deluge* (ca. 1590-95) and the Dawn of the Golden Age (Jan. 23); Jan Steen's *Card Players* (ca. 1660) and Dutch Genre Painting (Jan. 30); Jacob van Ruisdaell's *Windmill at Wijk bij Duurstede* (ca. 1668-70) and Dutch Landscape (Feb. 6); *The Night Watch* (1642); Rembrandt, Group Portraiture and Dutch History (Feb. 13); Frans Hals's *Portrait of a Preacher* (ca. 1660): Virtuosity and the Rough Style (Feb. 20); Vermeer's *View of Delft* (ca. 1660-61): The Prose and Poetry of View Painting (Feb. 27).

**Houghton Hall: Portrait of an English Country House.** Frist Center for the Visual Arts, Nashville, February 13 – May 10, 2015. Old Master paintings, sculptures and decorative arts from the collection of the Marquess of Cholmondeley. The

# CAA NEW YORK, 2015



1. Reception
2. Amy Golahny
3. Erica O'Brien, Joanna Sheers
4. Walter Melion

## CAA NEW YORK, 2015



- 5. Bret Rothstein, Henry Luttkhuizen, David Levine, Maureen Warren, Dawn Odell, Paul Crenshaw
- 6. Anne-Marie Logan, Perry Chapman, Chris Atkins
- 7. Gero Seelig, Chris Atkins
- 8. Yao-Fen You, Gero Seelig

Photos courtesy of Ute Edda Hammer

exhibition opened at the Museum of Fine Arts, Houston, June 22 – September 22, 2014.

**Spectacular Rubens. The Triumph of the Eucharist.** Museum of Fine Arts, Houston, February 15 – May 10, 2015. Previously at the Museo del Prado, Madrid, and the J. Paul Getty Museum, Los Angeles. With catalogue by Alejandro Vergara and Anne T. Wollett. Reviewed in this issue.

**The Habsburgs: Rarely Seen Masterpieces from Europe's Greatest Dynasty.** Minneapolis Institute of Arts, February 15 – May 10, 2015; Museum of Fine Arts, Houston, June 14 – September 13, 2015; High Museum of Art, Atlanta, October 18, 2015 – January 17, 2016.

**Rembrandt: A Decade of Brilliance (1648-1658).** Hoehn Family Galleries, University of San Diego, March 20 – May 22, 2015. A symposium took place March 20, 2015, with speakers Clifford Ackley (Museum of Fine Arts, Boston), Mark Weil (Emeritus, Washington University, St. Louis), John Marciari (The Morgan Library and Museum, New York), Thomas Rasia (Minneapolis Institute of Arts).

**Peter Paul Rubens: The Three Magi Reunited.** The National Gallery of Art, Washington, DC, March 22 – July 5, 2015. The three paintings commissioned by Balthasar Moretus around 1618 now are divided between the Plantin-Moretus Museum, Antwerp, the Museo de Arte de Ponce, Puerto Rico, and the National Gallery of Art. Previously at the Museo de Arte de Ponce, Puerto Rico, November 3, 2014 – March 9, 2015.

**From Rubens to the Grand Tour.** Academy Art Museum, Easton, MD, April 25 – July 5, 2015. Focus on two Rubens paintings: *Agrippina and Germanicus* (National Gallery of Art) and *Roman Imperial Couple* (Ackland Art Museum, Chapel Hill). Curated by Anke Van Wagenberg.

**Beyond Bosch: The Afterlife of a Renaissance Master in Print.** St. Louis Art Museum, St. Louis, April 17 – July 19, 2015. Curated by Marisa Bass and Elizabeth Wyckoff. With catalogue by Wyckoff and Bass, including contributions by Matthijs IJssink and Peter Fuhring.

**Joachim Wtewael.** The National Gallery of Art, Washington, June 14 – September 20, 2015; The Museum of Fine Arts, Houston, October 18, 2015 – January 18, 2016. The exhibition opened at the Centraal Museum, Utrecht, February 21, 2015 (see below). Curated by Liesbeth Helmus, Arthur Wheelock, James Clifton and Anne Lowenthal. With catalogue by the curators and an essay on drawings by Stijn Alsteens (Metropolitan Museum of Art).

**Rubens to Ruisdael: The Hohenbuchau Collection from Liechtenstein, The Princely Collections, Vienna.** Cincinnati Art Museum, Cincinnati, June 27 – September 20, 2015. Previously at the Bruce Museum, Greenwich. With catalogue by Peter Sutton. Reviewed in this issue.

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

**Class Distinction: Dutch Painting in the Age of Rembrandt and Vermeer.** Museum of Fine Arts, Boston, October 11, 2015 – January 18, 2016. The exhibition will move to the Nelson-Atkins Museum, Kansas City. Curated by Ronni Baer in consultation with Ian Kennedy. Catalogue with essays by Ronni Baer, Henk van Nierop, Eric Jan Sluifjter, Herman Roodenburg and Marieke de Winkel.

## Europe

### Austria

**Fantastische Welten: Albrecht Altdorfer und das Expressive in der Kunst um 1500.** Kunsthistorisches Museum, Vienna, March 17 – June 14, 2015. The exhibition opened in Frankfurt. Reviewed in this issue.

**Life-Worlds: Baroque Europe.** Residenzgalerie Salzburg, February 28, 2014 – June 21, 2015.

**Emperor Charles V Captures Tunis. Documenting a Campaign.** Kunsthistorisches Museum, Vienna, May 7, 2013 – September 20, 2015.

### Belgium

**Faces Then. Renaissance Portraits from the Low Countries.** BOZAR, Brussels, February 6 – May 17, 2015. Curated by Till-Holger Borchert and Koenraad Jonckheere. With catalogue, ISBN 978-94-92081-28-5, EUR 49.50

**Women on Broomsticks and other Phantoms of the Night. Bruegel and Witchcraft in the Low Countries.** Musea Brugge, March 10 – June 26, 2016. Curated by Renilde Vervoort. The exhibition opens in Utrecht (see below).

**Rubens Privé: de meester portretteert zijn familie.** Rubenshuis, Antwerp, March 28 – June 28, 2015.

**Abraham Ortelius (1527-1598), under the Spell of Classical Antiquity.** Rockoxhuis, Antwerp, April 24 – August 16, 2015. Curated by Hildegard Van de Velde and Dirk Imhof.

**Tapestries from the Era of Charles V.** Koninklijke Musea voor Kunst en Geschiedenis, Brussels, May 22 – August 30, 2015.

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

### Denmark

**Albrecht Dürer's Arch of Honour for the Emperor Maximilian.** Statens Museum for Kunst, Copenhagen, March 16 – June 21, 2015.

### England and Scotland

**Self: Image and Identity. Self-Portraiture from Van Dyck to Louise Bourgeois.** Turner Contemporary, Margate, January 24 – May 10, 2015.

**Rembrandt Revealed.** Buckland Abbey (National Trust), Yelverton, June 13, 2014 – June 13, 2015.

**Reformation and Revolution.** Scottish National Portrait Gallery, Edinburgh, December 1, 2011 – December 31, 2016. Includes works by seventeenth-century Dutch and Flemish artists.

### France

**La Flandre et la mer.** Musée départemental de Flandre, Cassel, April 4 – July 12, 2015. With publication *La Flandre et la*

mer. *De Pieter l'Ancien à Jan Brueghel de Velours*, Heule: Snoeck & Ducaju, ISBN 978-94-6161-218-2, EUR 28.

**Les Tudors.** Musée du Luxembourg, Paris, March 18 – July 19, 2015.

## Germany

**“Mene, Mene Tekel” – Belshazzar’s Feast in Dutch Art.** Gemäldegalerie Alte Meister, Museumslandschaft Hessen, Kassel, October 9, 2014 – May 17, 2015. Focuses on the three significant versions of the subject by Frans Francken (private collection), Pieter de Grebber (Kassel), and Rembrandt (National Gallery, London), displayed together for the first time. Supplemented by Rembrandt’s *tronie Man in Oriental Costume* (Rijksmuseum, Amsterdam) and some graphic works. With publication by Justus Lange, Sebastian Dohe and Anne Harmsen: *“Mene, mene tekel” – Das Gastmahl des Belsazar in der niederländischen Kunst*, ISBN 978-3-7319-0153-2, EUR 15.

**The Creation of a Masterpiece. Rembrandt’s Berlin *Susanna and the Elders*.** Staatliche Museen zu Berlin, Gemäldegalerie, March 3 – May 31, 2015. Technical analysis has revealed that significant changes were made to the painting by Joshua Reynolds who owned the painting at one point.

**Hieronymus Boschs Erbe.** Kupferstich-Kabinett im Residenzschloss, Dresden, March 19 – June 15, 2015. With catalogue edited by Tobias Pfeifer-Helke. Deutscher Kunstverlag, ISBN 978-3-422-07299-2, EUR 25.

**Sammlerglück - 100 Meisterwerke der Sammlung Marks-Thomé.** Suermondt-Ludwig-Museum, Aachen, March 12 – June 21, 2015. Curated by Thomas Fusenig; with catalogue.

**Die Meister-Sammlerin Karoline Luise von Baden.** Staatliche Kunsthalle, Karlsruhe, May 30 – September 6, 2015. Catalogue ed. by Holger Jacob-Friesen and Pia Müller-Tamm, Deutscher Kunstverlag, ISBN 978-3-422-07313-5, EUR 30. Especially strong in 17<sup>th</sup>-century Dutch and Flemish pictures, among them Rembrandt and Van Dyck (*Susanna Fourment and Her Daughter*, National Gallery of Art).

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

**Dialog der Meisterwerke. Hoher Besuch zum Jubiläum.** Städel Museum, Frankfurt, October 7, 2015 – January 24, 2016. Celebrating the museum’s 200<sup>th</sup> anniversary, important works from other collections will be partnered with works from the Städel, among them Jan van Eyck’s *Annunciation* from the National Gallery of Art, Washington, with the Städel’s *Lucca Madonna*.

## Italy

**Gherardo delle Notti [Gerrit Van Honthorst].** Galleria degli Uffizi, Florence, until May 24, 2015.

**Lo Studiolo del Duca [Federico da Montefeltro].** Palazzo Ducale, National Gallery of the Marches, Urbino, March 7 – July 5, 2015. The paintings by Justus van Ghent and Pietro ‘Spagnolo’ (1472-1475) for the studiolo of Federico da Montefeltro (now in Urbino and in the Louvre) will be reunited for the first time since 1631.

## The Netherlands

**The Frick Collection: Kunstschatten uit New York.** The Mauritshuis, The Hague, February 5 – May 10, 2015.

**Rembrandt: de laatste jaren.** Rijksmuseum, Amsterdam, February 12 – May 17, 2015.

**Rembrandts late leerlingen. In de leer bij een genie.** Museum Het Rembrandthuis, Amsterdam, February 12 – May 17, 2015. With publication by Leonore van Sloten, David de Witt, and Jaap van der Veen. Warnsveld: Uitgeverij Terra / Lannoo, 2015. ISBN 978-90-8989-647-6, EUR 20.

**Pleasure and Piety: The Art of Joachim Wtewael.** Centraal Museum, Utrecht, February 21 – May 25, 2015; The National Gallery of Art, Washington, June 14 – September 20, 2015; The Museum of Fine Arts, Houston, October 18, 2015 – January 18, 2016. Curated by Liesbeth Helmus, Arthur Wheelock, James Clifton and Anne Lowenthal. With catalogue by the curators and an essay on drawings by Stijn Alsteens (Metropolitan Museum of Art).

**Het geheim van Dresden: van Rembrandt tot Canaletto.** Groninger Museum, Groningen, December 13, 2014 – May 25, 2015.

**Een deftige parade. De selectie van Rudi Fuchs.** Museum De Lakenhal, Leiden, October 11, 2014 – May 31, 2015.

**Drawn from the Antique: Artists & the Classical Ideal.** Teylers Museum, Haarlem, March 11 – May 31, 2015.

**Henri de Fromantiou (c. 1633/34-after 1693).** Bonnefantenmuseum, Maastricht, March 6 – June 28, 2015. Curated by Lars Hendrikman. Catalogue edited by Gerdien Wuestman. ISBN 978-90-822965-1-8, EUR 35.

**De verzameling Van Herck: terracotta’s uit de 17e-18e eeuw.** Bonnefantenmuseum, Maastricht, December 21, 2012 – June 30, 2015.

**Oud Geld: ons kent ons in de Gouden Eeuw.** Fries Museum, Leeuwarden, September 13, 2013 – August 30, 2015.

**Rembrandt? The Case of Saul and David.** The Mauritshuis, The Hague, June 11 – September 13, 2015.

**Adellijke familieportretten op Duivenvoorde.** Kasteel Duivenvoorde, Voorschoten, April 18 – October 24, 2015. With publication by Sabine Craft-Giepmans, Hilde Gilissen, and Annette de Vries, Waanders, ISBN 978-94-6262-040-7, EUR 25.

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

**The Dutch Self-Portrait.** Mauritshuis, The Hague, October 8, 2015 – January 3, 2016.

**Von Bosch tot Bruegel. Het begin van de genreschilderkunst.** Museum Boijmans van Beuningen, Rotterdam, October 10, 2015 – January 17, 2016.

**Women on Broomsticks and other Phantoms of the Night. Bruegel and Witchcraft in the Low Countries.** Museum Catharijneconvent, Utrecht, September 19, 2015 – January 31, 2016; Musea Brugge, March 10 – June 26, 2016. Curated by Renilde Vervoort.

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

**Hollanders van de Gouden Eeuw.** Hermitage Amsterdam, November 29, 2014 – December 31, 2016. With publication, Amsterdam Hermitage, ISBN 978-90-78653-52-3, EUR 20.

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

## Spain

**Rogier van der Weyden.** Museo Nacional del Prado, Madrid, March 24 – June 28, 2015. The *Miraflores Triptych* (Berlin), *Descent from the Cross* (Prado), *Crucifixion* (Escorial), *Seven Sacraments* altarpiece (Antwerp) and the *Duran Virgin* (Prado) will be on view together with sculptures, drawings, a manuscript and a tapestry. For the symposium (May 5-6, 2015), see under Scholarly Activities: Conferences.

## Switzerland

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

## Museum and other News

### Alkmaar

The Stedelijk Museum Alkmaar has received a gift of a magnificent ebony cabinet dating from around 1680, made by Pierre Gole (Pieter Goolen, c. 1620-1684), supplier to Louis XIV. Gole's son-in-law was the cabinet maker André-Charles Boulle. It is displayed in the museum's Golden Age room.

### Amsterdam

- The Rijksmuseum has acquired a sculpture of *Atlas* by Adriaen de Vries. There is no other statue by De Vries in Dutch collections.
- With the support of the Vereniging Rembrandt, three of the largest Dutch printrooms have acquired at auction in London six important drawings from the collection of Van Regteren Altena, former director of the Rijksprentenkabinet. Among them is a study for *The Lamentation over the dead Christ* by Abraham Bloemaert, acquired by Museum Boijmans Van Beuningen and two drawings for the Rijksmuseum, one by Matthijs Cock and one by Jan Cornelisz Vermeyen. The Teylers Museum received *A Group of Trees* by Johan Lagooor, a drawing by Hans Savery and one by Adriaen Hendricksz Verboom. A fourth drawing, by Jacques de Gheyn II, was too expensive for the Teylers Museum and was acquired by the Metropolitan Museum.

### Brussels

The Cultural heritage Fund of the Belgian King Baudouin Foundation has acquired an album containing 13 drawings of Hans Bol. The album contains the complete and previously unpublished set of preparator drawings for the *Emblemata evangelica ad XII signa codestica* series of prints designed by Bol, en-

graved by Adriaen Collaert and published by Johannes Sadeler. The album is housed in the Royal Library of Belgium.

## Bruges

The Groeningemuseum acquired the graphic collection of the Bruges print dealer Guy van Hoorebeke. This collection consists of more than 1,500 prints of exceptionally high quality, ranging from the early sixteenth century to the present. It contains rare early Netherlandish works by Lucas van Leyden, Pieter Bruegel the Elder and Lambert Suavius, and works by well-known international Masters such as Giovanni Battista Piranesi, Giambattista Tiepolo, Claude Mellan and Francisco de Goya, as well as modern works by Fernand Khnopff, James Ensor, Henri de Toulouse-Lautrec, Frans Masereel, and Maurits Cornelis Escher. The Van Hoorebeke collection will be on view to the public in various staged exhibitions at the Groeninge Museum.

## Dordrecht

The Dordrechts Museum purchased *Shepherdess and Child in a Landscape* by Jacob Cuyp. The painting, once in the possession of textile producer and art collector Jacques Hedeman, was confiscated and sold off by the Nazis. The museum acquired it from a German dealer in 2002. It will now stay in Dordrecht since heirs of Hedeman who died in 1948 have sold it to the museum. The transaction is the result of the provenance research by the Netherlands Museums Association in October 2013. (*Codart News*, Jan. 2015)

## Frankfurt

The new Städel Digital Collection provides individual search paths through 700 years of art history accessible at <http://digitalesammlung.staedelmuseum.de>.

## Hamilton, Ontario

The Art Gallery of Hamilton has agreed to return *Portrait of a Lady* by Johannes Verspronck (1600-1662) to its rightful owner, Sarah Solmssen, great-granddaughter of Alma Bertha Salomonsohn whose husband had acquired it together with other paintings. After the Nazis confiscated his collection, the picture was sold at auction in 1941. The museum was unaware of its provenance when it received the portrait from the Gallery's Volunteer Committee in 1987 after it had been purchased at Sotheby's, New York. (*Codart News*, Nov. 2014)

## 's-Hertogenbosch

For the Bosch exhibition in 2016, *The Last Judgement* (Groeninge Museum, Bruges) will be restored by Griet Steyaert at the Groeninge Museum and *Saint Jerome* (Museum of Fine Arts, Ghent) will be restored by the Royal Institute for Cultural Heritage (KIK) in Brussels.

## Kassel

The Gemäldegalerie Kassel, Old Masters, launched its online database in November 2014: <http://altmeister.museum->



[kassel.de](http://kassel.de). The database uses the museum's collection catalogue published by Bernhard Schnackenburg in 1996 which is out of print.

### Leiden

Museum De Lakenhal has acquired a sixteenth-century cartoon for a stained glass roundel. The drawing, made around 1525 in the region of Leiden, was part of a series on rich children and poor parents. (*Codart News*, Febr. 2015)

### Madrid

The Museo del Prado has acquired an important notebook known as the Bordes manuscript, one of four known partial copies of Rubens's *Theoretical Notebook*, the so-called 'Pocket-book' which was destroyed by fire in 1720. It includes at least two original drawings by Rubens. The album and the other versions of Rubens's manuscript are the subject of a forthcoming volume by Arnout Balis and David Jaffé in the *Corpus Rubenianum Ludwvig Burchard*.

### Minneapolis

A *Self-Portrait* by Anthony van Dyck that was dismissed a decade ago as a copy is now hanging in the Minneapolis Institute of Arts as an original work. The attribution is accepted by four experts: Susan Barnes, a co-author of the 2004 catalogue raisonné, Christopher Brown, former director of the Ashmolean Museum, David Jaffé, former senior curator at The National Gallery, London, and Malcolm Rogers, director of the Museum of Fine Arts, Boston. The artist wears a gold chain around his neck originally thought to have been given to him by Charles I. This raised difficulties because the brushwork is atypical of Van Dyck's English period. However, recent research has shown that the chain is one given to the artist by Archduchess Isabella in December 1628 when Van Dyck was working in Antwerp. Stylistically the picture fits much better with this period. (From *The Art Newspaper*, March 2015)

### Prague

Rembrandt's *Scholar in His Study* has been returned for display at the Sternberk Palace following extensive restoration thanks to a grant from Bank of America Merrill Lynch through its global Art Conservation Project. More technical information on the restoration [www.codart.nl/images/Return%20of%20the%20Rembrandt](http://www.codart.nl/images/Return%20of%20the%20Rembrandt) National Gallery Prague.pdf

### St. Petersburg

- In December 2014, the so-called Tent Room in the Hermitage Museum reopened after undergoing restoration. It is the largest room for Dutch paintings, named for its unique gabled roof. The exhibition space for Dutch masters has been expanded to include half of the Petrovskaya Gallery, the whole of which will be used at some future point.
- Also at the Hermitage: The restoration of Rembrandt's *Portrait of a Young Man in a Black Suit with a Lace Collar* was completed in February. The results of the technical research are published in the catalogue that accompanied the exhibition "Conservation in the Hermitage. Through the Prism of Time," October 29, 2014 – March 1, 2015. (*Codart News*, Febr. 2015)

### The Hague

New since the reopening of the Mauritshuis is a library focused on the Mauritshuis collection. It is open to visitors by appointment only.

### Winterthur

The Museum Briner & Kern had to close its doors October 31, 2014. The museum holds an excellent collection of Dutch masters, including Jacob van Ruisdael, Jan Both, Pieter Lastman, Samuel van Hoogstraten, Ferdinand Bol, Pieter de Hooch and others. Some of the works are temporarily being housed in the Oskar Reinhard Museum, others will be sold off. (*Codart News*, Nov. 2014)

## Scholarly Activities

### Conferences

#### United States

#### ***The Global Reception of Heinrich Wölfflin's Principles of Art History (1915-2015)***

CASVA, Center for Advanced Study in the History of Art, National Gallery of Art, Washington, May 8-9, 2015.

Speakers include Hans Aurenhammer, Wojciech Balus, Oskar Baetschmann, Jens Baumgarten, Paul Binski, Horst Bredekamp, Adi Efal, Reindert Falkenburg, Monica Juneja, Peter Krieger, Eric Michaud, Alina Payne, Andrea Pinotti, Shirahara Yukiko, and Zhang Ping.



## Europe

### **Considering Women in the Early Modern Low Countries**

Rubenianum, Antwerp, April 24-25, 2015.

<https://clas-pages.uncc.edu/consideringwomen/>

#### **Panel I: Writing and Public Culture, Lia van Gemert (University of Amsterdam)**

**Judith Keßler** (Radboud University Nijmegen), The Perception and Self-Fashioning of the Antwerp Poetess Anna Bijns (1493-1575) in Male Vernacular Literary Society.

**Martine van Elk** (California State University, Long Beach), Publicizing Female Virtue: Mariamne in Plays by Elizabeth Cary and Katharina Lescaijle.

#### **Panel II: Picturing Nuns, Paul Vandenbroeck (Koninklijk Museum voor Schone Kunsten Antwerpen)**

**Andrea Pearson** (American University, Washington DC), Disability and Salvation in a Mechelen Besloten Hofje.

**Margit Thøfner** (University of East Anglia), 'Adorned with the Pictures of Many Devout Women': Portraying Nuns in the Low Countries.

**Martha Howell** (Columbia University), The Problem of Female Agency: Assessing Gender Relations in the Early Modern Low Countries (keynote I).

#### **Panel III: Feminine Ideals and Transgressions in the Dutch Republic, Judith Pollmann (Leiden University).**

**Martha Moffitt Peacock** (Brigham Young University), The Maid of Holland – Allegory or Role Model?

**Manon van der Heijden** (Leiden University), Criminal Women in Early Modern Holland.

**Mirjam de Baar** (University of Groningen), Representations of Female Dissenters in the Seventeenth-Century Dutch Republic.

#### **Panel IV: Aesthetics of Authority and Aging, Bert Watteeuw (Rubenianum).**

**Cordula van Wyhe** (University of York), The Fabric of Female Rule in Leone Leoni's Statue of Mary of Hungary, c. 1555.

**Frima Fox Hofrichter** (Pratt Institute), Wrinkled Old Women (WOW!) – The Overlooked in the Early Modern Period.

#### **Panel V: Writing & Convent Culture, Ellen Decraene (University of Antwerp).**

**Patricia Stoop** (University of Antwerp), Religious Women and the Writing of Vernacular Sermons in the Southern Low Countries (1550-1600).

**Ping-Yuan Wang** (Ohio University, Lancaster), Sisters for Life: Narratives of Sisterhood in the Visitandine Necrologies in the Spanish Netherlands, ca. 1668-1715.

**Diane Wolfthal** (Rice University), Foregrounding the Background: Images of Dutch and Flemish Household Servants (keynote II).

#### **Panel VI: Marriage, Money and Work, Adriane Schmidt (Leiden University).**

**Danielle van den Heuvel** (University of Kent), Considering the Economic Role of Women in the Dutch Republic.

**Tine de Moor** (Utrecht University), Yes, I do! Marriage Patterns in Early Modern Amsterdam.

**Katlijne Van der Stighelen** (Katholieke Universiteit Leuven), Anna Francisca de Bruyns (1604-1656): The Artist, the Mother and the Wife. A Contextual Approach to Her Early Career.

#### **Rogier van der Weyden and the Iberian Peninsula**

Museo Nacional del Prado, May 5-6, 2015. In conjunction with the exhibition, March 24 – June 28, 2015.

Speakers: Laura Alba; Loreto Arranz; Lorne Campbell; Francisco de Paula Cañas; David Chao; Bart Fransen; Jose de la Fuente; Lola Gayo; Maite Jover; Stephan Kemperdick; Maria Antonia Lopez; Jaime Maiquez; Lisa Monnas; Jose Juan Perez; Catherine Reynolds; Griet Steyaert; Yao-Fen You.

They will address questions raised in the exhibition, particularly the significance of the restored *Crucifixion* from the Escorial but also the relationships between Rogier's paintings and sculpture produced in the Low Countries and in Castile, the career of the Brussels sculptor Egas Cueman, who settled in Castile, and the impact of Rogier's work on the artists of the Iberian kingdoms. Works on a massive scale by Rogier and his followers – paintings, sculpture and tapestries – provide one of the principal themes of the exhibition and the symposium.

#### **Hofkünstler und Hofhandwerker in deutschsprachigen Residenzstädten des 16. bis 18. Jahrhunderts. Personen, Konflikte, Strukturen**

Landesmuseum, Mainz, May 7-9, 2015.

**Wolfgang Dobras** (Mainz), *Zu Ewer Churfürstlichen Gnaden, dero Ertzstift und dieser Statt Dienst und Nutzen*. Die Mainzer Hofhandwerker in der frühen Neuzeit.

**Stefan Bürger** (Würzburg), Stadt – Land – Hof. Verursachte die Annaberger Bergordnung (1509) den Annaberger Hüttenstreit (1518)? Zur Frage nach dem Status von höfischen Bauhandwerkern außerhalb landesherrlicher Residenzen.

**Anna-Victoria Bognár** (Marburg), Posten und hierarchische Strukturen an Hofbauämtern des Alten Reiches. Ein Vergleich.

**Herbert Karner** (Vienna), Von Bild- und Baukünstlern am Wiener Hof des 17. Jahrhunderts: Netzwerke und Paradigmenwechsel.

**Constanze Köster** (Kiel), Maler, Bildschnitzer und Handwerker am Gottorfer Hof des 17. Jahrhunderts. Organisation und Akteure.

**Matthias Meinhardt** (Halle an der Saale), Zwischen höfischer Freiheit und städtischem Zunftzwang. Konflikte unter den Dresdner Hofkünstlern um 1600.

**Philipp Eller** (Dresden), Die Hofbefreiten am sächsisch-polnischen Hof in Dresden unter August III. (1733–1763).

**Yasmin Rescher** (Vienna), Hofbefreite Künstler und Handwerker als Delinquenten am Wiener Hof.

**Martin Pozsgai** (Einsiedeln), Hautelisseurs der Pariser «Gobelins» in München. Arbeitsbedingungen, Werk und soziale Stellung der kurbayerischen Hoftapissiers.

**Jonas Leysieffer** (Bern), Wandbehänge als politisches Medium. Tapissierewirker und Fürsten als Gestalter von Machträumen.

**Axel Gamp** (Basel), Die Misoher Baumeister und Stukateure als Hofkünstler (17. Jahrhundert).

**Elke Valentin** (Stuttgart), Das Aufschreibbuch des Stuttgarter Hofmalers Georg Nikolaus List (um 1610–1685) – *ein landkindt, der die Bürgerlichen beschwerden ... leydet*.

**Peter Heinrich Jahn** (Munich), Matthäus Daniel Pöppelmann (1662–1736) – *premier Architecte du Sa Majesté*. Sein Wirken und künstlerisches Selbstverständnis als Dresdner Hofbaumeister unter August dem Starken

**Verena Friedrich** (Würzburg): Der Würzburger Hofschlosser Johann Georg Oegg (1703–1782).

**Maria-Luisa Hadaschik** (Würzburg), Die Auswirkungen der Säkularisierung auf die Hofkünstler am fürstbischöflichen Hof zu Würzburg am Beispiel des letzten Würzburger Hofmalers Johann Christoph Fesel (1737–1805).

**Jan Mende** (Berlin), Johann Gottfried Höhler – Ein Berliner Hoftöpfermeister um 1800.

### ***Bildende Künstler müssen wohnen wie Könige und Götter. Künstlerhäuser im Mittelalter und der Frühen Neuzeit***

Nuremberg, June 11-14, 2015.

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

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

Scientific Committee: Christina Ceulemans, Marie-Christine Claes, Marjolijn Debulpaep, Hilde De Clercq, Dominique Deneffe, Hélène Dubois, Dominique Vanwijnsberghe.

### ***Likeness and Kinship. Artistic Families from the Sixteenth and Seventeenth Century Portrayed***

Rubensianum, Antwerp, June 22, 2015. In conjunction with the exhibition "Rubens in Private. The Master Portrays His Family" (Rubenshuis, March 28 – June 28, 2015).

### ***Art and Science in the Early Modern Low Countries (ca. 1550-1730)***

Rijksmuseum and Trippenhuys, Amsterdam, September 17-18, 2015.

In preparation for a future exhibition organized by the Rijksmuseum and the Huygens Institute for the History of the Netherlands (Royal Dutch Academy of Arts and Sciences).

### ***Methodology between Theory and Practice: On Historical and Current Approaches to Netherlandish Art and Art History***

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

[www.kuenstlersozialgeschichte-trier.de/tak-sharc/artifex](http://www.kuenstlersozialgeschichte-trier.de/tak-sharc/artifex)

For more information Karina Wiench: [wiench@uni-trier.de](mailto:wiench@uni-trier.de)

Organizing committee: Andreas Tacke, Dagmar Eichberger, Birgit Ulrike Münch.

### **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.*

#### **Tier im Bild – die menschliche Perspektive**

Arbeitskreis Niederländische Kunst- & Kulturgeschichte (ANKK), Kassel, November 13-14, 2014.

**Martina Sitt** (Kassel), *Michelangelo als Löwenkopf – JHW Tischbeins Tierphysiognomik und Johann Blumenbachs Kommentierung*.

**Claudia Brinker, Susanne Schul** (Kassel), *Einbildung, Abbildung und Wortbildung: Der Elefant in mittelalterlicher Literatur und Kunst*.

**Silke Förchler** (Kassel), *Echte Tiere. Konzepte von Lebendigkeit bei Joris Hoefnagel*.

**Marvin Altner** (Kassel/Berlin), *Lebende Tiere in der Kunst. Über den performativen Realismus des Tiers im Ausstellungsraum von den 1960er Jahren bis heute*.

**Justus Lange** (Kassel), *Affe, Hund, Papagei – Was sagen uns Tiere über Menschen?*

**Steffen Schäferjohann** (Kassel), *In der Sammlung beim Goethe-Elefanten: Wie ein Tier musealisiert wurde*.

**Silke Gatenbröcker** (Braunschweig), *Exotische Rarität und lebendiges Naturmodell: Tethart Philipp Christian Haag malt den ersten lebenden Orang Utan in Europa*.

**Daniel Wolf** (Kassel), *Der Affe an der Kette – Ein Motiv zwischen Unterhaltung und Unterdrückung*.

**Inke Beckmann** (Göttingen), *Zur Bedeutung von Wild- und Nutzgeflügel in Bild und Brauchtum der frühneuzeitlichen Niederlande*.

**Stefanie Milling** (Kassel), *Die Ratte als "anthropologisches Tier" und agent provocateur der Kunst*.

**Anna Degler** (Berlin), *Warum auf Tiere schauen? Das Tier als 'Affektmedium' in der Malerei der Frühen Neuzeit*.

**Christian Presche** (Kassel), *Steinerne Tiere in der hessischen Residenzstadt Kassel in Barock und Aufklärung*.

**Julia Roolf** (Frankfurt), *Vom Tischschmuck zur Tierplastik. Facetten keramischer Tierdarstellungen im 18. Jahrhundert*.

**Ellen Spickernagel** (Frankfurt), *"Die Vögel in den Lüften, die Fische im Wasser..." Raum und Bewegung im Tierbild des 17. und 18. Jahrhunderts*.

### **Workshops**

**Anne Pressentin** (Darmstadt), *Jean Baptiste Oudry – Bilder im Weissteinflügel*.

**Valentine von Fellenberg** (Lausanne), *Johann Melchior Roos – Das Menageriebild*.

**Lisanne Wepler**, (Braunschweig) *Melchior d'Hondecoeter*.

**Nils Büttner** (Stuttgart), *Roeland Savery? Zuschreibungsfragen*.

**Michael Mecklenburg, Theresa Kölczer** (Kassel), *Farbenfrohe Fische oder tauchende Pferde? - Ein Schulprojekt zur Erfahrung kulturgeschichtlicher Differenzen in der Wahrnehmung von Tieren*.

**Cornelia Kurz** (Kassel), *Als die *lusus naturae* zu Leben begannen - Fossilien im Kontext früher Forschungsreisen*.

**Christian Presche** (Kassel), *Tiere am Kasseler Philipps-Epitaph (um 1570, niederländische Bildhauer)*

### **Local Antiquities, Local Identities. Art, Literature and Antiquarianism in Europe between the 14<sup>th</sup> and 17<sup>th</sup> Centuries**

The Warburg Institute, London, November 13-14, 2014.

Papers of interest to HNA members:

**Krista De Jonge** (KU Leuven), *Resurrecting Belgica Romana. Peter Ernst von Mansfeld's Garden of Antiquities in Clausen, Luxembourg (1563-1590)*.

**Konrad Ottenheym** (Utrecht University), *"The Eldest Manner of Building". The Quest for the True Origin of Architecture in the Dutch Republic*.

**Edward Wouk** (University of Manchester), *Semini and his Progeny: The Construction of Antwerp's Past*.

## **Faltbilder. Medienspezifika klappbarer Bildträger / Foldable Pictures: Implications of Mediality**

University of Zurich, November 21-22, 2014. <http://www.plaene.uzh.ch/KO2/room/KO2-F-152>

**Lynn F. Jacobs** (Fayetteville), The Thresholds of the Winged Altarpiece: Altarpiece-Exteriors as Liminal Spaces.

**Adam S. Cohen** (Toronto), Animal, Vegetable, Mineral: Approaches to Diagrams and Double-Page Spreads.

**Harald Wolter-von dem Knesebeck** (Bonn), Klappbare Bilder als Form der Ordnungs- und Sinnstiftung im Kostbaren Evangeliar Bischof Bernwards von Hildesheim.

**Anna Bücheler** (Zurich), Transforming Pages: Parchment and Ornament as Passages in Medieval Manuscripts.

**Roland Krischel** (Cologne), *Nowyousee me* – Klappbilder als Medienwunder .

**Heike Schlie** (Berlin), Dynamik und Semantik des Öffnens.

**Bernhard Siegert/Helga Lutz** (Weimar), Im Grunde die Falte (keynote).

**Masza Sitek** (Cracow), Hybrid Identities Displayed in Motion. Folding Altarpieces by Hans Süß von Kulmbach and the Boner Chapel at the Church of Our Lady in Cracow.

**Hanns-Paul Ties** (Munich), Hinwendung zum Heil - Medienspezifisches Erzählen in Bartime Dill Riemenschneiders *Dreikönigsretabel* von 1545 aus dem Dom von Brixen.

**Pavla Ralcheva** (Cologne), Wandelbares Mobiliar. Studien zu schließbaren Bildträgern im Spätmittelalter.

**Peter Schmidt** (Heidelberg), Beobachtung eines liturgischen Flügelobjekts *instatunascendi*: Die Kanontafel.

**Stefan Neuner** (Basel), Plural und Singular des Bildes um 1490. Zu impliziten und expliziten Faltungen bei Carpaccio und Giambellino.

**Ulrich Heinen** (Wuppertal), Rubens' Aktualisierung des Wandelaltars im Barock.

## **Grand Design: Pieter Coecke van Aelst and the Renaissance**

Metropolitan Museum of Art, New York, January 12, 2015. In conjunction with the exhibition "Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry," October 8, 2014 – January 11, 2015.

**Elizabeth Cleland** (The Metropolitan Museum of Art), Introduction.

**Linda Jansen** (independent scholar), Outlining the Painter's Workshop of Pieter Coecke van Aelst.

**Annick Born** (independent scholar), Traveler and Designer: Some New Highlights of Pieter Coecke's Life and Work.

**Koenraad Brosens** (University of Leuven), "Industrial Atmosphere": The Organization and Dynamics of Tapestry Production in Brussels .

**Lars Hendrikman** (Bonnetantenmuseum, Maastricht), Coecke and His Contemporaries .

**Koenraad Jonckheere** (University of Ghent), "Framing" Rome: Coecke, Coxie, and Visual Rhetoric.

**Ellen Konowitz** (State University of New York, New Paltz), Pieter Coecke van Aelst and Netherlandish Stained-Glass Design.

**Yvette Vanden Bemden** (University of Namur, emerita) and **Isabelle Lecocq** (Royal Institute for Cultural Heritage, Brussels), "Invention" or "Citation"? Peter Coecke and the Art of Stained Glass.

**Guy Delmarcel** (University of Leuven, emeritus), *The Life of Cyrus the Great*, after Michel Coxie (Patrimonio Nacional, series 39): Some Considerations about Its Origin and Iconography.

**Lucia Meoni** (Soprintendenza Speciale Polo Museale Fiorentino, Florence), The Italian Influence on Pieter Coecke van Aelst's Cartoons for the *Creation* Tapestries and other Tapestry Sets.

**Pascal Bertrand** (Bordeaux Montaigne University), The *Saint Paul* Series after Raphael and other Brussels Renaissance Hangings from the French Royal Collections .

**Krista De Jonge** (University of Leuven), Pieter Coecke van Aelst as the Complete Architect: Inventing Renaissance Architecture in the Sixteenth-Century Low Countries.

**Femke Speelberg** (Department of Drawings and Prints, The Metropolitan Museum of Art), A New Ornament Emerges: Flemish Grotesques and International Artistic Exchange in the Circle of Pieter Coecke van Aelst .

**Stijn Alsteens** (Department of Drawings and Prints, The Metropolitan Museum of Art), Newly Identified Draftsmen in the Circle of Pieter Coecke van Aelst.

## **Path to Europe: Contacts and Influences between Byzantium and the Low Countries**

BOZAR (Paleis voor Schone Kunsten), Brussels, January 18, 2015. In conjunction with the exhibition "Siena. Ars Narrandi in Europe's Gothic Age" (September 10, 2014 – January 18, 2015)

**Katrien Lichtert** (Ghent University), The Influence of Mother God of Tenderness and Other Iconic Images on Early Netherlandish Painting.

**Ralph Deconinck** (Université Catholique de Louvain, Louvain-la-Neuve), An Icon among the Statues. The Early-Modern Reception in the Southern Low Countries of the Sienese Painting of Notre-Dame-de-Grâce in Cambrai.

**Till-Holger Borchert** (Groeningemuseum, Bruges), *Ars Devotionis*: Reinventing the Icon in Early Netherlandish Painting.

**Myrto Hatzaki** (Paris Collection, A.G. Leventis Gallery), Engaging Emotion: Beauty, Suffering and the Body of the Crucified Christ.

**Mario Scalini** (Soprintendente per i beni culturali di Siena e Grosseto), *Angelicae Cohortes*: Notes about Armoured Saints and Angels from Byzantium to the Low Countries.

**Jacques Paviot** (Université Paris-Est Créteil), The Court of Burgundy and Constantinople.

**Maria Vassilaki** (University of Thessaly), Looking at Icons and Commissions in Fifteenth-Century Venetian Crete.

**Anna Pelagotti** (Director of Art-Test, Art and Diagnostics), *Under the Gold: A Database of Underdrawing and Material Analyses on Sieneese Paintings. Connections and Dissimilarities among Painting Techniques across Centuries and Countries.*

**Damien Wigny** (Writer), *Byzantium and Sieneese Art.*

### **Scholars' Day: Renaissance Drawings from Private Antwerp Collections**

Museum Mayer van den Bergh, Antwerp, January 22, 2015. In conjunction with the exhibition "Apelles Achterna," October 25, 2014 - January 25, 2015.

**Joris Van Grieken** (Royal Library of Belgium, Brussels), *Mountainous Landscape with River Valley and the Prophet Hosea* – attributed to Gillis van Coninxloo.

**Virginie D'haene** (Groeningemuseum, Bruges), *Riverland-  
scape with the Parable of the Wise and Foolish Builders* – Circle of Mattheijs Cock.

**Louisa Wood Ruby** (The Frick Collection, New York), *Views of Ruins in Rome* – Paul Bril?

**Maarten Bassens** (Collection Rosier, Antwerp), *Inventio pictoria Henrici Clivensis. A Reconstruction of the Mediterranean.*

**Anne van Oosterwijk** (Groeningemuseum, Bruges), *Pieter Pourbus' Drawn Oeuvre.*

**Jeroen Luyckx** (KU Leuven), *The Repentant Mary Magdalene* – Maerten de Vos.

**An Van Camp** (British Museum, London), *Travelers at the Ruins in Pozzuoli* – Jan I Brueghel.

### **CAA (College Art Association)**

New York, February 11-14, 2015.

Papers of interest to or presented by HNA members.

**Lena Bader** (German Centre for the History of Art in Paris [DFK]), "A Miracle of a Copy": Original Reproductions and Authentic Copies in the Holbein Dispute.

**Tom Rassieur** (Minneapolis Institute of Arts), *Rembrandt's Lucretia: A Curatorial Perspective.*

**Shelley Perlove** (University of Michigan), *Rembrandt's Lucretia: Narrative Strategy.*

**Frima Fox Hofrichter** (Pratt Institute), *A Feminist Perspective on Rembrandt's Lucretia.*

**Jessen L. Kelly** (University of Utah), *Fortune's Gifts, Fortune's Malice.*

**Anne Louise Williams** (University of Virginia), *Satirizing the Sacred: Laughing at Saint Joseph in Northern European Art, ca. 1300-1530.*

**Ruth J. Strauss** (Tel-Aviv University), *The Role of Repetition in the Creation of Jan Steen's infamia.*

**Meryl Bailey** (Mills College), *Collective Honor, Individual Shame: Art and Reputation in the Venetian Confraternal Milieu.*

**Maureen E. Warren** (Northwestern University), *Political Fama/Infamia and Dutch Republican Relics in the Stadholderless Period (1650-1672).*

### **Der Genter Altar – Reproduktionen, Deutungen, Forschungskontroversen**

Staatliche Museen zu Berlin, Gemäldegalerie, February 13-14, 2015. In conjunction with the exhibition "Der Genter Altar der Brüder van Eyck in Berlin 1820-1920" (September 4, 2014 – March 25, 2015).

**Dorothea Peters** (Blankensee), *Van Eyck und andere. Frühe Fotografien von Gemälden.*

**Nikolaus Bernau** (Berlin), *Ein nationaler Heros - Der Genter Altar und das Deutsche Museum 1906 – 1939.*

**Bénédicte Savoy** (Berlin), *Kamera auf das Lamm Gottes. Über die Filme L'Agneau Mystique (1939) und Le retour de l'Agneau Mystique (1946) von André Cauvin.*

**Christoph Frank** (Mendrisio), *Der Genter Altar im Nationalsozialismus: Zur Frage ideeller wie materieller Appropriierung.*

**Sandra Hindriks** (Bonn), "mit kunstreichem Ingenium gemalt" – Zur Bedeutung des Kunstwerts für die Van Eyck-Rezeption.

**Ruben Suykerbuyk** (Brussels), *A Royal Reproduction. Michiel Coxcie's Copy of the Ghent Altarpiece (1557-1558).*

**Hélène Dubois** (Brussels), *Michiel Coxcie's Copy as a Formal Reference of the Material Condition of the Ghent Altarpiece in 1557.*

**Susan Jones** (Brussels), *Inscriptions by Jan van Eyck, His Workshop and Imitators.*

### **Princesses et Renaissance(s). La commande artistique de Marguerite d'Autriche et de son entourage**

Monastère royal de Brou, Bourg-en-Bresse, February 27-28, 2015.

**Merlijn Hurx** (University of Utrecht), *Lodewijk van Bogen: Entrepreneur, Land Surveyor, and Architect.*

**Susana Abreu** (Centro de Estudos de Arquitectura e Urbanismo, University of Porto), *Apropos of the Monastery of Brou Commissioned by Margaret of Austria (c. 1501): Form and Meaning in Iberian Architecture during Times of Stylistic Uncertainty.*

**Elisabeth Rabilloud** (Université Lumière Lyon 2), *Des portails de l'église Saint-Pierre de Brou à ceux de l'église Saint-Nicolas de Tolentin du monastère royal de Brou: deux dynasties d'ymagiers lyonnais, des Morelli aux Rhouan.*

**Magali Briat-Philippe**, *Jan Van Roome, auteur des tombeaux de Brou?*

**Michel Lefftz** (Université de Namur), *Sculptures et sculpteurs des stalles de Brou.*

**Dagmar Eichberger** (Universities of Trier and Heidelberg), *Making Choices: The Seven Joys or the Seven Sorrows of the Virgin?*

**Bruno Tellez and Jean-Philippe Farrugia** (Université Lyon 1), *Le monastère de Brou en 3D: une nouvelle réalité (augmentée).*

### **Names and Naming in Early Modern Germany**

7<sup>th</sup> Frühe Neuzeit Interdisziplinär Conference, Vanderbilt University, Nashville, March 5-7, 2015.

Papers by or of interest to HNA members:

**Elizabeth Ross** (University of Florida, Gainesville), The Shifting Visual Poetics of the Natural World in the 16<sup>th</sup> Century.

**Jane L. Carroll** (Dartmouth College), The 'Schöne Martin'.

**Jürgen Müller** (Technische Universität, Dresden), Boeren-Bruegel, or How an Artist Became a Peasant.

**Pia F. Cuneo** (University of Arizona), When Paul was Saul: 'Naming' and Framing Protestant Persecution in a Painting by Cranach the Younger.

**Birgit Ulrike Münch** (University of Trier), Grünhaß and the Three Other Hansens: Monograms, Visual Symbols and Signature Practice of the First Dürer Workshop.

**Alison G. Stewart** (University of Nebraska, Lincoln), Moving On: Exploring the Signatures of One Second Generation Dürer Pupil, Sebald Beham.

**Danica Brenner** (University of Trier; Leibniz Institut für Europäische Geschichte, Mainz), 'Die Ölfarb oder Flachmaler als die Große Künstler sein ...': Names and Naming of Painters and Their Guilds in Early Modern Germany with Focus on Augsburg.

**Miriam Hall Kirch** (University of North Alabama), Bought from 'Maister Hannsen Krellen Malern zu Leiptzig'.

**Gerhard Rampl** (University of Innsbruck), The 'Jagdbuch' of Emperor Maximilian I as a Unique Source for Early Alpine Names.

### **The Art of Joachim Wtewael (1566-1638)**

Centraal Museum, Utrecht, March 16, 2015. In conjunction with the exhibition "Pleasure and Piety: The Art of Joachim Wtewael," February 21 – May 25, 2015; The National Gallery of Art, Washington, June 14 – September 20, 2015; The Museum of Fine Arts, Houston, October 18, 2015 – January 18, 2016.

**Anne W. Lowenthal** (independent scholar), Wtewael's Life in Art.

**Liesbeth M. Helmus** (Centraal Museum Utrecht), Love and Lust. Wtewael's Personal Statement.

**James Clifton** (Sarah Campbell Blaffer Foundation; Museum of Fine Arts, Houston), Hastening to See Christ. Religious Painting in an Age of Conflict.

**Stijn Alsteens** (Metropolitan Museum of Art, New York), Wtewael as Draftsman.

**Marten Jan Bok** (University of Amsterdam), Wtewael's Netherlandish History Reconsidered.

**Gwen Tauber** (Rijksmuseum, Amsterdam), Wtewael's Technique and Materials. Recent Discoveries.

### **Plastic, Present. Netherlandish Sculpture of the 16th Century**

Centre for Reformation & Renaissance Studies at Victoria College in the University of Toronto, March 20-21, 2015. Organized by Ethan Matt Kavalier.

#### **Participants:**

**Herman Roodenburg** (Vrije Universiteit & Meertens Instituut, Amsterdam), Sculpture and Religious Sorrow in the Sixteenth-Century Netherlands.

**Aleksandra Lipińska** (Technische Universität, Berlin), Mediality of Netherlandish Sculpture of the 16th Century. A Comparative Perspective.

**Anne-Laure Van Bruaene** (University of Ghent), The Sacramentshuizen in the Low Countries between Devotion and Iconoclasm.

**Tianna Uchacz** (University of Toronto), Vacant Minds and Seductive Surfaces: Anxieties about Sculpture in Other Media. **Henri Zerner** (Harvard University), The Netherlandish Tomb as an Index and Vehicle of Artistic Exchange.

**Marisa Bass** (Washington University), Enlivening – and Mortifying – the Netherlandish Tomb: Genii and Transis in Sixteenth-Century Netherlandish Funerary Sculpture.

**Tara Bissett** (University of Toronto), Sculpture and the 'Idea' of Architecture in the Low Countries, 1500-1540.

**Krista De Jonge** (University of Leuven), Sculpture as Frame. Exploring the Continuities between Sculpture and Architecture in the Sixteenth-Century Low Countries.

**Ulrich Pfisterer** (Ludwig-Maximilian-Universität, München), Conrat Meit, Erotic Images and Ideas about the Progress of Art.

**Giancarlo Fiorenza** (California Polytechnic State University), Paludanus, Alabaster, and the Erotic Appeal of Art in Antwerp.

**Frits Scholten** (Rijksmuseum, Amsterdam), *Statuas minores*: 16th-Century Statuettes in the Low Countries, from Devotional Objects to Collectibles.

**Kristoffer Neville** (University of California at Riverside), Cornelis Floris and the 'Floris Style': The Status of Authorship in Princely Tombs of the Baltic.

**Angela D. Glover** (University of Toronto), Habitus of the Body, Affordance of Design: Choir Stalls and Corporeal Space.

**Sebastian Fitzner** (Freie Universität, Berlin), Thresholds of Space, Time, and History. Netherlandish Portals of the Sixteenth Century.

### **Art of the Southern Netherlands, Gdańsk and the Polish-Lithuanian Commonwealth**

University of Gdańsk, March 21, 2015.

**Manfred Sellink** (Koninklijk Museum voor Schone Kunsten Antwerpen), Antwerp's Golden Age: Making Images in the 16th Century.

**Till-Holger Borchert** (Museum Brugge), *Brugia extra muros*: The Export of Bruges Paintings in the 15th and early 16th Centuries to Europe.

**Nico van Hout** (Koninklijk Museum voor Schone Kunsten Antwerpen), Rubens Receiving the Crown Prince of Poland and Other Stories.

**Emile van Binnebeke** (Musées royaux de Beaux-Arts de Belgique, Brussels), Flemish Baroque Sculpture, status quo and Possible Horizons.

**Ryszard Szmydki** (Papal John Paul II University, Cracow), The Role of Gdańsk in Acquiring Netherlandish Tapestries for the Polish-Lithuanian Commonwealth in the 16th and 17th Centuries.

**Jolanta Talbierska** (University of Warsaw Library), Art of the Southern Netherlands and Printmaking in 17<sup>th</sup>-Century Gdańsk. A Case Study of Jeremias Falck and Daniel Schultz.

**Jacek Żukowski** (Warsaw), The Arch of Philip and the Gate of Vladislaus, or the Reception of Antwerp Ephemeral Art in Gdańsk A.D. 1646.

**Hanna Benesz** (Curator Emeritus, National Museum in Warsaw), Flemish Pictures Addressing the Theme of Justice.

**Franciszek Skibiński** (Nicolaus Copernicus University in Toruń), The Constructors of Hamlet's Castle. Netherlandish Architects and Artists on the Baltic 1550-1600.

**Jacek Friedrich** (Gdynia City Museum; University of Gdańsk), Netherlandism in the Art of Old Gdańsk in the Eyes of Polish Researchers in the 20th Century.

### **RSA Renaissance Society of America**

Sixty-First Annual Meeting, Berlin, March 26-28, 2015.

Papers by or of specific interest to HNA members:

**Eva Raffel** (Klassik Stiftung Weimar, Herzogin Anna Amalia Bibliothek), 20,000 Likes: The World's Largest Collection of Early Modern *Alba Amicorum* at the Herzogin Anna Amalia Bibliothek, Weimar.

**Paul H.D. Kaplan** (SUNY Purchase), Replacing a Saint: The Black Saint Maurice and His Evangelical Substitutes in the Marktkirche in Halle.

**Zoe Opacic** (Birkbeck College, University of London), The Resurrection Tympanum and the Cult of Mary Magdalene in Late Medieval Vienna.

**Patrick N. Hunt** (Stanford), *De Profundis*: Deeper Magdalene Iconography in Art.

**Catherine Levesque** (College of William and Mary), Making Wilderness: the Craft of Landscape.

**Catherine Walsh** (Boston University), Landscapes in the Figure: Generative Damage in Giambologna's *Appennino*.

**Britta Bode** (FU Berlin), Cartographic Curiosity: The Van Doetechum Dynasty and the Etching Technique in Printed Maps.

**Valentina Sebastiani** (University of Basel), Basel as a "World City" for Humanist Printing in Sixteenth-Century Europe.

**Linda Hinners** (Nationalmuseum, Stockholm), Court Sculptors in Sweden during the Seventeenth Century.

**Brendan Sullivan** (NYU), Are You Ready for Your Close-Up? The Stein Quadriptych and the Pains of Narrative Immediacy [Simon Bening].

**Ingmar Reesing** (University of Amsterdam), Handy Saints: Early Sixteenth-Century Micro-Carvings from an Unknown Workshop in the Northern Netherlands.

**Anja Grebe** (University of Freiburg), Hybrid Herbals: Flowers in the Margins of Renaissance Manuscripts.

**Sanne Frequin** (University of Amsterdam), Medieval Tombs as Trendsetters: Shaping Remembrance in Medieval Flanders and Hainaut.

**Ann Adams** (Courtauld Institute of Art), Nicolas Rolin and Pieter Bladelin: Fluidity in Social Classes in the Fifteenth-Century Burgundian Netherlands.

**Charlotte A. Stanford** (Brigham Young University), Commemorating through Food: Obits Celebrated by the Franciscan Nuns of Late Medieval Strasbourg.

**Elinor Myara Kelif** (Université Paris 1 Panthéon-Sorbonne), Images of the Virgin and Child Garlanded with Flowers by Jan Brueghel the Elder: Still Life or Devotional Images?

**Dominic Olariu** (Philipps-Universität, Marburg), Pressure and Plants: Herb Impressions around 1500 as Epistemic Images.

**Elke Anna Werner** (FU Berlin), Tamed Gazes: Cranach's Fountain Nymphs as the Object of Pictorial Self-Reflection.

**Sarah J. Moran** (University of Antwerp), Theodoor van Loon's Marian Cycle at Scherpenhevel and the Hope for Miraculous Healing.

**Michel Weemans** (École des Hautes Études des Sciences Sociales, Paris), Natural Image and Trap Image in Pieter Bruegel.

**Susanne Meurer** (University of Western Australia, Perth), Pieter Spiering Silfvercrona as a Collector of German Works on Paper.

**Cynthia Houg** (Princeton University), Across a Distant Sea: Tracing the German Renaissance in Seventeenth-Century China.

**Nick Humphrey** (Victoria & Albert Museum), Germanic Inlay and Marquetry in England 1560-1700.

**Marie-Anne Michaux** (independent), Deutsche Qualität: The Preeminence of Germany in the European Art of War.

**Anke Kramer** (University of Vienna), *Sive bibas sive lavere tace*: Nymphs, Inspiration, and the Agency of Matter.

**Hiram Morgan** (University College Cork), Albrecht Dürer and the Origins of the Costume Book.

**Michael Roth** (Staatliche Museen Berlin, Kupferstichkabinett), Dürer: Drawing with a Purpose.

**Katherine C. Luber** (San Antonio Museum of Art), New Findings about the Painterly Practices and Techniques of Albrecht Dürer.

**Leopoldine Prosperetti** (Goucher College), Spreading Beeches, Lofty Alders: Virgil's Arboreal Epithets and the Creation of Green Worlds in the Renaissance.

**Julia Saviello** (Ludwig-Maximilians-Universität, Munich), Hairy Brushes and the Dexterity of Dürer's Hand.

**Tom Tolley** (University of Edinburgh), Dürer and *La Malinconia*.

**David Gaimster** (The Hunterian, University of Glasgow), Visualizing the Northern Renaissance Domestic Interior: Mo-

tivations for Collecting Historic German Stoneware in Nineteenth-Century Europe.

**Kate McLean** (National Museums of Scotland), *Enduring Elegance: Electrotyping German Renaissance Silver*.

**Michelle Moseley-Christian** (Virginia Polytechnic Institute & State University), *A Small Display of Power: Domestic Ritual and Early Modern Dutch Dollhouses*.

**Natasja Peeters** (Royal Army Museum, Brussels), *Frans Francken and Co.: The Dynastic Aspect of Workshop Practices in Antwerp ca. 1600*.

**Susan M. Russell** (independent), *Revisiting Henkel's Swaneveld und Piranesi in Goethescher Beleuchtung: Reflections on the Transience of Fame and Mutability of Landscape*.

**Jutta G. Sperling** (Hampshire College), *The Roman Charity as Figure of Dissent in the Work of Caravaggio and His Followers*.

**Natasha Seaman** (Rhode Island College), *Dissent and Divergence in Hendrick ter Brugghen's Denial of Peter*.

**Theresa Jane Smith** (Harvard University), *Extravagance and Economy: Sixteenth-Century Anatomical Prints with Movable Flaps*.

**Josua Walbrodt** (FU Berlin), *Joachim von Sandrart and His Circle of Travelling Engravers in Rome*.

**Laura Plezier** (University of Leiden), *Overwhelming Architecture in Seventeenth-Century Amsterdam*.

**Stijn P.M. Bussels** (University of Leiden), *Massacre of the Innocents: Cruel Infanticide as Solace in Seventeenth-Century Art and Theatre in the Netherlands*.

**Adam Eaker** (Frick Collection, New York), *"The Picture of the Body": Van Dyck, Jonson, and the Death of Venetia Digby*.

**Barbara Baert** (Katholieke Universiteit, Leuven), *Afterlives and the Enclosed Gardens: A Case Study on Mixed Media, Remnant Art, Récyclage, and Gender*.

**Steffen Bodenmiller** (Humboldt Universität, Berlin), *Gemähl versus Emblem *Pictura*: The Inaptness of Linear Perspective (Harsdörffer's *Sinnbildkunst*)*.

**Dietmar Peil** (Ludwig-Maximilians-Universität, Munich), *An den Rändern des Emblems: Emblematische Katechismen*.

**Ingrid Höpel** (University of Kiel), *Philipp Ehrenreich Wider's Commentaries *Evangelische Herz- und Bilder-Postill**.

**Emilie Jehl** (Université de Strasbourg), *The Alembic Heart: The Alchemy of the Heart in a Few Emblems*.

**Olga Vassilieva** (École des Hautes Études en Sciences Sociales, Paris), *Setting Otto Vaenius's *Anima* and *Amor Divinus* in a New Light: Johannes Sadeler II's Emblems for *Seelen-Liecht**.

**Dirk Imhof** (Plantin-Moretus Museum), *The Printing of Plantin's Polyglot Bible*.

**Julianne Simpson** (University of Manchester, John Rylands Library), *"La belle marge du livre": Luxury and Presentation Copies of the Antwerp Polyglot*.

**Hope Mayo** (Harvard), *From Bamberg to Cambridge: The Story of One Copy of Plantin's Polyglot Bible*.

**Bertram Kaschek** (Technical University, Dresden), *Follow Me! Jan van Hemessen and the Power of Images*.

**Agnès Guiderdoni** (Université Catholique de Louvain), *Image Theory from Figurative Thinking in Emblematic Literature: Vauzelles, Corrozet, and Paradin*.

**Xander van Eck** (Izmir University of Economics), *Dirck Crabeth's Cleansing of the Temple between Catholicism and Protestantism*.

**Barbara Haeger** (Ohio State University), *Mirroring and Self-Representation in Rubens's Hermitage *Ecce Homo**.

**Walter Melion** (Emory University), *Apellea et ipse manu: Hieronymus Cock and His Allegories of Art*.

**Ralph Dekoninck** (Université catholique de Louvain), *Pliny Emblemized: Anecdotes on Ancient Artists as Self-Reflexive Moral Commentary*.

**Christine Göttler** (University of Bern), *Hendrick Goltzius's Protean Allegory of the (Alchemical) Arts (1611) in the Kunstmuseum Basel*.

**Christian Nikolaus Opitz** (University of Vienna), *From Mantua to Millstatt: Paola Gonzaga's Bridal Chests and Their Impact on "Northern" Artists*.

**Hanns-Paul Ties** (Ludwig-Maximilians-Universität, Munich), *A Region of Artistic Exchange? The Painter Bartime Dill Riemenschneider and the Arts in Southern Tyrol in the First Half of the Sixteenth Century*.

**Hannes Obermair** (Civic Archives, Bozen/Bolzano) and **Michaela Schedl** (independent), *Artistic Exchange between the North and the South in Trento, Bishop's Seat, in Northern Italy*.

**Christina Anderson** (University of Oxford), *Of Gems and "animaletti delle Indie": The Flemish Jeweller-Merchant Charles Hellemans and Vincenzo Gonzaga*.

**Claudia Swan** (Northwestern University), *Foreign Goods, Prized Possessions: Another Look at Dutch Vanitas Still-Life Paintings*.

**Marisa Anne Bass** (Washington University, St. Louis), *Living Monuments: Bosschaert and the Origins of Flower Still-Life Painting*.

**Niklaus Largier** (University of California, Berkeley), *Still Lives and Modes of Perception*.

**Donna L. Sadler** (Agnes Scott College), *Pathos by Proxy: Performing the Entombment of Christ in Late Medieval Sculpture*.

**Laura Gelfand** (Utah State University), *I Was Blind, Now I See! Seeing and the Miraculous Restoration of Sight at York*.

**Elliott Wise** (Emory University), *Visual Exegesis and Marian Mediation in Rogier van der Weyden's *Miraflores Triptych of the Virgin* and the Philadelphia *Crucifixion* Panels*.

**Anna Dlabačová** (University of Leiden), *Books and Paintings: Meditation and Devotion through Text and Image in Antwerp, ca. 1480-1500*.

**Michael La Corte** (University of Stuttgart), *The Emblematic Program in Weikersheim Castle*.

**Agnes Kusler** (Eötvös Loránd University, Budapest), *"Florilegus Aegyptiacus in argo sempronienensi": The Emblematic Oeuvre of Christoph Lackner and the Hieroglyphic Decoration of the Former Sopron Town Hall*.

**James M. van der Laan** (Illinois State University), *Christoph Rosshirt's "Graphic" Faust*.



**Caroline A. van Eck** (The Hague), Rubens and the Sublime.

**Ethan Matt Kavalier** (University of Toronto), New Tales of Antiquity: The Alabaster Relief in the Low Countries.

**Peter Theo Maria Carpreau** (Museum M, Leuven), The Hosden Triptych: Monumentality for Persuasion. [Michiel Coxcie]

**Gregory Charles Bryda** (Yale), Rothenburg's Public Exhibition (*monstatio*) of Judas's Communion. [Riemenschneider]

**Joaneath Spicer** (Walters Art Museum), Brunelleschi's Lost Painting of the Florentine Baptistery as a Prototype of the "Ideal City" Paintings.

**Michael Wenzel** (Herzog August Bibliothek, Wolfenbüttel), The Marketing of Philipp Hainhofer's *Kunstschranke*.

**Karin Leonhard**, Still Lives, Transient Lives.

**Frank Fehrenbach** (University of Hamburg), Still Alive? Remarks on a Liminal Genre.

**Jennifer S. Spinks** (University of Manchester), Riding the Juggernaut: Indian Ritual Processions in Sixteenth-Century Northern European Print Culture.

**Ingrid Falque** (Université Catholique de Louvain), Geert Grote and the Status and Functions of Images in Meditative Practices.

**Aline Smeesters** (Université Catholique de Louvain), From *tabellae sacrae* to *poemata sacra*: The Case of the Portuguese Jesuit Emmanuel Pimenta.

**Samuel Mareel** (University of Ghent), Representing Representation: The Prayer to Saint Veronica in Petrus Christus's *Portrait of a Young Man* [National Gallery, London].

**Juliette Roding** (University of Leiden), Women and Dogs: The Paintings in the Wainscot of Christian IV's Writing Closet at Rosenborg Castle.

**Ingrid Alexander-Skipnes** (University of Freiburg), Natural Philosophy and Mathematical Sciences at the Court of Urbino.

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**Alison Stewart** (University of Nebraska, Lincoln), The Early Importance of the Frankfurt Fair: Sebald Beham Moves to Frankfurt.

**Dorothee Linnemann** (independent), Female Publishers and Printers in Early Modern Frankfurt: First Observations on the Basis of the Graphic Arts Collection of the Historical Museum of Frankfurt.

**Ricardo de Mambro-Santos** (Willamette University), Proteus for Sale: Karel van Mander's Remarks on the Sixteenth-Century Frankfurt Print Fair.

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**Tatiana C. String** (University of North Carolina, Chapel Hill), Posture and Posturing in the English Renaissance: The Body of the Courtier in Sixteenth-Century Portraiture.

**Angela Benza** (University of Geneva), Improbable Fiction: Fashioning the Courtier's Identity in Jacobean Masque Portraits.

**Gwendoline de Muelenare** (Université Catholique de Louvain), Images of the Courtier in Flemish Thesis Prints (17<sup>th</sup> and 18<sup>th</sup> Centuries).

**Katrien Lichtert** (University of Ghent), Framing the Picture: Bruegel's Use of Presentational Modes and Pictorial Narratives in Context.

**Jessica Buskirk** (Technische Universität Dresden), Narrating Temptation: Landscape and Judgment in Pieter Bruegel and Hieronymus Cock's *Temptation of Christ*.

**Sara Benninga** (Hebrew University of Jerusalem), Methods of Visual Narration in the Subject of Land of Cockaigne.

**Shira Brisman** (Columbia University), Choice, by Design [conjugal rights of artists].

**Marlise Rijks** (University of Ghent), Antwerp Apothecaries and the Trade in Collectables.

**Leatrice Mendelsohn** (independent), The Transference of Ideas via Objects in Sixteenth-Century Portraiture.

**Clark Hulse** (University of Illinois at Chicago), Royal Flesh: Holbein and the Incarnation of Henry VIII.

**Nancy Kay** (Merrimack College), Repopulating Heaven on Earth: The Habsburg Strategy of Restoring Public Sculpture on the Streets of Counter-Reformation Antwerp.

**Andrew Spicer** (Oxford Brookes University), The Archdukes and the Cult of Saints in the Province of Cambrai.

**Dagmar Germonprez** (University of Antwerp), Follow the Money! Tracing the Restoration of the Catholic Landscape through the Annual Account Books of the Archducal Receiver General.

**Mirella Marini** (University of Antwerp), "Always welcome in the Infanta's chambers": Female Religious Patronage in Habsburg Service – Anne of Croy (1564-1635), Duchess of Aarschot.

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#### Sponsored by HNA

**Elizabeth Upper** (John Rylands Research Institute, University of Manchester), Frankfurt Printers and the Market for Color Prints in the Sixteenth Century.

**Birgit Ulrike Münch** (University of Trier), Don't Judge a Book by Its Cover: Feyerabend's *Neue Künstliche Figuren* between Religious Faith, Artist's Book, and Premodern Business Plans.

**Thomas Schauerte** (Albrecht Dürer-Haus und Kunstsammlungen der Stadt Nürnberg), Heroes for the Market: The Frankfurt "Heldenbuch" of 1560.

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**Eliane Roux** (independent), Genoese Merchant Bankers and the Diffusion of Artistic Models in Genoa [1576-1627].

**Maria Clelia Galassi** (Università degli Studi di Genova), Genoa at Mid-Cinquecento: The Image of La Superba in Two Flemish Cityscapes, Anton van den Wyngaerde's Etching and Jan Massys's *Venus Cythereia*.

**Maria Deiters** (Evangelische Landeskirche Berlin-Brandenburg-schlesisch Oberlausitz), Illustrating Holy Scriptures as an Act of Veneration: The Bible of Hans Plock.

**Joao Figueiredo** (University of Lisbon), Rubens's Claim to Freedom and the "Touch of Life".

**Sara Smart** (University of Exeter), Berlin Gates: The Emblematic Program of Triumphal Arches Dedicated to Friedrich Wilhelm of Brandenburg in 1677 and 1678.

**Judith Potter** (independent), Lübeck's Holstentor Speaks for Itself.

**Sophie Pitman** (Cambridge University), Material Metropolis: Clothing in Early Modern London, ca. 1560-1660.

**Katherine Bond** (Cambridge University), Costume Manuscripts of Early Modern Germany.

**Michael Thimann** (Max Planck Institut, Florence), Raphael and Dürer: The Concept of the Absolute Artist in German Romanticism.

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**Gero Seelig** (Staatliches Museum, Schwerin), Moretus's Punch Boxes: Woodcuts by Jost Amman in Antwerp.

**Berit Wagner** (Johann-Wolfgang-Goethe Universität, Frankfurt), Keeping in Touch with Frankfurt: The Art Dealer Family of Caymox and Their German Network.

**Karen Bowen** (independent), The Distribution of Prints from Antwerp via the Frankfurt Fair.

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**Stephan Kemperdick** (Staatliche Museen Berlin), The Ghent Altarpiece of the Brothers Van Eyck after 1432: Changing Attitudes.

**Martha Hollander** (Hofstra University), Gabriel Metsu's Naked Self-Portrait.

**Jeroen Vandommele** (University of Utrecht), Uses and Abuses of Wealth: Commerce and Prosperity in the Sixteenth-Century Low Countries.

**Arjan van Dixhoorn** (University of Ghent), Virtuous and Vicious Cycles: The Arts and Sciences and the Prosperity of Nations.

**Mitchell B. Merback** (Johns Hopkins University), Perfection's Therapy: Dürer as *Medicus Animorum* and *Melencolia I*.

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**Elizabeth Petcu** (Princeton University), Cosmopolitan Constructions in Wendel Dietterlin's *Architectura* (1593-98).

**Susan Maxwell** (University of Wisconsin, Oshkosh), Rubens and the Bavarians.

**Dorothy Limouze** (St. Lawrence University), Sadeler, Liss, and Sandrart: Ideas in Transit, ca. 1615-22.

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**Art DiFuria** (Savannah College of Art & Design), Bringing the Vatican North: Scorel, Heemskerck, and the Rhetoric of Conspicuous Quotation.

**Bernard Aikema** (Università degli Studi di Verona), Dürer in Italy: A Reevaluation.

**Koenraad Jonckheere** (University of Ghent), *De Copia*, or The Amplification of Northern Art in the Sixteenth Century.

**Marije Osnabrugge** (University of Amsterdam), Cosmopolitans, Court Artists, and Labor Migrants: The Identity of the Early Modern "Artist on the Move".

**Jessica Stevenson Stewart** (University of California, Berkeley), "No common merchandise": Calculating Reciprocities in Dürer's *Tagebuch*.

**Joanna Woodall** (Courtauld Institute of Art), Artists on the Move.

**Alfred Acres** (Georgetown University), The Deaths of Pieter Bruegel.

**Alice Taatgen** (University of Amsterdam), Frills and Furs: Archaism as a Strategy in the Work of Quinten Metsys.

**Krista De Jonge** (Katholieke Universiteit Leuven), Paradise Regained: The Netherlandish Renaissance Garden, a New State of the Art.

**Lisa Pincus** (Cornell University), Vermeer's Men.

**Hanna Wimmer** (University of Hamburg), Reframing the *Biblia pauperum*: Images and Vernacular Learning in Fifteenth-Century Germany.

**Alison C. Fleming** (Winston-Salem State University), Reenvisioning the Life of St. Ignatius in the Illustrated *Vitae* of 1622.

**Stephanie Leitch** (Florida State University), Citings in Print: Copying as Practice in Early Modern Prints.

**Allison M. Sherman** (Queen's University, Kingston), The Reception of Albrecht Dürer in Seventeenth-Century Venice: The Curious Case of a Carved Wooden Crucifix at Santa Maria del Pianto.

**Martina Frank** (Università di Venezia Ca' Foscari), Notes on the Viennese Workshop of the Galli Bibiena Family.

**Jeffrey Chipps Smith** (University of Texas, Austin), Hans Reichle's Monumental Bronzes for Augsburg and Memories of Florence.

**Ashley D. West** (Temple University), Hans Burgkmair's Pictorial "Treatise" on Italian Renaissance Painting.

**Edward H. Wouk** (University of Manchester), Frans Floris's Poésie.

**Tanja Michalsky** (Universität der Künste, Berlin), The Power of Social Behavior: Pieter Bruegel's "Maps" of Cultural and Social Interaction.

**Laura Bartoni** (Università Telematica Internazionale Uninettuno), Foreign Artists in Seventeenth-Century Rome: Dynamics of Settlement and Integration Strategies.

**Erin Downey** (Temple University), Collaborative Enterprise: Netherlandish Artists and Book Production in Seventeenth-Century Rome.

**Frederica Van Dam** (University of Ghent), Hieronimo Custodis and Paul Van Somer: A Comparison of Forced and Attracted Migrant Artists in Sixteenth-Century England.

**Ivo Raband** (University of Bern), The Forgotten Archduke: The Funeral Monument for Ernest of Austria in Brussels.

**Arjan De Koomen** (University of Amsterdam), The Habsburgs and the Disappearance of the Royal Tomb.

**Mariët Westermann** (Andrew W. Mellon Foundation), *The Lemon's Lure*.

**Carolyn Yerkes** (Princeton University), *The Laws of Forced Looking*.

**Emilie Gordenker** (Mauritshuis), *Connoisseurship Revisited in the Case of Saul and David [Rembrandt]*.

**Aleksandra Lipinska** (Technische Universität, Berlin), *National Identity and Migrant Artists: Strategies, Labels, Historiographic Constructs*.

**Franciszek Jan Skibinski** (Nicolaus Copernicus University), *Migrating Artists from Italy and the Low Countries and Their Patrons in Central Europe (1550-1650)*.

**Kjell Wangensteen** (Princeton University), *Of Mobility and Versatility: Artistic Rivalry at the Swedish Court*.

**Jürgen Müller** (Technical University, Dresden), *Wit and Irony in Michelangelo da Caravaggio's Boy Bitten by a Lizard*.

**David Hotchkiss Price** (University of Illinois, Urbana/Champaign), *Memorializing Margaret of Austria: Habsburg Imperium and Art*.

**Leon Lock** (Catholieke Universiteit Leuven), *The Contribution of Low Countries Sculptors to Forming Habsburg memoria*.

**Mark Hengerer** (Ludwig-Maximilians-Universität, Munich), *Memory between Ritual, Monument, and Print*.

**Mathilde Bert** (University of Montpellier), *Lambert Lombard Drawings in Domenico Lampsonius Lamberti Lombardi Vita (Bruges, 1565)*.

**Cécile Oger** (University of Liège), *Lambert Lombard Drawings, Drawings Lambert Lombard: What We Learn from Reflectography*.

**Colette Nativel** (Université Paris I Panthéon-Sorbonne), *Rubens before Italy: His Debt to Vaenius and Lampsonius*.

**Alessandra Becucci** (independent), *Chi non è conosciuto li conviene fare il novitiato: Artists' Relocation in Seventeenth-Century Europe*.

**Matej Klemencic** (University of Ljubljana), *Immigrant and Emigrant Sculptors in Seventeenth-Century Venice*.

**Vesna Kamin Kajfez** (independent), *"Painters come and go": Angelo de Coster (1680-1736) between Venice, Rome, and Piran*.

**Wolf Seiter** (Technical University, Dresden), *The Ironic Use of the Vulgar and the Sacred in Sebald Beham's Peasant Imagery*.

**Kimberlee Cloutier-Blizzard** (independent), *Molenaer's Denial of Saint Peter: A Socratic Festive Tavern*.

**David A. Levine** (Southern Connecticut State University), *Socratic Irony in Jan Miense Molenaer's Boys with Dwarfs of 1646*.

**Charles Zika** (University of Melbourne), *The Witchcraft Scene of Michael Herr and Matthäus Merian the Elder: The Emotions of Pandemonium*.

### **Midwestern Art History Society Annual Meeting**

University of St. Thomas and The Minneapolis Institute of Arts, Minneapolis & St. Paul, March 26-28, 2015.

Papers by or of interest to HNA members:

**Alison Kettering** (Carleton College, emerita), *From Analog to Digital: What's Happened to Art History Since 1980? (Key-note)*.

**Diane G. Scillia** (Kent State University), *Overlooking Letters of Indulgences in Bosch and Dürer*.

**Rebecca P. Brienen** (Oklahoma State University), *Artistic Training and Internationalism in The Hague, 1650-1725*.

**Jacquelyn N. Coutré** (Indianapolis Museum of Art), *Towards the "Rebirth of a Noble Institution": Booth Tarkington and the John Herron Art Institute of Indianapolis*.

## **Opportunities**

### **Call for Papers**

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

College Art Association, Washington, DC, February 3-6, 2016.

The College Art Association has announced its call for papers for the 2016 Annual Conference, to be held from February 3-6 in Washington DC. In addition to those announced sessions, the Historians of Netherlandish art will also hold the 1.5 hour session described below. Speakers should be current members of both the CAA and the HNA.

In June 2014, the Buckland Abbey Rembrandt was declared an authentic self-portrait, and several news outlets welcomed this new "selfie" into the artist's oeuvre. The application of the fashionable term was not unexpected, given its ubiquity in common parlance and its designation as the 2013 Oxford Dictionaries Word of the Year. Yet what was likely a perfunctory word choice reveals a profound alignment with the principles of the selfie: the portrait demonstrates contemporaneity (through the use of the fantastic costume and dramatic lighting that characterized Rembrandt's style at the time), exhibits conscious self-promotion (in its large format and sumptuous clothing), and functions within a context of broad dissemination (as part of the active proliferation of the artist's face in paint and print). Other anachronistic applications of the term have not been so fitting.

Proceeding from the social media precept that attention is power, this session seeks to examine the ways through which the early modern artist managed his identity through the medium of the self-portrait. How did the artist deploy pictorial elements to authenticate experience and increase status in the eyes of the audience? How was the face employed as a tool of publicity for one's art, and how did the self-portrait enter into the realm of dialogue, as in the comments and "like" sections of Facebook? With the goal of reconceiving pre-digital works of art according to a framework established by the digitized world, we invite papers concentrating upon Northern European art of the period c. 1350-1750 that address the self-portrait in terms of the ambition, agency, and intention of the selfie, while also acknowledging the democratizing component of the genre, which resulted in numerous self-portraits by women and workshop assistants. Possible submissions may approach the

topic from the angles of text-image studies, reception theory, patronage, semiotics, and historical notions of the self, with the "self-portrait" broadly framed across media. In short, how can the selfie inform our understanding of the early modern self-portrait in Northern Europe and, in turn, problematize this phenomenon in our own moment? The session will be comprised of short talks of ten minutes each, followed by discussion.

Session chair: Jacquelyn N. Coutré, Indianapolis Museum of Art.

Please send an abstract of no more than one double-spaced page, a brief cover letter, and a CV to [jacquelynncoutre@gmail.com](mailto:jacquelynncoutre@gmail.com) by **May 8, 2015**.

### ***Feminist Art History Conference***

American University, Washington, DC, November 6–8, 2015.

This annual conference builds on the legacy of feminist art-historical scholarship and pedagogy initiated by Norma Broude and Mary D. Garrard at American University. To further the inclusive spirit of their groundbreaking anthologies, we invite papers on subjects spanning the chronological spectrum, from the ancient world through the present, to foster a broad dialogue on feminist art-historical practice. Papers may address such topics as: artists, movements, and works of art and architecture; cultural institutions and critical discourses; practices of collecting, patronage, and display; the gendering of objects, spaces, and media; the reception of images; and issues of power, agency, gender, and sexuality within visual cultures. Submissions on under-represented art-historical fields, geographic areas or national traditions, and issues of race and ethnicity are encouraged.

To be considered for participation, please provide a single document in Microsoft Word. It should consist of a one-page, single-spaced proposal of unpublished work, up to 500 words in length for a 20-minute presentation, followed by a curriculum vitae of no more than two pages. Please title the document "[last name]-proposal".

Submit materials with the subject line "[last name]-proposal" to: [fahc6papers@gmail.com](mailto:fahc6papers@gmail.com).

Submission Deadline: **May 15, 2015**. Invitations to participate will be sent by July 1.

Keynote speaker: Professor Amelia Jones, University of Southern California

"The Curating of Feminist Art (or is it the Feminist Curating of Art?)"

Sponsored by the Art History Program and the Department of Art, College of Arts and Sciences, American University. Organizing committee: Juliet Bellow, Norma Broude, Kim Butler Wingfield, Mary D. Garrard, Helen Langa, Andrea Pearson, and Ying-chen Peng.

Send general queries to: [fahc2015queries@gmail.com](mailto:fahc2015queries@gmail.com)

Questions may be addressed to Andrea Pearson: [pearson@american.edu](mailto:pearson@american.edu)

# historians of netherlandish art

## Review of Books

General editor: Kristin Lohse Belkin

Area editors: *Fourteenth and Fifteenth Centuries*: Henry Lutikhuisen; *Sixteenth Century*: Larry Silver; *Seventeenth-Century Flemish*: Anne-Marie Logan; *Seventeenth-Century Dutch*: David Levine; *German Art*: Larry Silver

### Fifteenth Century

**Federica Veratelli, 'A la mode italienne'. Commerce du luxe et diplomatie dans les Pays-Bas méridionaux, 1477-1530. Edition critique de documents de la Chambre des comptes de Lille. Lille: Presses universitaires du Septentrion. Archives départementales du Nord Villeneuve d'Ascq, 2013. 418 pp. ISBN 978-2-77574-0424-9.**

This book comes as a surprise, as it is an unusual book, both in terms of its subject matter and in terms of its method. The Italian art historian Federica Veratelli undertook several years of research in the rich archives in Lille (*Archives départementales du Nord*) in order to identify all such records that document the prominent role played by Italian merchants in the Low Countries at the end of the fifteenth and the beginning of the sixteenth centuries. This book supplies us with a surprisingly rich harvest of documents that went almost unnoticed to date – a stroke of luck for all those interested in early modern court culture. Even more astonishing are the new insights into the close relationship between the Italian merchants, the courts and the courtiers that are presented in the introductory essay. In earlier compilations of archival material, this period was not of paramount interest to historians and archivists, as it covers the timespan between the death of Duke Charles the Bold and of Archduchess Margaret of Austria, regent of the Netherlands. Since more light has been shed on the significance of this transitional phase, in which Mary of Burgundy, Maximilian I, Philip the Handsome and Margaret of Austria determined the fate of this highly urbanized and prosperous region, such archival sources deserve to take center stage.

Art historians like Birgit Franke and Marina Belozerskaya have long stressed the magnificence of courtly life in Brussels, Ghent, Mechelen and Bruges, as exemplified by the precious objects themselves or as reported in chronicles and eyewitness reports. The history of collections has equally yielded many insights into the artistic and material value of objects in princely collections that abounded with Italian gold- and silverware, artifacts, exotic objects, precious clothing and jewelry. The important collection of documents preserved in Lille – letters, orders, register, receipts, payments, inventories, etc. – now allows

for a much better understanding of what exactly was imported from abroad and in what quantities. The documents selected by Veratelli show that merchants such as Girolamo Frescobaldi or Tommaso Bombelli not only delivered goods, but could also act as brokers, agents, mediators or financiers.

In part II (133-367: *Corpus*), Veratelli has compiled 189 entries – several of them containing more than one document. Apart from being meticulously transcribed and annotated, the author provides explanations on technical terms and references to older literature. The records are arranged chronologically by date. The reader can search the corpus via different indexes that is by numeric code, by object (399-406: *répertoire thématique*) or by the name of the person involved (371- 397: *répertoire des Italiens*).

The list of objects reveals the breadth of articles in demand: animals, costly fabrics, clothing, furniture, armor, metalwork and precious stones, sculptures, paintings, books and manuscripts as well as raw materials (e.g. alum). The catalogue of fabrics alone is most impressive and reflects the availability of a wide range of textiles of different quality that bear upon the status and the social standing of individuals such as Maximilian I and Mary of Burgundy.

The index of names lists sixty-seven Italian families that were involved in trading luxury goods as merchants or that served the ruling dynasty as secretary, court painter, *argentier* or *maître d'hôtel*. The most important places of origin were Florence, Venice, Geneva and Lucca, as is to be expected; in addition, the index lists individuals from Naples, Milan and Siena. In several cases, entire dynasties were involved and complex family networks start to resurge from the documents. The Lomellinis, for instance, are represented by eleven male family members, the Portinari family features with eight. Top of the list in terms of frequency are the Florentine merchant Girolamo Frescobaldi and Pierantonio Bandini Baroncelli, merchant and governor of the Pazzi Bank. Certain individuals such as Tommaso Bombelli, merchant and *argentier* of Margaret of Austria, can be traced in the archival records over twenty years – from 1507 to 1527. This allows the author to reconstruct biographies and spheres of influence to a much better degree as was the case before. In these indexes alone, several new fields for historical and art-historical research emerge. The author has to be congratulated upon having made these hidden resources available to the wider scholarly community.

One could perhaps argue that the selection of documents preserved in just one archive is rather arbitrary and does not offer itself to provide a good picture of what happened at the time. It was, however, the first and foremost intention of this project to unearth material that is otherwise difficult to track. In part I of the book, Veratelli exemplifies how the material that has been preserved in the Lille archives can be contextualized, by also drawing on material that is available elsewhere. The stimulating 'Introduction' (31-130) starts off as an almost

sociological study, analyzing the different roles played by the Italians that lived and worked north of the Alps. Among other things, questions of diplomacy, of networking, of the transmission of knowledge, and of the rising taste for Italian lifestyle products (*a la mode italienne*) are addressed. The section in which Veratelli discusses Flemish portraits of Italian migrants, such as members of the Arnolfini, Portinari or Baroncelli families, opens up new questions and shows in which ways these families adjusted to local customs. The range of portraits of the Portinari family is a rich resource and an excellent case in point.

In the following section, Veratelli investigates the significance of Italian businessmen at the court of Margaret of Austria (65-86), pointing for example to Tommaso Bombelli and family, to Stefano Capelli, Girolamo Frescobaldi and others. She demonstrates that these merchants were not only influential as courtiers and/or providers of precious materials, but that they were equally valued for their wide-ranging networks that reached well beyond the Netherlands to England and France, allowing them to act as mediators or even ambassadors. In this context, the case of four portraits of the Habsburg family that were acquired in Paris via an Italian merchant is described as being symptomatic. Veratelli reminds us of the fact that commercial networks of Italian families were as important as dynastic networks and thus allowed some Italians like Girolamo Frescobaldi to gain close access to the political leader in the Netherlands. His position at the court was strengthened because he also had contacts to France and Spain. Veratelli's analysis thus confirms the findings of Mark Meadow and others on the European-wide network of the Fugger family.

The final section closely investigates the role of material culture *à la mode d'Italie*, may that be jewelry, sculpture, decorative art objects or costly fabrics, as has also been discussed in nuce by Jozef Duverger and this reviewer. Of equal importance for understanding the impact of Italian merchants on Netherlandish court culture is the existence of inventories that document art objects and valuables in the possession of the Italians themselves. These artifacts did not go unnoticed and were desired by all those who were interested in enlarging or improving their collections.

This new book by Federica Veratelli is an essential resource for all those working on art collections and on the reception of Italian culture in countries north of the Alps. Its strength lies in combining archival sources with thought-provoking interpretations that will stimulate further research. As far as the field of cultural transfer is concerned, the book provides valuable stimuli for understanding the seminal role of commercial networks in Europe.

Dagmar Eichberger

*University of Trier & University of Heidelberg*

**Elizabeth Ross, *Picturing Experience in the Early Printed Book: Breydenbach's Peregrinatio from Venice to Jerusalem*. University Park: Penn State University Press, 2014. 256 pp, 27 color, 84 b&w illus. ISBN 978-0-271-06122-1.**

Elizabeth Ross writes convincing arguments in elegant prose. Moreover, her book is a refreshing, jargon-free study, dripping with ideas and analysis. Penn State Press has outdone itself to produce this lavishly illustrated volume, complete with

a fold-out scaled-down replica of the famous view of Jerusalem from Breydenbach's *Peregrinatio*, a well-known incunabula whose scholarship she is expanding.

Ross is an organized thinker and has distributed her topics logically, beginning with an introduction to late medieval pilgrimage and to the book under scrutiny. She provides a clear biographical sketch of the stated author of the *Peregrinatio*, the cleric Bernhard von Breydenbach from Mainz, who travelled with a retinue in 1483 to the Holy Land. The reason that he, his travels, and his incunabula make such good fodder for the art historian is that Breydenbach took with him an artist, Erhard Reuwich of Utrecht – an embedded visual reporter, as it were. Breydenbach, who is pilgrim, author, confidante to the minor nobility, and enthusiastic early adopter of printing, teams up with Reuwich, a painter and professional visualizer, to create a new portal to the Middle East, giving their Western European audiences a view of the Holy Land that goes far beyond what previous illustrated travelogues had provided.

Many scholars have recently studied pilgrimage, encounters with the 'other', and the images and objects these travelers brought home. Several have worked on Flex Fabri's account of Jerusalem pilgrimage, the *Evagatorium in Terrae Sanctae, Arabiae et Egypti, peregrinationem*, as this work was edited and transcribed a century ago. It has provided a valuable source for understanding early modern pilgrimage ever since. Breydenbach's *Peregrinatio* has also appeared in many studies, with its woodcuts widely discussed. This is in part because, due to Hellmut Lehmann-Haupt's having published the images from Breydenbach's *Peregrinatio* in 1929, these too have been easily accessible. Readers may find Ross's study is given urgency by the current political context in the Middle East, which in some ways calls to mind the European panic over Islamic encroachment in the late fifteenth century. Ross discusses the fifteenth-century situation at length, and lets the twenty-first century situation remain, until the last few paragraphs, part of the tacit background.

Despite the familiarity of its images, questions of attribution have plagued the *Peregrinatio*. In the introduction Ross deals deftly with the question of who made the original designs (before a block cutter turned them into printable woodcuts). Candidates have included Gentile Bellini, the Housebook Master, the Master of the Amsterdam Cabinet, and others. Art historians have asked: how can an artist of Reuwich's stature have such a paltry earlier oeuvre? Ross turns the question around: "Instead of asking who first sketched the images of the *Peregrinatio*, we can ask how it is that we and the *Peregrinatio's* earliest readers came to believe that Reuwich produced them himself based on on-site observation. We believe it because artist and author designed the *Peregrinatio* to convince us that it is so" (p. 18). Regardless of the exact origins of the eventual woodcuts, Reuwich has created a 'multimedia bricolage' whose visual presentation was highly novel. In fact, Bellini and Carpaccio copied the woodcuts, not the other way around. As Ross puts it, "The *Peregrinatio's* utility testifies to the reception of Reuwich's images as factual documents and their influence on European visualization of the East" (p. 84).

Her answer to this conundrum forms the spine of one of the two main arguments that imbue the five chapters of her study. The first argument is that Breydenbach and Reuwich construct themselves as first-person reporters, with all the authority that entails and entrusts, despite their having drawn, in fact, from various textual and image sources. This argu-

ment thus has to do both with the production and reception of the book, and with the duo's sources, experiences, reconfigurations, and choices. The second big argument is that the *Peregrinatio* functions to whip up anti-Islamic sentiment and to pit Christian Venice against heathen Jerusalem. This argument is therefore rooted in social and political history. To make this argument, Ross performs some careful and convincing close readings of the texts and woodcuts.

In the service of these arguments Ross closely analyses the printing industry. Breydenbach published his *Peregrinatio* under the shadow of the Censorship Edict of 1485, which attempted to eradicate heretical translations (which could fall into the hands of laymen and women and corrupt them), wrong versions, and anti-indulgence sentiments from the new mass-produced world. Printing standard and authorized editions was a way to promote religious hegemony. Review boards were set up to vet texts on religious matters thereby ensuring they were not heretical. Breydenbach shows himself in the dedication to submit wilfully to the archbishop's edict. In doing so, he describes the *Peregrinatio's* ideal readers – educated elites, particularly preachers – and notes that the book will publicize the threat of Islam. Despite these assurances in the Latin editions, his book also appeared in vernacular editions. At least one of the early German copies was read by a woman, and the Dominican nuns in Offenhausen possessed the vernacular edition. Furthermore, Ross shows how the publishing industry itself thrived from selling indulgences to defend against the Turkish invasion. Printers capitalized on indulgence vendors, just as indulgence vendors harnessed the new power of mass-communication that printing afforded.

In one of the key themes of the book's imagery, glorious Christian Venice is pitted against Jerusalem, which is crumbling under the neglect of heretical forces. The *View of Venice* is the largest in the book, covering 8 pages, whereas the Map of the Holy Land fills only 6. The *Peregrinatio* contains a 28-page discourse on Islam and its errors and catalogues the people living there. In Ross's words, "The *Peregrinatio's* designers intended, then, that the two pairs of texts and image – the encomium to Venice and the laments for the Levant, the view of Venice and the view of Jerusalem – should frame the first division of the book and present the pilgrims' understanding of the balance of culture and power in the region" (69).

Ross spends a chapter analyzing the fold-out Map of the Holy Land with the view of Jerusalem at the center. Although this map has been studied and digested many times before, Ross's take on it is fresh, concise, and smart. Placing it at the end of a late medieval *mappa mundi* tradition, she writes, "This cartographic model for collecting, vetting, and envisaging knowledge is Reuwich's model for the creation of his Map of the Holy Land... [H]e knits together the 'world landscape' of his native Netherlandish painting tradition; pieces of his own pilgrimage experience; Breydenbach's text; portolan charts; city plans; Arab and other itineraries of travel between Gaza, Cairo, and Lower Egypt; texts and images based on the Christian geography of the Church Fathers; and an early fourteenth-century map associated with a crusader-era description of the Holy Land" (103). Reuwich thoroughly reconfigures the *mappa mundi* tradition but maintains the position and scale of Jerusalem at the center of the world, as well as its theological and political purpose. Just how did Reuwich manipulate the views from various high places around Jerusalem? How can we account for the impossibility of the resulting panorama? To some

extent Ross had already addressed this in the previous chapter by showing that the various elements in the fold-out map form a pastiche. Here she further elaborates upon how the artist pictured the *Islamic* city. Both the text and the images reveal a Christian pilgrimage experience mediated by Muslims, who have reconfigured the city itself for a different set of needs.

Ross has firmly grounded her arguments in primary material, including Breydenbach's *Peregrinatio* and its images, contemporary pilgrims' accounts, other printed works, edicts, paintings, and so forth. She has also grounded her work in a web of recent scholarship. In the text itself she cites Adrian Pit (14), Hans Tietze & Erika Tietze-Conrat (17), Jürg Meyer zur Kapellen (17), Falk Eisermann (19, 59), A.J. Minnis (27), Juergen Schulz (34), David Friedman (35), Christopher S. Wood (50), Johannes Helmraht (56), Hellmut Lehmann-Haupt (58), Reiner Hausserr (73), Michael Barry (94), Walter Melion (113), David Marshall (119), Michel de Certeau (138), Frederic Jameson (138), and Maurits Smeyers (170). There are many more recent scholars in the footnotes and bibliography, but these are the ones whose arguments Ross pulls into the body of her text. They index her greatest scholarly debts. Frederike Timm (17) and Stephan Hoppe & Sebastian Fitzner (147) are treated more critically.

My only concern with this book, and I assert it somewhat sheepishly as I do not think the problem was introduced intentionally, is that there are so few women scholars in the text. In the list above, there are only two, marked with asterisks. Of the two she cites, one is mentioned negatively, and the other is half of an academic couple. I have been going to conferences about late medieval pilgrimage and mapmaking and printing for two decades now, and I recall hearing at least as many female voices at these events as male. But they are absent from these pages. Perhaps under-footnoting is yet another form of sexism, one that usually goes undetected. In fact, political scientists Daniel Maliniak, Ryan Powers, and Barbara F. Walter have recently documented the gender gap in citations in academic, peer-reviewed journals in International Relations. They have found that "women are systematically cited less than men after controlling for a large number of variables including year of publication, venue of publication, substantive focus, theoretical perspective, methodology, tenure status, and institutional affiliation" (abstract; *International Organization*, 67, no. 4, Oct. 2013, pp. 889-922). I might have expected to see Kathryn E. Beebe, Hanna Vorholt, Lucy Donkin, Catherine Delano-Smith, Katrin Kogman-Appel, Bianca Kühnel, Andrea Worm, Lesley Smith, Mary Carruthers, Evelyn Edson, Josephie Brefeld, Reindert Falkenburg, Molly Faries, Sabine Griese, June Mecham, Jeanne Nuechterlein, or Barbara Schock-Werner in the bibliography, but these people, mostly women, are absent. Under-footnoting of female scholars is everyone's concern, because when it happens in one scholar's work it is then replicated down the line, as if that person is erased from the discipline itself, and her work rendered somehow unimportant, or even suspect, simply because it is not cited.

I hope this neglect does not befall Ross's book, as it deserves to be widely read. I for one will use, and enthusiastically refer to, Ross's excellent work. And you should too.

Kathryn M. Rudy  
*University of St Andrews*

## Sixteenth Century

**Lorne Campbell, *National Gallery Catalogues: The Sixteenth Century Netherlandish Paintings with French Paintings before 1600*. London: National Gallery Company, distributed by Yale University Press, 2014. 2 vols. 856 pp, 700 color and 175 b&w illus. ISBN 978-1-85709-370-4.**

Surely for scholars the most important contribution that a museum curator can provide is a systematic catalogue of the paintings in the permanent collection, the more so in a major collection. Thus the welcome news that Lorne Campbell has completed his long-awaited catalogue of sixteenth-century Netherlandish (and early French) paintings in the National Gallery, London, offers a milestone in scholarship of Early Netherlandish painting. All scholars are already indebted to Campbell for his career-long scholarship on fifteenth-century paintings, particularly of Jan van Eyck, and his earlier London catalogue of the fifteenth-century Netherlandish panels (1998) remains exemplary. Users of this massive, two-volume tome will find the same meticulous attention to details of provenance, technical issues (where the National Gallery has long been a leader in both research and publication), and attribution and dating problems. These investigations are buttressed by clear and generous images of photomicrographs and details, of x-radiographs and infrared reflectograms, and of comparative images. Campbell, of course, needs no introduction to HNA readers. Formerly George Beaumont Senior Research Curator at the National Gallery, he also authored the 1985 catalogue of early Flemish paintings in the Queen's Collection. So this publication culminates his career-long researches.

To give one example of the catalogue entries, I choose a painting where my own early work is engaged (and here I want to recant a lesser opinion of the work): the mid-career *Crucifixion* by Quinten Massys (NG 715, pp. 432-40). The advances in technical investigation since the early 1970s, when I first examined the painting, have revealed many new facts; for example, one board of the picture stems from the same tree as London's "Ugly Duchess" by Massys (though that work is undated and Campbell rather mechanically assigns it to his presumed date around 1513; he might do well to compare it also to the Coimbra triptych figures, not mentioned). Many more changes are visible in infrared light, such as the right arm and fingers of Christ on the cross. Though earlier monographs on artists harshly treated any participation by lesser hands in a work, today we realize that most significant painters had large workshops, and this Massys painting has both superb figures beneath the cross together with other figures who are repeated in other Massys works, notably Ottawa's *Crucifixion* (fig. 12, which I judged then as better and consigned this panel as a "variant"). After careful technical analysis (ten figs.) and description, Campbell rigorously surveys its history of attributions, even before Waagen, before concluding (with me, especially now) that "both NG 715 and the Ottawa *Crucifixion* appear to be largely by Quinten himself." Then he goes on to discuss another Massys image for Damião de Góis, Portuguese humanist in Antwerp, who wrote Latin poems, given here in translation, to his lost painting.

Not all pictures are quite as significant, but the *Ugly Duchess* by Massys also gets full treatment by Campbell (NG 5769,

446-63; previewed in London's recent catalogue, *Renaissance Faces*, 2008, 228-31, no. 70). Here he even quotes from unpublished Reis-Santos notes to Martin Davies about the new-found pendant, which I later published in the 1970s and which he paired with the London bust in the same exhibition (2008, no. 71). With his usual care, Campbell lists numerous related drawings (the most famous is by Leonardo, preserved in a studio replica), prints, and copies or versions of the image, even noting John Tennial's use of the National Gallery work for his "Ugly Duchess" (whose name clings to the panel) from *Alice's Adventures in Wonderland* (1865; figs. 8-9). He notes that much modeling is painted wet-in-wet and feathered (figs. 12, 14), with evident underdrawing, and microphotographs suggest different working methods for patterns on each horn. Campbell lingers on the question of the identity of the old woman, assuming that this is a portrait, and he rightly notes her archaic costume as well as that of her pendant male, quite close to Burgundian fashions. He also worries about her physical condition, identifying her deformities as stemming from Paget's disease. To me, both assumptions are questionable, especially given the close use of a Leonardo grotesque head as a model, which Campbell denies ultimately (460), opting for the claim (for an artist not known from any extant drawings) that Massys might have even exchanged drawings with Leonardo but also that "any resemblance between the Windsor drawings . . . and other grotesque heads by Leonardo himself may be dismissed as coincidental." At least all the evidence is here, a tribute to Campbell's thorough scrupulousness.

Of course, the National Gallery has many fabulous paintings by other artists. Massys has been singled out for personal reasons (five other pictures by the artist are also discussed, and one work by a follower appears close to the Master of the Morrison Triptych group), but also because Campbell argues radically for less of a relationship concerning Leonardo da Vinci. An inventory of other highlights will show the value of this essential catalogue, whose artists' biographies alone are up-to-date standards of received wisdom. Joachim Beuckelaer, for example, receives a biography (92-102) that includes a generously illustrated roster of paintings (with references), a chronology, discussion of supports and working procedures, and overview of patrons and collectors. Then follows the large quartet of canvases, *The Four Elements* (1570; pp. 103-37), with fully 55 images of comparisons and details.

The hits keep coming: Bosch's *Christ Mocked* (144-61); Bruegel's *Adoration of the Magi* (176-97, incorporating (191) the revised date of 1563 for the Winterthur *Adoration in the Snow* as well as a full history of the painting); and Patinir's *St. Jerome* (610-18; as "Workshop," with comparisons). Marinus van Reymerswaele's *Two Tax Gatherers* gets an extensive write-up (648-60) and comparison to its prototype in the Louvre, already discussed in an excellent *National Gallery Technical Bulletin* (2003), although there is no mention of the Massys model for the work, now in the Liechtenstein collection (I plan to publish this work shortly in the *JHNA*). Even the anonymous masters are fascinating in London, especially the Master of the Female Half-Lengths (508-25) and Master of 1518 (550-61).

Five varied portraits (still isolated from any pendants) by "Jean Gossart" as well as his *Virgin and Child* (with comparisons to three other versions) and the incomparable *Adoration of the Magi*, whose entry (352-83, with 47 figs.) forms a highlight of the catalogue. There Gossart's two signatures preclude issues of attribution, but Campbell discusses "the theory of a 'prestige



collaboration' between Gossart and Gerard David, and attends carefully to the genesis of the composition in Dürer prints and Hugo van der Goes paintings. He hedges on questions of dating, opting for "between 1506 and 1516," but (as published earlier in *The Burlington Magazine*) Campbell has sleuthed out the noble patron, Daniel van Boecheout.

Here Campbell is at his best – an unmatched archivist-cum-detective whose studies of provenance and patronage remain lasting contributions. As curator in London he has also mastered and partnered with conservation masters of cutting-edge laboratory investigation of paintings. He generously credits other curators and conservators who have contributed to his entries, and footnotes offer a clear trail for another scholar to follow to his sources.

The understudied province of early French paintings rounds out the catalogue with a coda, and here too the roster is significant and representative. Standout fifteenth-century works by Jean Hey (his *Joachim and Anna at the Golden Gate*, linked to a Chicago painting by Martha Wolff in her recent collection catalogue; 754-67) and the name work by the Master of Saint Giles (777-807), with its vivid evocation of a church interior in the *Mass of St. Giles*, are given detailed entries.

With this tome Lorne Campbell has left us who study Netherlandish art (and who for years have had to content ourselves with the laconic and unillustrated Martin Davies catalogue of a half-century ago) a lasting legacy. Both the National Gallery and the wider scholarly community have been well served by his long-term labours.

Larry Silver

University of Pennsylvania

**Jan Piet Filedt Kok, Walter Gibson, and Yvette Bruijnen, with contributions by Esther van Duijn and Peter Klein, *Cornelis Engebrectsz* (c. 1460-1527). *A Sixteenth-Century Leiden Artist and his Workshop (Me Fecit)*, 6 Turnhout: Brepols Publishers, 2014. iv, 316 pp, 221 b&w and 224 color illus. ISBN 978-2-503 54223-2.**

During the last decade, a growing body of literature has redefined our views of many leading Netherlandish artists working in the first half of the sixteenth century. These studies include the Metropolitan Museum of Art's outstanding exhibition catalogues devoted to Pieter Coecke van Aelst (*Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry*, Elizabeth A. H. Cleland, Maryan W. Ainsworth, Stijn Alsteens, and Nadine Orenstein, 2014-15; reviewed in this issue) and Jan Gossart (*Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance*, Maryan W. Ainsworth, Stijn Alsteens, and Nadine Orenstein, 2010-11), as well as the excellent catalogue of the work of Jacob Cornelisz van Oostsanen (*Jacob Cornelisz van Oostsanen (ca. 1475-1533): de renaissance in Amsterdam en Alkmaar*, Amsterdam and Alkmaar, Peter van den Brink et al., 2014). The 2011 exhibition of Lucas van Leyden and his circle (*Lucas van Leyden en de Renaissance*, ed. Christiaan Vogelaar, Leiden) made clear that an updated study of Cornelis Engebrectsz, the first major artist active in Leiden, was long overdue. Walter Gibson and Jan Piet Filedt Kok have now produced this important new monograph on Engebrectsz, co-authored with Yvette Bruijnen with contributions by Esther van Duijn and Peter Klein, which

re-evaluates this significant artist and his workshop with authority and insight.

The text stems from Walter Gibson's doctoral dissertation on Engebrectsz, written at Harvard in the late 1960s and published by Garland in 1977. With Gibson's participation, Filedt Kok revised this older study in light of more recent methodological and technical approaches. From 1997 to 2012, the authors systematically examined the paintings, often removed from their frames, and conducted technical studies, particularly with infrared reflectography, that were unavailable to Gibson in the 1960s. Their physical studies revealed many new insights about the artist's techniques and working process. Filedt Kok devotes two chapters to the *oeuvre* of Engebrectsz, and his workshop, another chapter to the workshop itself, and an additional chapter to the artist's son Pieter Cornelisz., a painted-glass designer who may have executed some panels usually ascribed to his father. In an introductory chapter, Bruijnen presents a substantial new biography of the artist and his three sons, including Pieter along with artists Cornelis and Lucas, and an appendix provides transcriptions of documents, many previously unpublished. Bruijnen acknowledges the assistance of Jeremy Bangs for many of the unpublished documents. These five chapters are followed by an illustrated *catalogue raisonné* compiled by Filedt Kok and Gibson, comprising fifty-four entries for paintings by Engebrectsz and his workshop. In addition, the authors assign one drawing to the artist himself and attribute four sheets to the shop. Further, in two separate appendices, Esther van Duijn examines the artist's use of patterns in rendering gold-brocaded velvets in his paintings, a useful criterion in judging attributions, and Peter Klein analyzes dendochronological evidence, an aid in dating the paintings. Finally, Filedt Kok provides a checklist of Pieter Cornelisz's thirty-three monogrammed and/or dated drawings.

Engebrectsz's earliest known paintings date from the first decade of the sixteenth century, when he was in his forties. Filedt Kok divides the artist's career into an earlier phase characterized by the *Lamentation Triptych* of circa 1508, painted for the Mariënpoel convent near Leiden, and a later phase centered on the *Crucifixion Triptych*, made for the same convent around 1517-20 and considered the artist's major work. In his chapter on the early phase, Filedt Kok examines the artist's stylistic development and wide-ranging sources. While our knowledge of earlier North Netherlandish art is limited because so little survives, the *Lamentation Triptych* and related works reveal clear ties to the tradition of Geertgen tot Sint Jans and the Haarlem school. Engebrectsz also responded to art of the South Netherlands, especially the flamboyant, energetic style of the so-called Antwerp Mannerists, suggesting a stay in the Southern Netherlands, although no documentation proves such a trip. Among the paintings grouped around the *Lamentation Triptych*, several small tondo panels are accepted as autograph, and Filedt Kok notes that the format, although frequently used for paintings in the South Netherlands, is rare in the North at this time except for painted-glass roundels. Because the one accepted drawing by Engebrectsz is a glass design, as are several more workshop sheets, and because Pieter Cornelisz produced many small-scale glass designs, Filedt Kok suggests intriguingly that the Engebrectsz shop may have made a specialty of this increasingly popular art form.

In his chapter on Engebrectsz's later phase, Filedt Kok analyzes the influence of the Antwerp style in the Mariënpoel *Crucifixion Triptych* and other works, also noting that Enge-

brechtsz. may have adopted these artists' techniques, such as using thinner layers of paint and executing sketchier backgrounds, in order to produce paintings more quickly. Among the works Filedt Kok dates to this period are the *Emperor Constantine and St. Helena* (Munich), panels of *Christ in the House of Mary and Martha* and the rare scene of *Christ Taking Leave of his Mother*, both in Amsterdam, and the *Calling of Saint Matthew* (Berlin). In addition, attributions to other artists are considered. The Vienna *Triptych with the Healing of Naaman* is ascribed to Pieter Cornelisz., the artist's son. In the chapter on Engebrechtsz's workshop, Aertgen van Leyden is proposed as the painter of a *Christ and the Adulterous Woman* (whereabouts unknown).

The authors carefully analyze each work associated with Engebrechtsz., addressing attribution, style, subject, patronage, and working procedure. As a result, the artist emerges more clearly as a figure of accomplishment and influence, and as the head of a productive workshop. The present book now serves as the standard work on Engebrechtsz. It also lays the groundwork for other figures, such as Pieter Cornelisz. and Aertgen van Leyden, to come out of the shadows and to help define a more nuanced history of North Netherlandish art.

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**Elizabeth Cleland, ed., with Maryan W. Ainsworth, Stijn Alsteens, and Nadine Orenstein, *Grand Design. Pieter Coecke van Aelst and Renaissance Tapestry*. [Cat. exh. The Metropolitan Museum of Art, New York, October 8, 2014 – January 11, 2015.] New York: The Metropolitan Museum of Art, 2014 (distributed by Yale University Press). 401pp, 350 color illus. ISBN 978-0-300-20805-4.**

Two important publications have appeared on the art of tapestry maker, painter, printer, publisher, and stained glass designer, Pieter Coecke van Aelst (Aelst, 1502 – Brussels, 1550). The main work is the catalog of a spectacular exhibition at New York's Metropolitan Museum of Art, curated by Elizabeth Cleland. The other is a long article in *Master Drawings* by the Met's Curator of Drawings, Stijn Alsteens. By itself, the catalogue is a boon to Coecke studies. But Alsteens's article is also a major contribution.

We have long known that Coecke was an artist of consequence. He trained under Bernard van Orley, enriched Netherlandish visual culture with knowledge gained on his sojourns to both Italy and Turkey, enjoyed appointments to Mary of Hungary and Charles V, and received effusive praise from Guicciardini, Lampsonius, and van Mander. His *Last Supper* is perhaps the most important post-Leonardo Netherlandish interpretation of the subject, prototype for several mid-century variations. Coecke also figured prominently in Antwerp's *Blidje Incomptst* of Charles V and Prince Philip (1549). The triumph featured his colossal sculpture, the *Giant of Antwerp* (destroyed), and the prints he designed to commemorate the occasion are an indispensable record of Netherlandish anti-quarianism at mid-century.

Since Coecke's time, however, he has proven difficult to encapsulate. Lampsonius's panegyric focuses almost exclusively on his translations into French and Dutch of Serlio's archi-

tectural treatises, suggesting not only that this was Coecke's achievement that he valued most, but also that it was Coecke's only work that he knew well. Van Mander's biography suggests a broader awareness of Coecke's artistic range. But he offers little detail on the tapestries, paintings, or treatises, and devotes most of his descriptions to one work he surely had seen: Coecke's posthumously published printed frieze, *The Customs and Fashions of the Turks* (1553). The slight substance in these early proclamations of Coecke's importance is doubtless due in part to a lack of signature works across multiple media, which obscured formulations of his "signature manner."

These conditions have also plagued modern Coecke scholarship. His painted oeuvre presents a morass of attribution problems. Wary of works perhaps by lesser lights from Coecke's bustling workshop, Max Friedländer (1935/1975) only gave Coecke 22 paintings. Georges Marlier (1966) insisted that only three works belonged irrefutably to Coecke, but credited fully 278 panels and 72 drawings to his extended circle and large workshop. No catalogues raisonnés have appeared since Marlier. Meanwhile, scholars, including Josua Bruyn, Nicole Dacos, Iain Buchanan, Krista de Jonge, and more recently Annick Born and Stijn Bussels, have deepened our understanding of Coecke with studies of specific tapestries, treatises, or prints. Thus, the time has ripened for a holistic account of Coecke's artistry.

The two publications under review validate Marlier's suggestion that Coecke's mind facilitated far more work than his hand executed. Aiming to present the whole Pieter Coecke van Aelst, *Grand Design's* Elizabeth Cleland has put Coecke's tapestry production at the center of his artistic universe, drawing into its orbit associated works in other media. "The key to Coecke's artistry," according to Cleland, tapestry increasingly occupied his time and artistry. Thus, she submits, it resonates in his remaining oeuvre, especially in his paintings and even in his prints. This cross-media approach has precedent. Since Friedländer, the Turkish prints – originally intended as tapestry designs themselves – have served as the definitive stylistic standard-bearer in attempts to answer Coecke-related attribution questions in all media.

Still, across the catalogue, Cleland's tapestry-centered approach yields fresh insights. Maryan Ainsworth's unprecedented detailed study of Coecke's painting technique reveals a closer relation than previously suspected between his painted and woven figures; as his engagement with tapestry deepened from the 1520s on, Coecke's underdrawings came to resemble his tapestry cartoons. This major discovery yields concrete results. For example, Ainsworth convincingly re-attributes Hester Diamond's *Adoration of the Magi* triptych (1520–25) to Coecke, a work long ascribed to his earliest master, Jan Mertens van Dornicke. After a short essay by Sarah Mallory that walks us through the early modern tapestry production process, Stijn Alsteens parses Coecke's tapestry cartoons, locating them at the heart of his practice.

These synthetic analyses give way to shorter essays introducing Coecke's major works. Nadine Orenstein traces the production and reception of *The Customs and Fashions of the Turks*. Incisive essays by Buchanan, Guy Delmacel, Katja Schmitz-von Ledebur, Lorraine Karafel, Concha Herrero Carretero, Cecilia Paredes, Lucia Meoni, and Nello Forti Grazzini introduce specific tapestry sets, most notably *The Seven Deadly Sins*, *The Story of Julius Caesar*, *Vertumnus and Pomona*, and Coecke's famous collaboration with Jan Cornelisz. Vermeyen, *The Conquest*

of *Tunis*. Readers may find navigating *Grand Design* difficult; entries for individual works do not appear together at the end of the catalogue, but after each introductory essay, seemingly scattered throughout the book.

Stijn Alsteens's preparation for the exhibition led him to extend his study of Coecke's drawings to a miniature catalogue, published separately in *Master Drawings*. Alsteens's article is the first to assemble all 71 sheets now associated with Coecke. Aiming to clarify attributions, he presents drawings in three groups: 41 drawings accepted as autograph; 17 cartoons and cartoon fragments, perhaps by Coecke or his workshop; and 13 copies of drawings from Coecke's workshop. Alsteens has added a handful of sheets to Coecke's oeuvre, most notably a subtly shaded preparatory sketch for the *Fall of the Giants* print and a stunning watercolor of a Cellinesque nautilus cup. Readers wanting more thorough explanations for these attributions must turn to *Grand Design*. In general, one wishes this article were longer, so that Alsteens's apparently nuanced vision of Coecke's manner could receive fuller elaboration.

Together, these publications offer ample testimony that tapestry, not painting, was indeed Coecke's central artistic concern. Moreover, they more fully indicate the primacy of drawing for his entire practice. This process remained especially pertinent across the profusion of collaborative scenarios in which Coecke engaged, where a host of specialists executed his designs. Given Raphael's influence on Coecke's practice, his mastery of collaboration through drawings is hardly surprising; transforming Raphael's cartoons into tapestries doubtless became a formative experience for him. Thus, future work on Coecke, which could expand our thinking on his Italian experience, will benefit greatly from these landmark studies, both of which provide a compelling foundation for such pursuits.

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## Seventeenth-Century Flemish

**Natasja Peeters, *Frans Francken de Oude (ca. 1542-1616): leven en werken van een Antwerps historieschilder (Verhandelingen van de Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, new series, 26)*. Leuven: Peeters, 2014. 344 pp, illus. ISBN 978-90-429-3085-8.**

Born in Herentals, near Antwerp, Frans Francken the Elder, pupil of Frans Floris, became a master in Antwerp in 1567/68, acquiring citizenship March 31, 1568. In order to distinguish between the three painters of the Francken dynasty named Frans, convenience has dictated the use of Roman numerals, as in this case Frans I, in contrast to Frans II (1581-1642) and Frans III (1607-1667). Peeters, a former student of Carl Van de Velde's, presumes that when Floris died in 1579, leaving a mountain of debt, it was Frans Francken I, together with Frans Pourbus and Crijpyn van den Broeck, who helped to complete unfinished works left by the older master.

A catalogue of Frans Francken I's oeuvre (cat. nos. 1-33) is preceded by chapters placing the artist within his historical context after the iconoclastic riots and the accession of Antwerp and the Southern Netherlands by the Spanish Habsburgs, initially under the rule of Archduke Ernest, later of Albert and Isabella. The author succeeds in integrating into the tangled political web of the time the works produced by the Floris offspring in Frans I's early workshop (1567/68-1577; 51-68], the altarpieces executed by Frans during the Calvinist period (1577-1585; 69-90), the large altarpieces of 1585-ca. 1594 (91-111), or the later ones until ca. 1600 (125-145) up to the last commissions for Sint-Waldetrudiskerk in Herentals until ca. 1610 (147-159). This overview is supported by Peeters's thorough examination and interpretation of the sources which together with the master's portrait holding palette and brushes by Frans Pourbus II (Florence, Uffizi; pls. 5, 55) and Anthony van Dyck's later etching (pls. 1, 19) succeeds in presenting a convincing image of the artist.

The chapters outlined above convey the artistic core of Frans Francken I's production. It is his altarpieces and triptychs that created his wealth and that of his wife and children after his death (Chapter X discusses the painter's death in 1616; the inventory of his estate is printed on pp. 285-301). It is only in Chapter VII on the "Blide Intrede" of Archduke Ernest of Austria in 1595 and that of the Archdukes Albert and Isabella in 1599 that we learn about a different aspect of Frans's artistic endeavours (113-124). For the entry of Archduke Ernest, he travelled to Brussels to portray ("uyt te trecken") his Majesty, Philip II, the Infanta Isabella, the Prince of Spain (Philip of Asturias, the future King Philip III) and the Archduke ("van zijne Mat, d'Infante ende den prince van spagnien met de hoocheyt vanden Eertshertoghe Ernestus", 245, already in Joz. Van den Branden, *Antwerpse Schilderschool*, 253). Presumably Francken's experience with donor portraits which often are parts of altarpieces formed the basis for this commission of independent portraits, such as those listed in the painter's inventory as "Conterfeytselen vande Princen ende anderssint van cleynder importantie," as well as no less than "26 tronie paneelen." The only princely portrait that has survived is the full-length likeness of the young Philip of Asturias of 1594 (Antwerp, Koninklijk Museum voor Schone Kunsten; cat. 17). From the beginning of 1594 Frans I worked together with his brother Ambrosius Francken on the decorations for the festive entry at the side of the most famous artists of the time, among them Marten de Vos. The subjects presented on the various stages were of mythological or allegorical content (114-121), subjects which previously had interested the artist only during the time immediately following his apprenticeship with Frans Floris.

Although the chapter headings referred to above in the chronologically arranged book inform the reader adequately about the chapters' contents, it is unfortunate that this complex and informative book does not have an index. For example, we know that among the apprentices in Frans I's studio besides the important masters Geldorp Gortzius and Herman van der Mast (54) was also a certain Goeyevart Mercelis (*Liggeren I*, 283, in 1582). An index would make it easier to follow subsequent mention of these important apprentices.

We only have one small-scale, small-figured painting attributed to Frans I: *Christ Carrying the Cross with Saint Veronica* in Dresden (cat. 20). If Peeters – in consensus with the present writer – denies Frans I's role as precursor of small-scale cabinet pictures (154ff), the question remains which member of the

Francken dynasty introduced this special genre so quickly and enduringly into Antwerp, a genre that was intensively and lastingly supported by Frans I's son Frans II (1581-1642) and his large studio, as well as his brother Hieronymus II (1578-1623).

One of the most significant and best known works by Frans I is the schoolmasters' and soap-boilers' triptych in Onze-Lieve Vrouwekathedraal in Antwerp, for which it was painted in 1587 (cat. 11). The central panel with *Christ among the Doctors* includes among the scholars surrounding Christ, Martin Luther, Calvin, Erasmus and members of the guilds. Thanks to Peeters's extensive reading of the surviving documents, we learn that the canon of the cathedral, Reynier van Brakel, conceived the altarpiece (224ff), as well as who paid for what during its execution. In fact, we can inform ourselves of its almost daily progress, discovering in the course that shortly before completion a portrait of the merchant Jacob de Santa Cruz was incorporated into the composition, although we do not know where. Similarly, the catalogue contains works which today are known only through documents.

The most unusual among the – at least partially – surviving works is the triptych with double wings whose central panel with *The Crucifixion with Saints Francis and Clare* however is lost (cat. 5, fig. 3 a-b-c, reconstruction). What survives are eight curved and 24 relatively small panels, ca. 88 x 62 cm, with the lives of Christ and the Virgin and two larger exterior panels with *The Last Supper* (all Ghent, Museum voor Schone Kunsten). Opened, the altarpiece would have measured 4 x 6 m, comparable to the Ghent Altarpiece. In the past attributed to Marten de Vos or Frans Pourbus (206), Peeters allocates the work to the early period of Frans Francken I. As with so many of the large panels, we may suspect the participation of other family members, such as Ambrosius I, as well as apprentices and assistants, which however cannot be documented. All in all, Natasja Peeters offers a well-grounded, detailed, informative and even diverting account of altar panel painting, so often treated in a rather dry manner. "I hear the message loud and clear, alas, I still lack ..." the index.

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Translated by Kristin Belkin

**Simon McKeown, ed., *Otto Vaenius and his Emblem Books* (Glasgow Emblem Studies, 15). Glasgow: Stirling Maxwell Centre for the Study of the Word/Image Cultures 2012. 316 pp, fully illustrated. ISBN978-0-85261-92-2.**

*Otto Vaenius and his Emblem Books* builds upon the earlier thematic collections in the Glasgow Emblem Studies series, while also representing a step in a somewhat different direction: a closer look at a single author. This focus is justified on multiple grounds. Though most often recalled as the teacher of Peter Paul Rubens, Otto Vaenius or Van Veen (1556-1629) is widely regarded as one of the most influential practitioners in the emblem genre in seventeenth-century Europe. His reputation rests on three capital works - *Emblemata Horatiana* (1607), *Amorum Emblemata* (1608) and *Amoris Divini Emblemata* (1615) – whose popularity and influence can be measured not only by the number of reprints and translations both during his lifetime and beyond, but also by their numerous adaptations in

prints, paintings, and other objects in the material culture of the period.

Studies on this artist's work to date have focused largely on his best known works. The most sustained study, *Die Liebesemblemata des Otto van Veen* by Anne Buschhoff (2004) addressed mainly the iconographic and literary sources, as well as the semantic characteristics of his sacred and secular emblems of love. Margit Thofner has written several essays on subjects such as Van Veen's mystical leanings, his approach to invention, and the collaborative practices associated with his emblem creations. Walter S. Melion and Ralph Dekoninck have made important contributions to our understanding of eVan Veen's emblem theory in general. This collection expands upon the existing scholarship by its even more "panoptic approach", as Simon McKeown notes in the introduction. In addition to essays addressing Van Veen's cardinal works, there are several contributions on less well-known publications, such as his 'graphic novella' based on a medieval Spanish legend (with illustrations by Antonio Tempesta), his collection of emblematic devices in the form of medal reverses, and his treatise on the questions of predestination and free will.

One of the larger themes of this collection is the conceptual sophistication and inventiveness of Van Veen's emblematic and para-emblematic creations. These qualities are particularly emphasized in Walter S. Melion's essay on the metaphoric conflation between Vaenius and Venus in *Amorum emblemata*, whereby the artist creates a sophisticated analogy between his image-making and the workings of Cupid (as in instrument of Venus) as well as of the Goddess of love herself – since all art is born from love. Even more importantly, Melion discusses Van Veen's understanding of the continuum of love, from the earthly to its most spiritual equivalent, which allows for a deeper understanding of his doctrine of images as its instrument and mediator. As a counterpoint to this argument about Van Veen's approach to love as a governing and all powerful unity in multiplicity, Peter Boot writes about the differences between the treatment of earthly love in *Amorum Emblemata* and its religious counterpart in *Amoris Divinis Emblemata*. Yet, rather than insisting on a dichotomy between the sacred and the profane forms of Eros, what this essay makes clear is the degree to which firmly codified pictorial and textual devices can be put to very different uses in specific contexts – and for specific audiences.

Tina Montone's essay expands upon these ideas about the contextual determinants of meanings by attending to the variations among the emblem inscriptions (*subscriptions*) in the different languages deployed within the original polyglot edition, or in its later translations. As she suggests, in addition to reflecting the humanist premium on *copia* and *varietas*, these textual variants on an idea or a *topos* may also give valuable clues about the collaborative nature of the production of emblems in Van Veen's studio and circle. Her argument is complemented by Stephen Rawles's careful analysis of the varieties of images among the different editions of *Amorum Emblemata*. Like Montone, he stops short of providing an easy explanation regarding the large number of versions, suggesting that additional analysis could yield finer knowledge about the publishing practices of the period – which is, in itself, an important conclusion and impetus for further study. That these variants were sometimes motivated by a specific patron becomes clear in Sabine Mödersheim's reconstruction of the context of the German edition of *Emblemata Amoris* dedicated to Philipp

Hainhofer. In a similar vein, Wim van Dongen demonstrates the popularity of Van Veen's emblems by showing their legacy in publications by other authors on totally different topics, such as the curative powers of natural springs (*Symbola in thermae et acidulas reflexio*, Mainz, 1690).

Among the scholars who focus on Van Veen's intellectual milieu, Alison Adams looks at his emblems inspired by the Stoic injunction to keep one's mind free from passions (*mens immota manet*). One of the important insights from her essay is that nothing about these emblems is reducible to a single perspective: the very emphasis on freedom from passions seems undermined by the larger theme of *Amorum Emblemata* about the universal power of love as an *affectus* that leaves no one unmoved. In a broader sense, her essay adds to the overarching thesis of this collection concerning Van Veen's remarkable ingenuity and wit as an author. These qualities are elaborated upon in Olga Vassilieva-Codognot's analysis of one of the most obscure of Van Veen's publications: the *Emblemata sive symbola* (Brussels, 1624). Closer to a collection of heraldic devices than an emblem book proper, this compendium of images intended for reverses of medals demonstrates the currency of Neo-Stoic ideas within Van Veen's courtly audience, especially in the context of his service as a warden (*waerdeyn*) of the Brussels Mint.

The more "obscure" aspects of Van Veen's oeuvre are treated in three more essays. The volume editor Simon McKeeown presents a transcription of an English edition of the *Historia septem infantium de Lara* – an illustrated re-telling of a Spanish medieval romance about the heroic exploits and tragic end of seven noble and devout brothers. What makes these illustrations (engraved by Tempesta) especially interesting for students of early modern painting is their combination of historic personages and personifications and the ways in which this might help us gain a finer appreciation for his influence on his famous pupil, Rubens, especially in terms of the interplay of representational codes and genres in grand histories such as the 1626 cycle devoted to Marie de Medici.

Even more interesting in terms of its potential to illuminate the complex intellectual climate around Van Veen – and Rubens – is the little studied work treated in two essays of this volume, *Physicae et theologicae conclusiones* (Antwerp, 1621). In the first one, co-authored by Ralph Dekoninck and Agnès Guiderdoni, we become aware of the risks that must have surrounded this publication, given its focus on the question of predestination and free will, and its evocations of rather unorthodox sources, from Dionysian mysticism and Paracelsus to Petrarch and Neoplatonism. Dekoninck and Guiderdone come to a conclusion that Van Veen follows a middle way between the Catholic and the Protestant perspectives on this question, which would have surely been controversial in itself. However, just as important is their attention to his visualization of these ideas through highly abstract, geometric images that represent human emotions and understanding as highly dynamic processes – an eternal becoming, rather than a being. The second essay by Andrea Catelani delves further into the semiotic innovations in this treatise to suggest that his diagrammatic approach to ideas betrays an epistemic tension between the world as a symbolic versus a mathematical structure. This note on the way in which Van Veen's approaches to image-making and signification reflect upon the changing epistemological perspectives of the period can serve as a fitting conclusion concerning the volume as a whole, whose commendable inter-disciplinary character will

hopefully inspire scholars of art, literature, and ideas towards similarly multi-faceted projects.

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**Alejandro Vergara and Anne T. Woollett, eds., *Spectacular Rubens: The Triumph of the Eucharist*. [Cat. exh. Museo Nacional del Prado, Madrid, March 25 – June 29, 2014; J. Paul Getty Museum, October 14, 2014 – January 11, 2015; Museum of Fine Arts, Houston, February 15 – May 10, 2015.] Los Angeles: Getty Publications 2015. 112 pp, all color plates. ISBN 978-1-60606-430-6.**

The restoration of the Prado's six oil sketches for Rubens's Eucharist Tapestries, partially funded by the Getty Foundation's Panel Paintings Initiative, was the occasion for an exhibition at their home museum: the newly glittering *modelli* were paired with four of the tapestries based on them, still owned by the Descalzas Reales convent in Madrid. In Los Angeles, these ten works were supplemented by a handful of additions from American collections. A small exhibition in object-count, then, but large in their size and suggestiveness. To have four huge Rubens tapestries hung alongside the perfect little sketches afforded the chance to think closely about idea, scale, color, and process in ways often difficult in more elaborate tapestry shows. And both exhibition and catalogue presented new angles on the commission that made thoughtful viewing a rewarding experience.

First, a good argument is made that the Infanta Isabella Clara Eugenia commissioned these tapestries from Rubens earlier than we had thought, right around the tumultuous year of 1621 when both her husband Archduke Albert and her brother Phillip III of Spain died and the 12-years' Truce expired in The Netherlands. Isabella's request to return as a royal widow to the Descalzas Reales was turned down by Philip IV: continuity and stability in Brussels, and a trusted hand at the helm, were more important than his aunt's retirement plans. So instead of making a personal retreat to the convent, she resolved to make a gift at once personal and political. This new dating means that the Eucharist Tapestries did not follow the Constantine series in Rubens's history of tapestry designs: the two sets were instead done simultaneously.

The Constantine series is so much more normal. Grand battles – a favorite subject for tapestries – alternate with other scenes from the life of an ancient hero, Rubens's own specialty. The cartoons were sent to Paris for weaving, and although Peiresc reported to Rubens on their arrival and reception, essentially the artist lost all control over his work after the cartoons left his studio. Weaving workshops added different borders to his designs, and the textiles' splendor was enhanced by the use of metal-wrapped thread. These were truly works that would be, as Rubens once explained of tapestry, priced by the yard rather than (as with paintings) by the quality of the design. Such loss of control over product and relative devaluing of his role as designer would not happen with the Eucharist series. Woven in nearby Brussels without costly metallic threads, this series was also to be produced without tapestry's traditional borders; in fact, Rubens's designs made the whole notion of borders redundant. He famously planned the Eucharist series as fictive secondary tapestries hanging within

an architectural framework so that when placed end to end in two horizontal rows, the illusion would be of a complete built environment within which heavy textiles were mounted, folding against columns and draping over ground-level ornament. The plays between levels of illusion in this series are often commented upon; but the Los Angeles exhibition asks us to add to that the observation that if, as tapestries, these works lack some of the standard excitement of that art form, they instead stand in uniquely easy correspondence to their *modelli*. The pairing of plan with product demonstrates how Rubens's mind, if not his hand, fully determined the visual impact of these tapestries.

Another revision, suggested by Ana Garcia Sanz in her catalogue essay and taken up in the exhibition with a wonderful digital reconstruction, concerns the hanging of the tapestries. While evidently the works were often hung in different parts of the convent (even on the facade!) and out of their intended order, such an order did exist and Rubens had carefully planned for it. But what was it? Garcia Sanz's elegant solution is to suggest that only eight of the large tapestries, rather than all ten, were destined for the long walls of the convent church. One of the two spares she places, somewhat problematically, above the altar, since it is the only tapestry designed to be seen frontally. The second outlier – *Abraham and Melchizedek* – is and was even more difficult. There are three preparatory sketches and they register some dramatic changes. The tapestry was resited from upper to ground level and, less often noted but just as significant, in the final version the feigned tapestry on Abraham's side entirely obscures the architecture so that, for once in the main works, architecture fails to contain the secondary illusion. The suggestion made here is that this scene hung outside the church proper, commander Abraham forming a connector to the tapestries that Rubens was rivaling with his masterpiece: Jan Cornelisz. Vermeyen's famed *Conquest of Tunis* tapestries, twelve massive Renaissance masterpieces which decorated the convent's courtyard on the same occasions when Rubens's works adorned its church. Two tales of Catholic triumph, one presented in terms of history and the other in terms of allegory, complemented each other in celebrating the royal convent's feast days.

The Infanta's gift to the convent, like Rubens's design for it, was an emulation of a great predecessor – in her case her aunt Juana of Portugal, daughter of Charles V, who had owned the Tunis tapestries and specified that they be hung on special occasions in the convent she herself had founded. Isabella's role in the creation of the Eucharist tapestries is another highlight of the Getty show. It is her image that doubly greets the visitor in the entry room. First there is a picture of her in full Habsburg princess regalia, a young woman known for her wit, athleticism, and strong character. Next to it hangs her portrait by Rubens in the habit of a Poor Clare, which she adopted immediately upon the death of her husband and wore for more than a decade as she functioned as sole governor of the Spanish Netherlands. These are two of the Getty's additions to the original exhibition. Each of the new objects is chosen to make a point: the Getty *Entombment* to remind us that all this fuss is about the body of Christ; the second *Abraham and Melchizedek* oil sketch from Washington to show the thinking process behind this complex point of the cycle; Isabella's portrait from the Norton Simon to emphasize the particular character she assumed at the time she commissioned the tapestries; two Eucharist Tapestry oil sketches from LACMA and San Diego to fill out the array of preparatory works; and an oil sketch from the Getty's collection mounted so that we can examine it as a

three-dimensional object and appreciate what a delicate job the Prado restorers had with their six works. These smart additions also show how unexpectedly rich American, even Californian, collections are in this material, enabling the Getty to put on a show that nuances the story told by *modelli* and tapestries from Madrid.

Elizabeth Alice Honig

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**Aneta Georgievska-Shine and Larry Silver, *Rubens, Velázquez, and the King of Spain*. Farnham (Surrey)/Burlington (Vermont): Ashgate Publishing 2014. xiii, 297 pp, 160 illus., 48 in color. ISBN 978-1-4094-6233-0.**

Questions of artistic collaboration, rivalry, and dialogue find rich and ample material within Rubens's career, oeuvre, and afterlife, as the abundance of recent scholarship demonstrates (e.g. Anne T. Woollet and Ariane van Suchtelen, exh. Los Angeles/The Hague, 2006; Reinhold Baumstark, et al., exh. Munich, 2009; Nico van Hout, exh. Brussels/London, 2014). Beyond overseeing his massive studio, collaborating with his colleagues was a fundamental aspect of how Rubens worked. Although various elements of Velázquez's interest in Rubens have received attention (see e.g. Giles Knox, 2008; Javier Portús in exh. Madrid, 2007; Reinhard Liess, 2003), and articles have treated the Torre de la Parada's architecture (Iván Bustamante and Claudio Jiménez Camacho, 2014) and decorative cycle, to which both artists contributed (Annegret Glang-Süberkrüb, 2007; Hans-Joachim Raupp in exh. Munich, 1999), the full-length study by Aneta Georgievska-Shine and Larry Silver is most welcome because it takes Rubens's and Velázquez's relationship as its fulcrum. In examining this artistic dialogue within and beyond the Torre cycle, the authors compellingly attend to how these artists' exchanges produced not only an ambitious painting cycle but also a court audience ready to embrace these paintings.

Delving into this 1636 commission for the Torre de la Parada, King Philip IV of Spain's hunting lodge outside Madrid, the present book principally advances two arguments. The first regards the narrative content of the painting cycle, which includes 63 mythological scenes designed by Rubens and executed by him and his associates. Following the arrival of these paintings in Spain in 1638-39, Velázquez supervised their installation and contributed 11 paintings of his own. Additional decorations for the lodge by Frans Snyders, Vicente Carducho, and others are mentioned but not extensively addressed in this study, which trains its focus squarely on Rubens and Velázquez.

In presenting negative *moral exempla* to the Spanish king based overwhelmingly on Ovid's *Metamorphoses*, Rubens and Velázquez, the authors argue, consistently illuminated the fundamental dangers that people pose to themselves, whether through uncontrolled lust or rage or overweening ambition. The artists developed these meanings through the sustained presentation of classical gods and heroes in a decidedly humbling manner, underscoring their fallibility and quintessential humanity. The timbre of Titian's mythological paintings and indeed of Ovid's text – as Svetlana Alpers recognized in her seminal study of the lodge (1971) – both provided important models for Rubens.

In the second line of argument, the authors compellingly interpret not only Velázquez's painted additions to the cycle, but indeed the entire project as a dialogue between Rubens and Velázquez with, as the authors rightly observe, "the ever-present Titian as their ultimate precedent." The chapters devoted to Velázquez's painted contributions to the cycle make an effective case for interpreting these works as active responses to those of Rubens. Yet in concluding, the authors take these arguments further, extending their scope appreciably to include not only artistic intention, but more broadly how paintings prepare and affect an audience's reception of other paintings. They trace the back and forth between these artists from their encounters during Rubens's second visit to the Madrid court in 1628-29, after which Velázquez became increasingly preoccupied with classical mythology, as his paintings and a contemporary biography attest. The "demystifying" presentation of the ancient gods in Velázquez's *Triumph of Bacchus* (1629; Madrid) and *Apollo at the Forge of Vulcan* (c.1630; Madrid), the authors convincingly assert, effectively prepared the Spanish court audience for the Torre de la Parada cycle's rhetorical strategy of gods and heroes succumbing to very human failings. They pursue the dialogue further through Velázquez's thematic and visual allusions to Rubens, both in *Las Meninas* (1656; Madrid) via the copies of Rubens's Torre compositions that adorned the pictured (and actual) room and, albeit less directly, in *Las Hilanderas* (1655-60; Madrid), through the reference to Titian's *Rape of Europa* (c. 1560-62; Boston), which Rubens had also copied.

Six chapters provide detailed examinations of Rubens's paintings for the cycle, with each chapter focused on a pictorial theme, such as the dangers of love, the challenges heroes must confront, and artistic ambition. Three subsequent chapters treat Velázquez's contributions: his paintings of ancient philosophers; *Mars* (c. 1638; Madrid); and his portraits of the king, his family, and various court entertainers. A single chapter addresses some of the hunting scenes produced for the Torre.

Seeking to determine the artists' intended meanings and the earliest viewers' presumed understandings of the paintings, the authors focus on the paintings' compositions and their figures' expressive qualities. They support their close readings with an impressive amount of visual and literary material from across Europe, particularly emphasizing the sources most likely known to Rubens and Velázquez and those that would have conditioned the Spanish court's viewing experiences. The authors examine individual works but also consider these works in related pairs and groups, returning throughout to paintings discussed earlier to enrich and thicken their interpretative web. This makes for satisfying reading and also, one suspects, echoes how Torre de la Parada visitors experienced the cycle.

Because interpreting artistic invention lies at the heart of their project, the authors usually discuss most closely which-ever object – oil sketch or final painting – is generally agreed to be by Rubens himself. While signaling the rare circumstance in the Torre commission in which a number of the final paintings were not only executed by other painters, as was usual, but moreover bear their signatures (or in some cases inscriptions with their creators' names), the authors do not pursue this thread further than to speculate, following Alpers, that perhaps Rubens wished to have the authors of these works openly identified so as to avoid having works below his standards tarnish his lofty reputation at the Spanish court. Although the authors' focus on Rubens and Velázquez places their dialogue in welcome relief, one might have wished for further attention

to the other players involved in the production process. What if anything did the singular Jordaens bring to his interpretations of Rubens's sketches and the painting begun by Rubens that he is believed to have finished? Can anything further be said about how such little-known artists as Jacob Peter Gouwy and (a lesser) Jan van Eyck came to translate Rubens's oil sketches into paintings for so prestigious a commission? By limiting their discussion of the Flemish pictures principally to Rubens himself, the authors sidestep the question of the finished paintings' quality, long dismissed as mediocre but perhaps deserving a fresh and historicized consideration.

Since the authors adduce a wealth of Spanish literary evidence to support the currency of many ideas espoused in the series, one might also hope to hear a bit more about who – which noblemen, foreign visitors, artists – apart from the king, is known or can reasonably be suggested to have seen this series while it was still assembled in the admittedly quite private Torre.

Both Rubens and Velázquez are too towering, their convergence at the Spanish court in 1628-29 too remarkable a historical conjunction, and their respective contributions to this project too substantive and intertwined, not to be seriously examined. Thus, perhaps this book's greatest contribution lies in its exploration of how the Torre cycle functioned as a collaboration and a dialogue between these artists, and the implied methodological claim that – with regard to this pictorial project but also much more broadly – the Spanish and Flemish artistic contexts cannot be considered in isolation; attention to the cultural context of each place, and concomitant converseance in the historiography of each, is critical in treating the Torre de la Parada cycle and the many other artistic projects that bestride early modern Spain and Flanders.

Abigail D. Newman  
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**Valérie Herremans, *Rubens Unveiled, Paintings from Lost Antwerp Churches*. Ghent: Snoeck Publishers; Antwerp: Koninklijk Museum voor Schone Kunsten Antwerpen, 2013. 136 pp, 137 color and b&w illus. ISBN 978-94-6161-134-5.**

The Cathedral of Our Lady and the St. Paul's, St. James's, St. Andrew's and St. Charles Borromeo churches are Antwerp's five remaining monumental churches. These great monuments give an idea of the once immense historic and artistic wealth of the city in the sixteenth and early seventeenth centuries, taking into account that, sadly enough, other outstanding churches have since disappeared. Four of these lost ones are under discussion here, expertly served by Valérie Herremans from the Koninklijk Museum voor Schone Kunsten van Antwerpen (KMSKA), an authority in the field of sculpture and altarpieces. The reader is given a detailed guided tour of the in- and outside of these religious institutions, their exceptional collections with works by Rubens and his contemporaries that were their pride in the Ancien Régime. Under the turbulent Austrian and French regimes Antwerp churches and abbeys were stripped of their property. Some paintings were reinstalled in their original locations but in most cases the sites for which they were made no longer existed.

In a clear introduction the author sketches the history of the Rubens collections, now in Antwerp's Royal Museum of Fine Arts. Important masterpieces like the *Rockox Triptych* (1613-1615), *The Last Communion of St. Francis of Assisi* (1619), *The Coup de Lance* (1619-1620), *The Adoration of the Magi* (1624) amongst others, came from abolished and expropriated churches. Their Rubens paintings are now the highlights of the museum collection.

The book is dedicated to four former Antwerp minsters: the Church of the Friars Minor Recollects, the Abbey church of St. Michael's, the Church of the Calced Carmelites and the Church of the Discalced Carmelites. A short history of each monument is given, followed by a description of the building. The interior of each church is discussed in detail and illustrated with the visual sources available: plans, maps and some rare contemporary interior paintings and engravings. Particularly interesting is the survey of the works of art that once adorned these minsters. Herremans realized a painstaking reconstruction of its contents, based on meticulous archival work. The author also demonstrates the spiritual and cultural context in which some major Rubens paintings originated. The accompanying reconstruction drawings by Joris Snaet show the façade of each building, with cutout openings revealing the interior concerned. They are masterly done and executed in pen and watercolor.

The most lavishly decorated amongst the lost churches was undoubtedly the Church of the Friars Minor Recollects. This Franciscan church was founded in the mid-fifteenth century, situated on the present site of the Royal Academy of Fine Arts. It housed important paintings by Antwerp masters like Cornelis Schut, Pieter van Lint, Pieter Thys and Philip Fruytiers as well as Anthony van Dyck's famous altarpiece of *The Lamentation of Christ* (1635). Thanks to the patronage of the wealthy Nicolaas Rockox, burgomaster of Antwerp, Rubens received important commissions for this church. Next to *The Coup de Lance* for the high altar he executed the *Rockox Triptych*, the central panel showing *Christ Appearing to his Apostles* and on the wings the donor portraits of Rockox and his wife.

The works of art in the once prosperous Abbey Church of St. Michael's are similarly well described and illustrated, paintings as well as sculptural ensembles. A reconstruction of their original settings was possible thanks to some surviving paintings and prints of its interior. As a memorial to his mother Rubens donated in 1610 *The Virgin and Child with St Gregory and other Saints*, an altarpiece that had been rejected by the Oratorian Fathers in Rome, for the Chapel of the Holy Sacrament in the north transept. Rubens also supplied *The Adoration of the Magi* (c. 1624), the famous altarpiece for the high altar. It carried a magnificent architectural marble frame most probably also designed by him as oil sketches by the master have survived. As in the Franciscan Church no visual sources are known of the interior of the Church of the Calced Carmelites. For its detailed reconstruction the author relied on written testimonies. This church housed Rubens's moving *Holy Trinity* (c. 1620?), showing Christ's dead body in an impressive foreshortening.

The last chapter is devoted to the Church of the Discalced Carmelites, once situated near Rubens's house. Luckily the Antwerp painter Sebastiaen Vrancx left a detailed interior painting of this church. Unlike in the former minsters it was not a work by Rubens that was the center of attention but an altarpiece by Gerard Seghers with *The Marriage of the Virgin* (before 1651). For this religious institution Rubens realized two works that

were however not prominently displayed: the altarpieces for two small altars, one with the rare theme of *St. Theresa of Avila interceding for Bernardino de Mendoza in Purgatory* (c.1630-35) and the other showing *The Education of Mary*, (c. 1630-35).

This book is the second volume in the series *Rubens Unveiled*, published as part of the Rubens Research Project of the Royal Museum of Fine Arts Antwerp in association with the Centrum Rubenianum and the Rubenianum (City of Antwerp). With this publication the author has made an outstanding and useful contribution to the field of Antwerp religious baroque painting, studied in its historical context.

Cécile Kruyfhoof

Antwerp

## Seventeenth-Century Dutch

**Peter C. Sutton, *Liechtenstein Museum Vienna: The Hohenbuchau Collection: Dutch and Flemish Paintings from the Golden Age*. Ed. by Johann Kräftner. [Exhibition "Northern Baroque Splendor. The Hohenbuchau Collection from the Liechtenstein Museum, Vienna, The Princely Collections, Vienna," Bruce Museum, Greenwich, Connecticut, September 20, 2014 – April 12, 2015; Cincinnati Art Museum, June 27 – September 20, 2015, as "Rubens to Ruisdael," with the same subtitle.] Vienna: Liechtenstein Museum and Christian Brandstätter Verlag, 2011. 494 pp, profuse illus. ISBN 978-85033-572-0 (English edition).**

The splendid exhibition now at the Bruce Museum, Greenwich, Connecticut (and this summer at the Cincinnati Art Museum), presents sixty-four of the ninety-seven paintings that are published in Peter Sutton's 2011 catalogue of the Hohenbuchau Collection, which accompanied the exhibition of the whole ensemble in the Liechtenstein Museum, Vienna. The collection, named for a German estate, was started in the early 1970s by Otto Christian and Renate Fassbender, who in 2007 placed their pictorial treasures on "permanent loan" to the Liechtenstein Museum. From 2004 until late 2011 paintings and objects from the magnificent collections of the Princes of Liechtenstein (many of which were exhibited at the Metropolitan Museum in 1985-86) were accessible to the public five days a week in the Liechtenstein Garden Palace, but low attendance – for most visitors to Vienna the Kunsthistorisches Museum offered a sufficient dose of old masters – made the project untenable. Fortunately, the Hohenbuchau pictures went on tour, for example to the Staatsgalerie Stuttgart in 2013-14.

Showing about two-thirds of the Hohenbuchau Collection at the Bruce Museum was a decision both necessary and wise. The galleries in Greenwich are domestic in scale and as seasoned curators will know sixty-odd works approach the saturation point for the average visitor. Some readers may have a particular need to know which works in the Hohenbuchau catalogue will not be found in Greenwich or Cincinnati, and these are cat. nos. 2-4, 7, 10, 13, 14, 17, 18, 22, 25, 27, 30, 38, 41, 45, 51, 52, 55, 58, 59, 64, 75, 76, 83, 84, 86, 88-90, 92, 93, 95. No



one need fret: these pictures are either Italian, redundant (two out of three “forest floor still lifes” by Marseus van Schrieck should suffice), too minor, too worn (one or two), or simultaneously too big and boring (the usual wooded landscape by D’Arthois; a group of female nudes – Amphitrite and her sisters – said to be by Van Thulden).

In some ways the Hohenbuchau Collection is typical of Northern European and North American private collections: Netherlandish landscapes and seascapes, Dutch, Flemish, and German still lifes, middle-class portraits, genre high and low, and Antwerp-style cabinet pictures (for example, collaborations between Jan Brueghel II and Hendrick van Balen; Frans Francken II and Hans Jordaens III; a Savery “Paradise” scene with Adam and Eve by Cornelisz van Haarlem; a fine *Lamentation* by Cornelis Schut framed by flower garlands by Daniel Seghers). However, as Peter Sutton notes in his fluid introduction, the collection is also strong in Mannerist and Caravaggesque figure paintings, such as Bloemaert’s supremely suave *Rest on the Flight to Egypt* (the Holy Family remains seated while performing a *pas de trois*), Cornelisz van Haarlem’s *Penitent Mary Magdalene*, Wtewael’s erotic triangle of Adonis, Venus and Cupid (modern ballet this time), Ter Brugghen’s delightful *Laughing Bravo with His Dog*, Honthorst’s well-known *Steadfast Philosopher*, and Moreelse’s imaginary portrait of the pedantic potentate Periander, who was at once the “Tyrant of Corinth” and one of the “Seven Wise Men.” Sutton never seems *être à l’essai* in his essays or catalogue entries, but in the pages on the pictures by Honthorst, Moreelse, Pieter de Grebber (*Mary and the Young Christ at Prayer*, “an unprecedented subject in painting” which is convincingly explained), and many others (even the lighthearted Ter Brugghen) his hard work and deep learning are between, behind, and right in the seemingly effortless lines.

Within the Hohenbuchau Collection there are a few special collections, such as the small but remarkable group of Leiden “fine paintings”: two outstanding Dous, Frans van Mieris’s *Self-Portrait as a Merry Toper*, an elegant genre scene by Willem van Mieris, and *A Hermit* by Pieter van der Werff (attributed to his older brother Adriaen until Barbara Gaehtgens’s monograph of 1987). The still lifes are extraordinary, especially the big Van Beyeren, the game pieces by Fromantiou, Fyt and Jan Weenix, the three flower pictures by Jacob Marrell, the fabulous Snyders (dead game, fruit, vegetables, squirrel, monkey and cat), and a sumptuous Van Son. The landscapes form a good survey of Dutch and Flemish types, with works by D’Arthois, Van Everdingen, Van Goyen, Du Jardin, a Berchem-like Mommers, De Momper, Van der Neer, Pijnacker, Jacob van Ruisdael and Salomon van Ruysdael, a pair of small Ryckaerts, the Savery, Jan Tilens’s *Expansive Mountain Valley* (with Diana’s band by Van Balen), De Vadder and Wijnants. The willingness to buy fine examples by minor figures (such as Pieter van Asch and Anthony van der Cross) suggests a real affection for the countryside. Yet the number and variety of figure paintings reveals a taste extending well beyond landscape painting.

In addition to the Haarlem, Utrecht and Antwerp pictures mentioned above, there is a pair of Hannibal histories by Johann Heiss, Jan Mijtens’s *Dismissal of Hagar*, Van Poelenburgh’s *Cimon and Iphigenia in an Arcadian Landscape*, a Teniers tavern scene, the monochrome *Elegant Couple Skating* by Adriaen van de Venne, and Pieter Verelst’s *Tobias Curing his Father’s Blindness*. Perhaps unexpected in this context are the two big canvases by Jordaens (an important early *Holy Family with St. Elizabeth*

*and an Angel*, and the *Portrait of a Musician with his Muse*, of the 1640s), Jan Boeckhorst’s painting of an exotically dressed black woman (an allegory of Africa), and the Van Thulden (?) cited above. There are also very good portraits (Cuyp’s *Young Boy Holding a Plover*) and a painting one wants to cart off immediately to a major museum, Rubens’s *Portrait of a Capuchin Monk*. The Sweerts, loosely called a “portrait” of an old man begging, is nearly as memorable in another way.

With pictures like these in the Hohenbuchau Collection it is surprising that there is almost nothing from the Rembrandt School, except for the Arcadian (and Italian-period) *Young Man with a Flute* by Drost, and De Gelder’s *Judah Pleading before Joseph*. Of course, collectors are not curators and personal preferences are the essence of private collecting. Mr. Fassbender knows his own mind and speaks it plainly in his essay, “A Lifetime of Collecting.” In one paragraph (p. 18) strong criticism is leveled at patrons of modern and contemporary art, “corporate collectors” who “invest” in the “emperor’s new clothes.” However, there are many more agreeable observations in this personal account, and a praiseworthy record of taste, judgment and generosity. A different virtue, diplomacy, installed this collection in the Liechtenstein palace (see director Johann Kräftner’s foreword to the catalogue) and then brought it to the Bruce Museum.

Walter Liedtke

*Metropolitan Museum of Art*

**S.A.C. Dudok van Heel and M.J. Bok, ‘Frans Halsen’ aan de muur: omgang met familieportretten in Haarlem. The Hague: Koninklijk Nederlandsch Genootschap voor Geslacht- en Wapenkunde 2013. Distributed by Uitgeverij Verloren, Hilversum. 57 pp, with numerous illus. ISBN 978-90-805689-7-6.**

The brief publication under review, richly illustrated in color with drawn and painted portraits, coats of arms and seals, and furnished with family trees and transcripts of archival documents, came forth out of a clash of two competing value systems. The point at issue was the overpainting of the coats of arms on the Frans Hals portraits of Jacob Pieterszn Olycan and Aletta Hanemans in the Mauritshuis. The museum felt that the arms detracted from the esthetic effect of the paintings, which was the only reason they hung in the Mauritshuis. Moreover, they were not part of Hals’s original composition but were added in the nineteenth century. Perhaps because they came to art history from other disciplines, the archivist Bas Dudok van Heel and the economic historian turned art historian Marten Jan Bok felt called upon to object, arguing that overpainting the heraldic devices “compromised the integrity of the artworks as historical objects and [constituted] a violation of the ethical regulations of the International Council of Museums (ICOM)” (p. 3). This I believe is overstated. I could find nothing in the *ICOM Code of Ethics for Museums* that proscribes overpainting (or even removing) a later addition to a painting. The authors moreover surprised me by recommending to the Ringling Museum in Sarasota that it remove the coat of arms painted onto its Frans Hals portrait of Jacob Pieterszn Olycan – the wrong arms, they say – around 1930 (p. 51). The standpoint of Dudok van Heel and Bok concerning the underrated importance of heraldry for the study of portraits is however

shared, on his own more diplomatic but equally decided terms, by Rudi Ekkart, the foremost specialist in Dutch portraiture.

Overreaction or not, the occasion that prompted them to examine the arms painted on these two portraits and portraits of the sitters' extended family is a happy one, leading to a fundamental contribution to portrait research. They focus on values close to those of the patrons of the paintings and their descendants, which are different from the traditional art-historical approach centered on the role of the artist. They reconstruct the provenance of the paintings under study from the time they were made until the present day, with an eye to family, social and denominational history and the effects of divergent fortunes on the posterity of the paintings. Their evidence is formed by heraldic bearings on the paintings, compendia of coats of arms and archival documentation.

As the Frans Hals portraits in the Mauritshuis and the Ringling Museum illustrate, heraldry has its own, often anachronistic chronology, and is subject to false pretense alongside accurate registration. The status of sitters can rise and fall with time, affecting the reception and identification of portraits. The physical interventions of heirs like Cornelis Constantijn van Valkenburg (1764-1847) and Adriaan Cornelis Fabricius (1767-1847) made them co-authors of the identity of their forebears. From the late nineteenth century on, responsibility for preserving old portraits and deriving prestige from owning them passed increasingly from private to public hands. For the Valkenburg portraits this occurred through dispersal in the market, while the Fabricius heritage found its way in entirety to the Frans Hals Museum. This process has not been damaging to the reputation of Haarlem portraiture and its sitters. Had all the collections remained in the family, international museum audiences would have remained ignorant of the existence of a grand school of portraiture that endowed private citizens with aristocratic, even royal allure.

By investigating the position of portrait sitters in the Haarlem hierarchy, Dudok van Heel and Bok arrive at the interesting conclusion that Frans Hals's sitters tend to belong to the Counter-Remonstrant *maagschappen* (clans) that controlled politics in the city after Prince Maurits dismissed the libertine Remonstrant sympathizers in the town council in 1618. Unlike Amsterdam, where the libertine de Graafs and Bickers recouped power in the 1620s, Haarlem stayed – to its disadvantage in the States of Holland – under the thumb of its Calvinist clans. Dudok van Heel and Bok relate this circumstance, a bit dodgily to my mind, to the wish of the portrait sitters to distinguish themselves in particularly dignified form.

As rich and abundant as it is, there is one dimension I missed in the 57-page booklet. That is what the authors of the catalogue of the *Early Dürer* exhibition in Nürnberg in 2012 called the “spatial turn.” Their reconstruction house by house of the history of the street where Dürer was born and grew up is wonderfully revelatory. The great advantage of this approach is that it does not merely connect the figures and locations we already know to be connected. By identifying and discussing the intermediate addresses as well, they offer a more complete picture of the artist's environment, including neighbors whose professions or collections make it nearly impossible that they had no contact with the young Dürer. A topographical as well as genealogical placing of the sitters in the Haarlem portraits could have been expected to bring unanticipated ties of this kind to light.

In its published form, *'Frans Halsen' aan de muur* is of optimal use to students of genealogy, heraldry, provenance studies and portrait specialists. Much of it is a dense interweaving of names, dates, relationships, identities, legacies and coats of arms, connected by minimal textual ligature. These demonstrations were necessary to underpin arguments that were written, after all, for the august Royal Dutch Society for Genealogy and Heraldry. But the research has much to offer art historians not specialized in these fields. It is to be hoped that the authors will find the time and have the inclination to write up, in English, their main findings, in the more accessible style of which they are both eminently capable. Their penetrating and highly wrought study will then better be able to inspire others to revise and improve their research strategies.

Gary Schwartz

Maarssen, The Netherlands

## Germany

**Stefan Roller and Jochen Sander, *Fantastische Welten. Albrecht Altdorfer und das Expressive in der Kunst um 1500.* [Cat. exh. Städel Museum and Liebighaus, Frankfurt, November 5, 2014 – February 8, 2015; Kunsthistorisches Museum, Vienna, March 17 – June 14, 2015; in conjunction with the University of Leipzig.] Munich: Hirmer 2014. 288 pp, 255 color illus. ISBN 978-3-777-42266-4.**

I always thought that the term “expressive” was a modernist or twentieth-century concept, in which the depiction of figure types and formal elements conjured up a peculiar state of mind or conveyed (“expressed”) some inner state on the part of the artist. The term enjoyed its heyday in German art for Expressionist artists, especially die Brücke, even if it was retrospectively applied to eccentrics like El Greco or found to be a Germanic heritage by Wilhelm Worringer and others. Yet Jochen Sander, the energetic curator at the Städel and his Liebighaus colleague Stefan Roller now employ the same term to characterize experimental art just after 1500 (on the museum web site the English translation is “Realms of Imagination,” though no English catalogue version was produced). The creative artists in the show are by no means confined to Altdorfer alone, as the title suggests (perhaps keyed up, like most would-be blockbuster titles); indeed, this longish period also engages painters and graphic artists, led by Wolf Huber (with cameos from baby Cranach, Baldung, Breu, and Grünewald, even by Jan de Beer of Antwerp [!]) as well as several sculptors with enlivened figuration, notably Hans Leinberger and Master IP of Passau, plus Master HL, and the Masters of Otto-beuren and the Zwettl Retable. The exhibition generally claims that period experimentation, especially in the “Danube School” (a commonplace art-historical term that is never evoked directly, perhaps because of Nazi-era taint?), uses newly exaggerated figure types and poses, as well as forms of heightened color and lighting to depart from prevailing norms of naturalism and proportion (read: the norms pursued in the early sixteenth century by the older Dürer).

How much does this imagery cohere, and how much does it elucidate the once so-called Danube School as an artistic or period movement? Imagery in this exhibition spans a region from the Rhineland to Austria and from the Danube down to Bavaria, so its own geographic cohesiveness (with likely contact among artists) remains relatively shaky. The time period in question also encompasses fully a third of the new sixteenth century. By implication, it overlaps the period of the nascent Reformation – or at least some of the *Angst* concerning devotion that spawned those religious changes and their adoption across an even larger territory. A brief essay by Daniela Bohde (85-87) and the accompanying section suggest explicitly that religion holds a central role, noting that even the very composition of its key event – the Crucifixion – is sometimes rotated away from the direct gaze of the pious viewer and placed at a skewed angle or else intensified in pathos, emerging from late-medieval affective piety. A half-century ago some of these “expressive” forms of religious images would have been called “Mannerist,” albeit more often for Italian than for German art. Certainly Italy’s own Mannerist episode frequently seems to focus on religious imagery (*pace* John Shearman’s courtly setting for that “stylish style”), so that such a claim can readily be asserted, there as well as here, even if the arguments around this exhibition remain unsubstantiated and implied rather than addressed directly.

But then why call the exhibition “Fantastic Worlds,” and emphasize the importance of landscapes, as the essay by Katrin Dyballa (115-17) and its accompanying section would suggest? Of course, the contributions by Huber in particular to the independent German landscape, especially in graphics (or of Altdorfer before him, as noted by Christopher Wood, among others, including the author) has long been celebrated, so they clearly belong in an exhibition devoted to this period and these artists. But how, then, can the sculptures of the exhibition, even those exquisite IP and Leinberger reliefs with settings, fit into this concept? And if the general concept of “Expression” in various, media-specific forms do generate a new period style in this Germanic region, as the essay, “Mittel des Expressiven,” by Dyballa (149-51) implies, what underlying meaning or purpose of art-making drives this lively experimentation?

If there is a fundamental shift in the concept of human agency and essence, as suggested in Sander’s lead essay, “Bilder des Menschen” (41-43), then that rupture – again, perhaps fundamental to the altered religious outlook of mankind’s relation to the divine – would perhaps more fully integrate this wide-ranging assembly of objects to a historical perspective and an interpretive argument. After all, basic questions remain: why “circa 1500,” as the title asserts (even though most of the objects postdate that moment by decades)? Why in Germany? Or is this a more European-wide shift, as the many books on Mannerism used to assert (esp. cf. Shearman and Daniel Arasse)?

Exhibitions arise out of many good reasons. Clearly in this case the Frankfurt team made a special effort to collect and display major works across media as well as to highlight a great moment of visual art in the German-speaking regions. In some ways, their motivation can be compared to Michael Baxandall’s profound sympathy for German sculpture of this period in his *Limewood Sculptors of Renaissance Germany* (1980), which he saw as undermined not only by the icono-phobia of much of the Reformation towards religious carving but also by the import of “foreign,” specifically Italianate (*Welsch*) forms within

sculpture itself. This bold exhibition in effect links Baxandall’s heroic, if doomed carvers to contemporary forms in painting, drawing, and graphics.

After recent festive celebrations of Dürer’s year, especially in Nuremberg, perhaps it was time elsewhere in Germany to celebrate the amazing burst of creative energy and imagery of the early sixteenth century by less familiar, even anonymous artists around the time of the Reformation – and not to define them by means of either Dürer or Luther (who will certainly dominate the year 2017!). Surely this collaboration in Frankfurt but also in Vienna will be eye-opening for the avid museum public in those great art cities. But for scholarship, and for the HNA specialist audience, this exhibition can only be seen as a confusion of dazzling images that do not add up, neither to a coherent phenomenon nor to an episode with a clear historical explanation, even if we concede that “the Expressive” did begin to assert itself “um 1500.”

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## New Titles

**Aono, Junko**, *Confronting the Golden Age. Imitation and Innovation in Dutch Genre Painting, 1680-1750*. Amsterdam: Amsterdam University Press, 2015. ISBN 978-90-8964-568-5, EUR 99.

**Aronson, Robert D.**, *Dutch Delftware. Queen Mary’s Splendor*. Amsterdam: Aaronson Antiquairs, 2014. ISBN 978-94-90782-09-2, EUR 37.50

**Baadj, Nadia**, *Jan van Kessel I (1626-1679): Crafting a Natural History of Art in Early Modern Antwerp*. London: Harvey Miller / Turnhout: Brepols Publishers, 2015. ISBN 978-1-909-40023-8, \$160.

**Bergsma, Wiebe, Henk Oly and Geart Vries**, *Cultuur in Leeuwarden in de Gouden Eeuw*. Hilversum: Uitgeverij Verloren, 2015. ISBN 978-90-8704-510-4, EUR 25.

**Berserik, C.J.**, and J. Caen, *Silver-Stained Roundels and Unipartite Panels before the French Revolution. Flanders, vol. 3: The Provinces of Flemish Brabant and Limburg (Corpus Vitrearum, Belgium, Checklists, 3)*. Turnhout: Brepols Publishers, 2014. ISBN 978-90-79528-24-0, EUR 95. To be reviewed.

**Bertrand, Pascal-François** (ed.), *Portrait and Tapestry / Portrait et tapisserie (Studies in Western Tapestry)*. Turnhout: Brepols Publishers, 2015. ISBN 978-2-503-54088-4, EUR 75.

**Bikker, Jonathan**, and Gregor Weber, with Marjorie E. Wieseman and Erik Hinterding, *Rembrandt: The Late Works*. London: National Gallery 2014. ISBN 978-1-85709-558-6, £20. – Exhibition National Gallery, London, October 15, 2014 – January 18, 2015; Rijksmuseum, Amsterdam, February 12 – May 17, 2015. Previously listed without catalogue information. To be reviewed.

**Blokhuis, Marco**, *De kerk als schatkamer. De keuze van Museum Catharijneconvent*. Groningen: Stichting Oude Groninger Kerken, 2014. ISBN 978-90-73453-42-5, EUR 14.50

**Brine, Douglas**, *Pious Memories. The Wall-Mounted Memorial in the Burgundian Netherlands (Studies in Netherlandish Art and Cultural History, 13)*. Leiden: Brill, 2015. ISBN 978-90-04-28832-4, EUR 105.

**Buijsen, E., S. Laemers, E.P. Löfler and V. Manuth (eds.),** *Kunst op papier in de achttiende eeuw. Liber Amicorum Charles Du-mas.* The Hague: RKD 2014. ISBN 978-90-4843-528-9, EUR 30.

**Buning, Rieke, Beate-Christine Fiedler and Bettina Rogg-mann (eds.),** *Maria Aurora von Königsmarck: ein adeliges Frauenle-ben im Europa der Barockzeit.* Böhlau Verlag, 2015. ISBN 978-3-412-22386-1, EUR 35.

**Campbell, Lorne,** *The Sixteenth-Century Netherlandish Paint-ings with French Paintings before 1600 (National Gallery Cata-logues).* London: National Gallery / New Haven: Yale University Press 2014. ISBN 978-1-85709-370-4, \$150. Reviewed in this issue.

**Ciulisová, Ingrid (ed.),** *Artistic Innovations and Cultural Zones (Spectrum Slovakia, 7).* Frankfurt: Peter Lang, 2014. ISBN 978-3-631-66122-2, EUR 65. – Contents: Larry Silver: Leonardo in the Lowlands – Michael W. Kwakkelstein: Leonardo da Vinci's Recurrent Use of Patterns of Individual Limbs, Stock Poses and Facial Stereotypes – Jeffrey Chipps Smith: What Dürer Missed in Venice – Giovanni Maria Fara: Albrecht Dürer and Venice in the Sixteenth Century – Till-Holger Borchert: Memling und Italien – Maria Clelia Galassi: The Reception of Italian Art in the Paintings of Jan Massys – Ingrid Ciulisová: Rogier van der Weyden and Veit Stoss and Their Two Followers – Mark Evans: Hybrid Styles. The Historiography of Artistic Dialogue between Italy and the North 1440–1520 – Thomas DaCosta Kaufmann: What is German about the German Re-naissance?

**Daalder, Rimmelt,** *Van de Velde & Son. Marine Painters. The Firm of Willem van de Velde the Elder and Willem van de Velde the Younger, 1640-1707.* Leiden: Primavera Pers, 2015. ISBN 978-90-5997-179-0, EUR 37.50

**De Rynck, Patrick,** *Visitor's Guide St. Bavo's Cathedral, Ghent.* Sint Niklaas: Openbaar Kunstbezit, 2014. ISBN 978-90-76099-98-9, EUR 18.

**D'Hainaut-Zveny, Brigitte, and Ralph Dekoninck (eds.),** *Machinae Spirituales. Les retables baroques dans les Pays-Bas méridi-onaux et en Europe. Contributions à une histoire formelle du senti-ment religieux au XVIIe siècle (Scientia Artis, 10).* Brussels: Royal Institute for Cultural Heritage, 2014. ISBN 978-2-930054-25-4, EUR 60.

**Duparc, Frederik,** *Uit de doeken. Een biografie van het Mauritshuis.* Amsterdam: Balans, 2015. ISBN 978-94-6003-836-5, EUR 22.50

**Dupré, Sven, and Bert De Munck (eds.),** *Embattled Territory. The Circulation of Knowledge in the Spanish Netherlands.* Ghent: Academia Press 2014.

**Ember, Ildikó, Axel Vécsey and Júlia Tátrai,** *Rembrandt and the Dutch Golden Age.* Budapest: Szépművészeti Múzeum, 2014. ISBN 978-615-5304-34-7, EUR 65. – Exhibition October 28, 2014 – February 15, 2015, previously listed without catalogue information.

**Erfteemeijer, Antoon,** *Frans Hals Museum. Highlights.* Haar-lem: De Hallen Haarlem, 2014. ISBN 978-94-90198-15-2, EUR 20.

**Fajt, Jiri, and Susanne Jaeger (eds.),** *Das Expressive in der Kunst 1500-1550. Albrecht Altdorfer und seine Zeitgenossen.* Berlin: Deutscher Kunstverlag, 2015. ISBN 978-3-422-07303-6, EUR 58. – Proceedings of a conference in Vienna in conjunction with the exhibition "Fantastische Welten," Frankfurt and Vienna.

**Fehlmann, Marc, and Tabea Schindler (eds.),** *ORANJE! Meisterwerke holländischer Malerei.* Winterthur: Museum Oskar Reinhart, 2014. ISBN 978-3-9524268-3-8, CHF 35. – Exhibition Museum Oskar Reinhart, Winterthur, November 29, 2014 – April 5, 2015. Previously listed without catalogue information.

**Fischer, Stefan,** *Hieronymus Bosch. Das vollständige Werk.* Cologne: Taschen 2013. ISBN 978-38-3652-628-9, \$150. Also available in English, French, Dutch, Spanish and Italian.

**Frank, Christoph, and Wolfgang Zimmermann (eds.),** *Auf-geklärter Kunstdiskurs und höfische Sammelpraxis. Karoline Luise von Baden im europäischen Kontext.* Berlin: Deutscher Kunstver-lag, 2015. ISBN 978-3-422-07313-5, EUR 30. – Volume of essays in conjunction with the exhibition at the Staatliche Kunsthalle Karlsruhe, "Die Meister Sammlerin Karoline Luise von Baden," May 30 – September 6, 2015).

**Franklin, Jill A., Bernard Nurse and Pamela Tudor-Craig,** *Catalogue of Paintings in the Collection of the Society of Antiquaries of London (Catalogues of Art-Historical Collections).* London: Har-vey Miller Publishers, 2015. ISBN 978-1-909-40019-1, \$290.

**Gehring, Ulrike, and Peter Weibel (eds.),** *Mapping Spaces. Networks of Knowledge in 17<sup>th</sup>-Century Landscape Painting.* Mu-nich: Hirmer, distributed by University of Chicago Press, 2014. \$75.

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**Hitchins, Stephen Graham,** *Art as History, History as Art. Jheronimus Bosch and Pieter Bruegel the Elder. Assembling Knowl-edge, not Setting Puzzles (Nijmegen Art Historical Studies, XXI).* Turnhout: Brepols Publishers 2014. ISBN 978-2-503-55455-6, EUR 125. To be reviewed.

*The Hours of Marie de' Medici. A Facsimile,* introduced by Eberhard König. Oxford: Bodleian Library, 2015. ISBN 978-1-851-24407-2, \$250.

**Hut, Margreet van der, Barend Graat (1628-1709).** *Zijn leven en werk.* Leiden: Sidestone Press, 2015. ISBN 978-90-8890-299-4, EUR 75; 978-90-8890-297-0, EUR 50.

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- Jonker, Menno, Erlend de Groot, and Caroline de Hart** (eds.), *Van velerlei pluimage: zeventiende-eeuwse waterverftekeningen van Andries Beeckman (Nijmeegse Kunsthistorische Studies)*. Nijmegen: Vantilt 2014. ISBN 978-94-6004-134-1, EUR 25. – Exhibition Kunsthal, Rotterdam, March 1 – May 11, 2014. Reconstruction of the journey of Andries Beeckman to Batavia (Jakarta).
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**Tuttle, Richard**, *The Neptune Fountain in Bologna. Bronze, Marble, and Water in the Making of a Papal City (Vistas. HMVIS-TAS 2)*. Turnhout: Brepols Publishers, 2015. ISBN 978-1-909400-24-5, EUR 75.00 (discount EUR 50.00 till 6/15/2015).

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Pabbruwe)  
Brown University,  
Rockefeller Library  
Bruce Museum, Greenwich  
(Peter Sutton)  
Musea Brugge, Bibliotheek  
Centrum Rubenianum,  
Antwerp  
The Cleveland Museum of  
Art, Ingalls Library  
CODART  
Corcoran Arts & Appraisals,  
Cleveland  
Erasmus B.V.  
The Frick Art Reference  
Library  
Germanisches  
Nationalmuseum,  
Bibliothek  
Harvard University Fine Arts  
Library  
Universitätsbibliothek  
Heidelberg

Institut Royal du Patrimoine  
Artistique/Koninklijk  
Instituut voor het  
Kunstpatrimonium,  
Brussels  
Institute of Fine Arts, Library,  
New York University  
Koninklijke Musea voor  
Schone Kunsten van  
België/Musées Royaux des  
Beaux-Arts de Belgique  
The Leiden Gallery LLC  
The Metropolitan Museum  
of Art, Thomas J. Watson  
Library  
Princeton University Library  
RKD – Netherlands Institute  
for Art History  
Rijksuniversiteit Utrecht,  
Letterenbibliotheek  
Szépművészeti Múzeum,  
Budapest

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Charles Cuttler (died 2008)  
Egbert Haverkamp Begemann  
William Heckscher (died 1999)  
Julius S. Held (died 2002)  
Walter Liedtke (died 2015)  
J. Michael Montias (died 2005)  
Eddy de Jongh  
James Snyder (died 1990)  
Seymour Slive (died 2014)  
Eric Jan Sluijter  
Susan Urbach

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# historians of netherlandish art

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

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

HNA grew out of a national symposium on Netherlandish art held in the spring of 1982 at Memphis State University. Its initial research conference, held at the University of Pittsburgh in 1985, drew over two hundred participants from seven countries. The Pittsburgh meeting set the standard for 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.

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