

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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Jan and/or Hubert van Eyck, *The Three Marys at the Tomb*, c. 1425-1435. Oil on panel.

Museum Boijmans Van Beuningen, Rotterdam.

In the exhibition "De weg naar Van Eyck," Museum Boijmans Van Beuningen,
October 13, 2012 – February 10, 2013.

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HNA Newsletter

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NEWSLETTER

Dear friends,

As the air turns crisp and the leaves fall, I hope we can all look back on a year of accomplishments and forward to new adventures. This is my last presidential message, as my term concludes in February. It has been an honor and a pleasure to serve Historians of Netherlandish Art as a board member, vice-president, and president. Our organization is sound and secure, with good work underway. Our on-line journal, *JHNA*, is flourishing. We hosted a highly successful conference in Amsterdam in 2010, and we are beginning to plan for the next one, to take place in Boston in late spring 2014. I am grateful to all the people with whom I have been privileged to serve, too many to thank here individually: our officers, board members, journal editors, conference organizers, book review editors, and of course, our administrator and newsletter editor, Kristin Belkin, who keeps us all running smoothly.

In 2013, *JHNA* will welcome a new Associate Editor to the able team headed by our Editor-in-chief Alison Kettering. Molly Faries will retire at the end of this year. I am very pleased to report that Mark Trowbridge will take over the position. As one of the founding editors of *JHNA*, Molly played a key role in developing the journal's format, formulating its editorial policies, and attracting high quality submissions. Under her guidance, groundbreaking research on early Netherlandish art has become a staple of *JHNA* content. HNA and *JHNA* owe Molly an enormous debt – and we hope very much that we can continue to count on her expertise and wise counsel.

An important element of updating our services to members this year has been to make PayPal available for the pay-

ment of annual membership dues. The goal of this was to make things easier both for members and for our treasurer and administrator who process the payments. I am sorry to report that since we implemented PayPal, the number of dues payments we have actually received this year has gone down quite a bit! I know that we still have just as many committed members, so it must be that some of you just forgot...??? Dear colleagues, all of us need to contribute our fair share in order for HNA to continue providing the services we have come to value and depend on – such as this Newsletter, the website and list-serve, fellowship awards, *JHNA*, and our conferences (open only to dues-paying members). So, if you are one of those people who haven't gotten around to paying dues this year, it's not too late. We still take good old checks and credit cards, and we need to hear from you!

As you will see in the following pages, there is lots to look forward to. We are now accepting applications for our Fellowships for Scholarly Research, Publication and Travel. We will soon hold an election to choose a new president and vice-president. HNA members will be busy as ever, presenting papers at the conferences of our sister societies and publishing their work. And I hope to see many of you at our sponsored session and members' reception at the College Art Association conference in New York in February (see below). Meanwhile, I wish you a happy and healthy holiday season. Please keep in touch!

Met vriendelijke groeten,

Stephanie

HNA News

HNA at CAA

The HNA-sponsored session at CAA, New York, February 13-16, 2013, is chaired by Ellen Konowitz, titled: Metal, Glass, Fabric, Stone: Beyond Painting in the Northern Renaissance and Baroque.

Speakers:

Ethan Matt Kavalier (University of Toronto), The Aesthetics of Spectacle: The Bruges Mantelpiece of Charles V.

Laura D. Gelfand (Utah State University), Material as Medium and Meaning: Margaret of Austria's Church at Brou as *Gesamtkunstwerk*.

Lynn F. Jacobs (University of Arkansas), In Their Place: The Spaces of the Peasants in the *Très Riches Heures*.

Andrew Morrall (Bard Graduate Center, New York), Nature versus History: The Imagery of the Ruin in Sixteenth- and Early Seventeenth-Century German Intarsia.

Angela Vanhaelen (McGill University), Time Travel: Automata and Waxworks in the Labyrinth Gardens of Early Modern Amsterdam.

The session is scheduled for Friday, February 15, 9:30am-12:00pm. The HNA reception will take place that same evening at 5:30 at Syracuse University's Lubin House, 11 East 61 Street.

Journal of Historians of Netherlandish Art (JHNA)

New 15th-Century Associate Editor

Mark Trowbridge has been appointed the new 15th-century associate editor of *JHNA*, replacing Molly Faries. Mark is a

tenured professor of art history at Marymount University (Arlington, VA), where he has taught since 2005. He previously served as a long-term adjunct at Portland State University and received post-doctoral fellowships from the Metropolitan Museum of Art (2002-03) and the National Endowment for the Humanities (2003-04). Mark is a long-time member of HNA and has already taken an interest in the journal: he published an article in the inaugural issue of *JHNA* in 2009 and served as a peer-reviewer in 2010. He has also contributed to the *HNA Review of Books*, and he was a speaker in the plenary session at the 2006 HNA Quadrennial Conference in Baltimore. His first book, *Jerusalem in Bruges: Painted Passions and Processional Dramas in the Late-Medieval Low Countries*, is under contract with Brepols. Other publications and conference papers are numerous. While most of Mark's work so far has been in fifteenth-century Netherlandish art, he is currently working on two projects that concern sixteenth-century paintings, and his teaching covers a broader range including Northern Baroque.

Call for Submissions

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, **March 1, 2013**.

Please consult the *Journal's* Submission Guidelines.

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

The deadline for submission of articles for the next issue is **March 1, 2013**.

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Jeffrey Chipps Smith, Associate Editor

HNA Fellowship 2013-14

We urge members to apply for the 2013-14 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 \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February 2014, 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, 2012**, to Amy Golahny, Vice-President, Historians of Netherlandish Art. E-mail: golahny@lycoming.edu, Postal address: 608 West Hillside Ave, State College, PA 16803.

Personalia

Pieter van Thiel, eminent scholar of Dutch and Flemish art, former director of paintings at the Rijksmuseum and member of the Rembrandt Research Project, passed away August 1, 2012. He is known for a number of important exhibitions, his catalogue *All the Paintings of the Rijksmuseum in Amsterdam*, published in 1976 with a supplement in 1992, and his monograph on Cornelis Cornelisz. van Haarlem (1999). He was co-author of the first three volumes of the *Corpus of Rembrandt Paintings*. After his retirement from the Rijksmuseum in 1991 he also left the Rembrandt Research Project in 1993.

Christopher Atkins has been appointed Associate Curator of European Painting and Sculpture at the Philadelphia Museum of Art.

Ronni Baer, the William and Ann Elfers Senior Curator of Paintings at the Museum of Fine Arts, Boston, has been named a Museum Guest Scholar at the Getty Research Institute in Los Angeles from January to March 2013.

Lucy Davis has been appointed Curator of Old Master Paintings at the Wallace Collection, London.

Laurinda Dixon (Syracuse University) is one of the recipients of the Millard Meiss Publication Fund for *The Dark Side of Genius: The Melancholic Persona in Art, ca. 1500-1700* (Penn State Press).

Rudi Ekkart retires as director of the RKD at the end of this year after having served the institution for more than twenty years. He is succeeded by Chris Stolwijk, previously at the Van Gogh Museum. A special museum research fund, 'The Ekkart Fund for Art Historical Research' will be established in his honor. It will enable museums to set up research projects which will be executed by young scholars.

Jeroen Giltaij retired from the Museum Boijmans Van Beuningen, Rotterdam, where he had worked for almost forty years. The autumn 2012 issue of the *Kroniek van het Rembrandthuis* is dedicated to him (see under *New Titles*).

Anne D. Hedeman was appointed the Judith Harris Murphy Distinguished Professor of Art History in the Kress Foundation Department of Art History at the University of Kansas in Lawrence.

Amanda Herrin and **Maureen Warren**, two American PhD students (and HNA members), temporarily at the University of Leiden, participated at a meeting at the Fondation Custodia in Paris as part of a recently established collaboration between l'Université Paris I Panthéon-Sorbonne and the University of Leiden. They delivered lectures with drawings by Crispijn van den Broeck and Jan Lievens from the Lugt collection.

Thom Kren, Senior Curator of Manuscripts at the J. Paul Getty Museum, has been appointed Associate Director of Collections. He is succeeded by Elizabeth Morrison.

Michael Martens retired from Erasmus Book Dealers in Amsterdam.

Stephanie Porras has been appointed assistant professor in the Art Department at Tulane University, New Orleans.

William Robinson, the Maida and George Abrams Curator of Drawings at the Fogg Art Museum, Harvard University

Art Museums, has been named a Museum Guest Scholar at the Getty Research Institute in Los Angeles from July to September 2013.

Sophia Roman Rochmes, PhD candidate at the University of California, Santa Barbara, has received a postdoctoral fellowship from the Getty Research Institute. She will work on "Shades of Gray: Functions of Color and Colorlessness in Grisaille Manuscripts."

Exhibitions

United States and Canada

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

Imperial Augsburg: Renaissance Prints and Drawings, 1475-1540. National Gallery of Art, Washington DC, September 30 – December 31, 2012; Jack S. Blanton Museum, University of Texas at Austin, October 5, 2013 – January 5, 2014; Frances Lehman Loeb Art Center, Vassar College, September 19 – December 14, 2014. With publication, to be reviewed.

The Invention of Glory: Afonso V and the Pastrana Tapestries. Peabody Essex Museum, Salem, MA, October 27 – December 31, 2012. The exhibition opened at the National Gallery of Art, Washington; it did not go to Indianapolis, as previously reported.

Rembrandt, Rubens and the Golden Age of Painting in Europe 1600-1800 from the Speed Art Museum, Louisville, Kentucky. El Paso Museum of Art, El Paso, Texas, September 16, 2012 – January 6, 2013.

Printmaking in the Age of Rembrandt. Currier Museum of Art, Manchester, NH, September 29, 2012 – January 6, 2013.

Art and Nature in the Middle Ages. Musée National des Beaux-Arts du Québec, Québec City, October 4, 2012 – January 6, 2013.

Dürer to de Kooning: 100 Master Drawings from Munich. Morgan Library and Museum, New York, October 12, 2012 – January 6, 2013. With catalogue edited by Michael Semff and William Griswold, published by Hirmer, ISBN 978-3-7774-5171-8.

Drama and Devotion: Heemskerck's *Ecce Homo* Altarpiece from Warsaw. J. Paul Getty Museum, Los Angeles, June 5, 2012 – January 13, 2013. Exhibited for the first time outside of Europe after conservation at the Getty. With publication by Anne Woollett, Yvonne Szafram and Alan Phenix.

Revealing the African Presence in Renaissance Europe. The Walters Art Museum, Baltimore, October 14, 2012 – January 21, 2013; Princeton University Art Museum, February 16 – June 9, 2013. With publication ed. by Joaneath Spicer. To be reviewed.

Genre Scenes, Portraits and Still Life: Dutch and Flemish Paintings from the 16th and 17th Centuries. El Paso Museum of Art, El Paso, Texas, September 16, 2012 – January 27, 2013.

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

Citizens of the Republic: Portraits from the Dutch Golden Age. The National Gallery of Art, Washington, August 4, 2012 – February 3, 2013. Portrait prints and grisaille portraits.

The Art of Devotion in the Middle Ages. The Getty Center, Los Angeles, August 28, 2012 – February 3, 2013.

Disegno: Drawing in Europe, 1520-1600. The Getty Center, Los Angeles, November 13, 2012 – February 3, 2012.

Untold Stories: Collecting and Transforming Medieval Manuscripts. The Getty Center, Los Angeles, February 26 – April 12, 2013.

Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection. Currier Museum of Art, Manchester, NH, September 4, 2012 – February 28, 2013.

Tobit: Miracles and Morals. Agnes Etherington Art Centre, Queen's University, Kingston (Ontario), September 1, 2012 – April 21, 2013.

Looking East: Rubens's Encounter with Asia. The Getty Center, March 5 – June 9, 2013. Focused on Rubens's *Man in Korean Costume*.

Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis. Fine Arts Museums of San Francisco, De Young Memorial Museum, San Francisco, January 26 – June 2, 2013; High Museum of Art, Atlanta, June 22 – September 29, 2013 (35 works).

Bodies and Shadows: Caravaggio and His European Followers. Wadsworth Atheneum of Art, Hartford, March 8 – June 16, 2013. Previously at the Musée Fabre, Montpellier, the Musée des Augustins, Toulouse, and the Los Angeles County Museum (June 23 – October 14, 2012). With catalogue.

Religion, Ritual, and Performance in the Renaissance. Allen Memorial Art Museum, Oberlin, August 28, 2012 – June 30, 2013.

Golden Light. Selections from the Van Otterloo Collection. Peabody Essex Museum, Salem, August 11, 2012 – September 1, 2013.

Vermeer, Rembrandt, Hals: Masterpieces of Dutch Painting from the Mauritshuis. Frick Collection, New York, March 22, 2013 – January 12, 2014 (10 works).

Europe and Other Countries

Australia

The Four Horsemen: Apocalypse, Death and Disaster. National Gallery of Victoria, Melbourne, August 31, 2012 – January 31, 2013. For the conference held in conjunction with the exhibition, see under *Past Conferences*.

Austria

Kaiser Maximilian I. (1459-1519) und die Kunst der Dürerzeit. Albertina, Vienna, September 14, 2012 – January 6, 2013.

Bosch, Bruegel, Rubens, Rembrandt: Meisterwerke der Albertina. Albertina, Vienna, March 15 – June 30, 2013. The exhibition previously was planned for 2012. It is supposed to travel to The Art Institute, Chicago. With catalogue, Hatje Cantz, ISBN 978-3-7757-3294-9.

Belgium

De Ziel van de Meester. Antwerpse tekeningen van Rubens tot Panamarenko. Museum Plantin-Moretus, Antwerp, September 15 – December 16, 2012. With catalogue by Dries Van Noten (the fashion designer) et al., \$35.

Kunstenarsmodel Abraham Gapeus [Jordaens's model]. Museum voor Schone Kunsten, Ghent, September 29 – December 16, 2012. Previously at the Musée des Beaux-Arts, Caen (May 11 – September 16, 2012). With publication by Caroline Joubert, Alexis Merle du Bourg and Nico Van Hout. To be reviewed.

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

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

Maria in beeld. Madonna's uit Brugs patrimonium. Onze-Lieve-Vrouw-ter-Potterie und Sint-Walburgakerk, Bruges, April 19, 2012 – January 6, 2013.

Zeldzame papkommen [porridge bowls]. Sint-Janshospitaal, Bruges, October 2, 2012 – January 6, 2013. Antwerp maiolica from the Museum Mayer van den Bergh and Maagdenhuis Museum.

The European Renaissance and the Ottoman Influences. Palais des Beaux-Arts, Brussels, September 29, 2012 – January 20, 2013.

European Humanism: Erasmus. Palais des Beaux-Arts, Brussels, October 19, 2012 – January 20, 2013.

Jordaens en de antiëken. Koninklijke Musea voor Schone Kunsten van België, Brussels, October 12, 2012 – January 27, 2013; Fridericianum (Museumslandschaft Hessen), Kassel, March 1 – June 16, 2013. With scholarly catalogue, Antwerp: Mercatorfonds, ISBN 978-90-6153-675-8, EUR 45. To be reviewed. For the symposia in conjunction with the exhibition, December 6-7, 2012 (Brussels), May 6-7, 2013, (Kassel) see under *Conferences*.

Getekend, Jan R. Een renaissancemeester herontdekt. Museum M, Leuven, November 8, 2012 – February 17, 2013. Jan van Rillaer (1495-1568) or Jan Rombouts (c. 1480-1535). With catalogue, Mercatorfonds, Antwerp, ISBN 978-90-6153-780-9, EUR 30.

Bruegelland Focus 1: Vertier en Trammelant. Stedelijk Museum Wuyts-Van Campen en Baron Caroly, Lier, March 29, 2012 – March 30, 2013.

The Gruuthuse Manuscript [Bruges c. 1400]. Bruggemuseum – Gruuthuse, Bruges, March 22 – June 23, 2013. For the conference, April 25-27, 2013, see under *Conferences*.

Michiel Coxie. The Flemish Raphael. Museum M, Leuven, 2013-2014. Curated by Koenraad Jonckheere.

Czech Republic

Masterpieces of the Kolowrat Picture Gallery in Rychnov and Kneznon. Národní galerie v Praze, Prague, November 25, 2009 – November 30, 2014.

England and Scotland

Masterpieces from Mount Stuart: The Bute Collection. Scottish National Gallery, Edinburgh, May 19 – December 2, 2012. Curated by Christian Tico Seifert. Catalogue by Christian Tico Seifert, with an introduction by Anthony Crichton-Stuart. ISBN 978-1-906270-50-6.

Rembrandt and the Passion: The Entombment Sketch in Focus. Hunterian Museum and Art Gallery, Glasgow, September 15 – December 2, 2012. With colloquium, November 15-16, 2012.

Peter Lely (1618-1680): A Lyrical Vision. The Courtauld Gallery, London, October 11, 2012 – January 13, 2013. With catalogue by Caroline Campbell. Paul Holberton Publishing, ISBN 978-1-907372-40-7, £30. To be reviewed. For the conference, see under *Past Conferences*.

The Northern Renaissance: Dürer to Holbein. Queen's Gallery, Buckingham Palace, London, November 2, 2012 – April 14, 2013.

Vermeer and Music: Love and Leisure in the Dutch Golden Age. National Gallery, London, June 26 – September 8, 2013. The gallery hopes to borrow a virtually unknown and rarely displayed copy of Vermeer's *Guitar Player* from the Philadelphia Museum of Art to show alongside the painting from Kenwood. It is possible that the copy was made in Vermeer's lifetime. (From *The Art Newspaper*, July / August 2012.)

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

Finland

The Romantic View: The Rademakers Collection. Sinebrychhoffin Taidemuseum, Helsinki, September 13, 2012 – January 13, 2013.

France

Bosch, Bles, Bril, Brueghel: les fables du paysage au XVI^e siècle, du merveilleux au fantastique. Palais des Beaux-Arts, Lille, October 5, 2012 – January 14, 2013.

Rubens, Van Dyck, Jordaens et les autres. Peintures baroques flamandes aux Musées Royaux des Beaux-Arts de Belgique. Musée Marmottan Monet, Paris, September 20, 2012 – February 3, 2013. With catalogue ed. by Sabine Van Sprang, Paris, Hazan Editions, ISBN 978-2-7541-0652-8, EUR 29.

Germany

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

Pleurants from the Tomb of Jean sans Peur in Dijon. Bode Museum, Berlin, September 27, 2012 – January 15, 2013.

Kopie, Replik und Massenware: Bildung und Propaganda in der Kunst. Staatliches Museum Schwerin, October 12, 2012 – January 27, 2013.

Tag Träume, Nacht Gedanken. Fünf Jahrhunderte Phantasie und Phantastik in den graphischen Künsten. Germanisches Nationalmuseum, Nürnberg, October 25, 2012 – February 3, 2013. Includes works by Schongauer, Dürer, Master E.S., Tobias Stimmer and others.

Peter Paul Rubens. Von der Heydt-Museum, Wuppertal, October 16, 2012 – February 28, 2013. In collaboration with the Koninklijk Museum voor Schone Kunsten, Antwerp. With catalogue. Emphasis on Rubens as diplomat and his political art.

Friedensbilder in Europa 1450-1815. Kunst der Diplomatie – Diplomatie der Kunst. Graphische Sammlung der Staatsgalerie Stuttgart, December 1, 2012 – April 7, 2013. With catalogue edited by Hans-Martin Kaulbach and Cornelia Manegold, Deutscher Kunstverlag, ISBN 978-3-422-07160-5, EUR 25.

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

Alte Meister in Osnabrück: Vor 100 Jahren adelte Gustav Stüve mit seiner Stiftung das Osnabrücker Museum zum Kunstmuseum. Kulturgeschichtliches Museum, Osnabrück, November 25, 2012 – May 26, 2013.

Jordaens und die Antike. Fridericianum (Museumslandschaft Hessen), Kassel, March 1 – June 16, 2013. The exhibition opened at the Koninklijke Musea voor Schone Kunsten van België, Brussels, October 12, 2012 – January 27, 2013 (see above). For the symposium planned in conjunction with the Kassel showing, May 6-7, 2013, see under *Conferences*.

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

Ireland

Art Surpassing Nature: Dutch Landscapes in the Age of Rembrandt and Ruisdael. National Gallery of Ireland, Dublin, October 29, 2012 – January 20, 2013.

Israel

All His Sons. The Brueghel Dynasty. Tel Aviv Museum of Art, August 24 – December 1, 2012. With catalogue by Doron J. Lurie and Sergio Gaddi, ISBN 978-965-539-051-3, \$ 55. English/Hebrew text.

Divine Messengers: Angels in Art. Israel Museum, Jerusalem, December 20, 2011 – December 8, 2012.

Italy

Vermeer: Il secolo d'oro dell'arte olandese. Scuderie del Quirinale, Rome, September 27, 2012 – January 20, 2013. Curated by Arthur Wheelock, Walter Liedtke and Sandrina Bandera.

Japan

From Renaissance to Rococo. Four Centuries of European Drawing, Painting and Sculpture [from the Staatliche Museen Berlin]. Kyushu National Museum, Dazaifu, October 9 – December 2, 2012. Previously at the National Museum of Western Art, Tokyo.

Masterworks from the Collections of the Prince of Liechtenstein. National Art Center, Tokyo, October 3 – December 17, 2012.

Earth, Sea and Sky: Nature in Western Art; Masterpieces from the Metropolitan Museum of Art. Tokyo Metropolitan Art Museum, Tokyo, October 6, 2012 – January 4, 2013.

Masterpieces from the Royal Picture Gallery Mauritshuis. City Art Museum, Kobe, September 29, 2012 – January 6, 2013. Previously at the Tokyo Teien Metropolitan Art Museum. By 2014, after touring the US, the works will be back for the opening of the renovated Mauritshuis.

The Netherlands

Rembrandt, Portrait of Eleazar Swalmius (1637). Museum Het Rembrandthuis, Amsterdam, May 2011-2018. Rembrandt's rediscovered portrait of the Amsterdam Calvinist minister has been placed on loan from the Koninklijk Museum voor Schone Kunsten, Antwerp, for seven years.

Masters from the Mauritshuis. Gemeentemuseum, The Hague, April 24, 2012 – March 31, 2014. Over 100 works from the museum, including Vermeer's *View of Delft*, *Potter's Bull*, and Rembrandt's *Anatomy Lesson of Dr. Nicolaes Tulp*. Other major works will be on tour (see under United States and Japan). With publication by Quentin Buvelot and Epcó Runia, Leidschen- dam: NBD/Biblion, 2012. ISBN 978-90-79851-00-3, EUR 29.

Dutch Boys op Schiphol. Rijksmuseum Amsterdam- Schiphol, July 3 – December 3, 2012.

Rembrandt's Etchings & Recent Acquisitions. Museum Het Rembrandthuis, Amsterdam, October 13, 2012 – January 13, 2013.

'De Hollandse Michelangelo'. Cornelis van Haarlem (1562-1638). Frans Hals Museum, Haarlem, September 29, 2012 – January 20, 2013.

Naar Buiten!: stedelingen en hun buitenplaatsen. Museum Geelvinck Hinlopen Huis, Amsterdam, July 11, 2012 – February 4, 2013.

De weg naar Van Eyck. Museum Boijmans van Beuningen, Rotterdam, October 13, 2012 – February 10, 2013. One of the focal points of the exhibition will be the newly restored *The Three Marys at the Tomb* by Jan and/or Hubert van Eyck. Another high point is the previously unknown pre-Eyckian triptych with *The Embalming of Christ with St. Anthony and John the Baptist* on the side panels. It is being lent to the exhibition from a private Italian collection. Curated by Friso Lammertse and Stefan Kemperdick; with catalogue (ISBN 978-90-6918-26102).

For the speakers and titles of papers presented at the symposium (October 13), see under *Past Conferences*.

Ontsnapt aan de beeldenstorm: middeleeuwse beeldhouwkunst. Museum Catharijnevont, Utrecht, November 16, 2012 – February 24, 2013.

Sporen van Saskia, vrouw van Rembrandt uit Leeuwarden. Historisch Centrum, Leeuwarden, October 13, 2012 – March 3, 2013. With a publication by Ben Broos, Zwolle: WBooks, ISBN 978-90-400-0775-0, EUR 30.

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

Leydse Weelde: groene ontdekkingen in de Gouden Eeuw. Museum Boerhaave, Leiden, October 11, 2012 – May 5, 2013.

Informatie voor de kunstliefhebber. Wat is er even niet te zien? Stedelijk Museum, Alkmaar, September 1, 2011 – June 1, 2013.

De Gouden Eeuw: proeftuin van onze wereld. Amsterdam Museum, Amsterdam, December 13, 2012 – August 31, 2013.

Rondom Ter Borch: 17e eeuwse schilderkunst in Deventer. Historisch Museum Deventer, April 27 – October 27, 2013.

The Mystery of the Horse: Art, Science and Magic from Leonardo da Vinci to Hans Baldung Grien. Museum Boijmans Van Beuningen, Rotterdam, 2013 – 2014.

Jacob Cornelisz. Van Oostanen (1470-1533). Stedelijk Museum, Alkmaar, **March 15 – June 29, 2014.**

Het portraït historié in de Nederlandse schilderkunst. Dordrecht Museum, Dordrecht, **January 1, 2013 – December 31, 2014.**

Russia

The Golden Age of the English Court: From Henry VIII to Charles I. Moscow Kremlin Museum, Moscow, October 24, 2012 – January 27, 2013.

Spain

The Young Van Dyck. Museo Nacional del Prado, Madrid, November 20, 2012 – March 3, 2013. Curated by Alejandro Vergara. Catalogue by Alejandro Vergara, Friso Lammertse and Anne-Marie Logan.

Museum and Other News

Amsterdam

The main building of the Rijksmuseum will re-open in the spring 2013 after an extensive restoration.

The Study Room of the Rijksprentenkabinet will soon be returning to the newly renovated Rijksmuseum in mid-April 2013. The current location at Frans van Mierisstraat will close from January 1, 2013. There will be a few months when the resources of the Study Room will not be available.

The Rijksmuseum acquired a rare drawing by Pieter Lastman, *View of the Forum of Nerva in Rome*, 1606. Lastman worked in Italy for a short time, but almost nothing has survived from that period. The Rijksmuseum also received an important work by Willem van de Velde, *Dutch Men-o'-War and Other Shipping in a Calm*, c. 1665, on loan from the Broere Charitable Foundation, and purchased *Saint Peter* by Artus Quellinus from Lowet Wotrenge Fine Arts, Antwerp.

Antwerp

In 2010, the *Deposition from the Cross*, an early work by Jacob Jordaens, was transferred to KIK-IRPA in Brussels to undergo restoration. Now, two years later, it is back on display at the Maagdenhuismuseum in its full splendor.

The Koninklijk Museum voor Schone Kunsten, Antwerp, bought a set of sculptures representing the senses by Jan Pieter van Bauscheit (1699-1768) from Lowet de Wotrenge Fine Arts, Antwerp.

A number of interesting long-term loans from private collectors have entered the Rubenshuis. Among them are *Peasants Fighting over a Game of Cards* by Peter Paul Rubens after a lost painting by Pieter Bruegel the Elder. The small panel is particularly special to the Rubenshuis because it was once in the collection of the German Rubens scholar Ludwig Burchard. Also on loan is *Landscape with Cows* by Rubens and Cornelis Saffleven. Saffleven and Rubens are known to have collaborated and the only painting that has been connected with this collaboration is the present work. Other paintings new at the Rubenshuis are *The Conversion of St. Paul* from Rubens's Italian period and *Still Life with Fruits, Fish, Vegetables and Poultry* (1640) by Rubens's friend and neighbor Alexander Adriaenssen (1587-1661). Among the most beautiful acquisitions are two portraits by Anthony van Dyck, *Jan van Malderen*, c. 1628, when Van Malderen was bishop of Antwerp, and *Prince William II* at age five or six, of 1632. This version was made for Charles I; the original version is now in Dessau. Another outstanding acquisition is *Still Life with a Hare, a Tazza of Grapes and a Lobster* by Frans Snyders, which was discovered only recently. (From *The Rubenianum Quarterly* 3, 2012.)

The Rubenianum and RKD will join forces. With its databases *RKDartists* and *RKDimages* as well as the brand new Rembrandt database, the RKD is well ahead in the computerized processing and accessing of information. The Rubenianum will enter information directly via a virtual private network into the *RKDimages* database. In turn, the Rubenianum interface, which will be developed in 2013, will make it possible to search all Southern Netherlandish records of *RKDimages* which will include the combined images of the RKD and the Rubenianum.

Boston: After a three-month-long transformation, the Koch Gallery at the Museum of Fine Arts re-opened in September. Old Master paintings now hang against a background of red damask, complemented by tapestries. Among the paintings is Anthony van Dyck's *Isabella, Lady de la Warr*, which has undergone major conservation and has been given a new frame. Also in the refurbished gallery is Frans Francken's *Allegory of Man's Choice between Virtue and Vice*, on loan from a private collection. (From Codart September 2012.)

Bruges: The Groeningemuseum acquired an early portrait by Peter Lely, most likely of Samuel Crew, c. 1650.

Brussels: The sculptural group *Charity* by Jan van Delen (d. 1703), rediscovered in a private collection in Paris, was acquired at Christie's in July 2012 by the Heritage Fund of the King Baudouin Foundation. After conservation work, the sculpture will be returned to its original location, the Thurn und Taxis chapel of St. Ursula in the Sablon church.

Detroit: Citizens of Detroit voted in favor of the Detroit Institute of Arts with a millage intended to keep the museum open. The tax will support the DIA with an estimated \$23 million a year. In return all citizens of the Detroit Metropolitan area receive free admission to the museum.

Kortrijk (Belgium): The Broelmuseum acquired a small parchment by Jacob Savery, *View of a City with a Bridge* (1585) as well as two engravings after designs by Savery, *Large Landscape with John the Baptist*, engraved by Nicolaes De Bruyn, and *Covenant between David and Jonathan*, published by Claes Jansz. Visscher.

London: The National Gallery's *St. Jerome in the Wilderness* by Albrecht Dürer was not included in the recent exhibition in the Germanisches Nationalmuseum, Nuremberg (*The Early Dürer*, reviewed in this issue), because the exhibition curators, Daniel Hess and Thomas Eser, have serious doubts about its attribution. It is also excluded from the exhibition catalogue's chronology of accepted paintings. The painting is on pearwood, which would be unique in the early work of Dürer. The painting's strong Venetian influence would support Dürer's 1494 trip to Venice. First questioned by Katherine Luber (*Albrecht Dürer and the Italian Renaissance*, 2005), this journey is also doubted by the present curators. The National Gallery currently attributes the painting to Dürer. (From *The Art Newspaper*, September 2012.)

Los Angeles

The Getty Foundation has awarded nearly \$390,000 to the Prado for the conservation of Rubens's *Triumph of the Eucharist* panels, the modelli for the tapestries for the convent of the Descalzas Reales in Madrid.

The Getty Research Institute has launched the Getty Research Portal <http://portal.getty.edu>. It accesses digitized art history publications, rare books and related literature.

Madrid

The Fundación Carlos de Amberes has published a website with an itinerary through Castile which highlights ten places where tapestries from Flanders woven between the 14th and 17th centuries are preserved: http://www.flandesehispania.org/tapestries/index.php/Portada_Tapices

The Feast of St. Martin, the newly discovered watercolor painting by Pieter Bruegel the Elder, is now on view at the

Prado after restoration. It is accompanied by a publication: Pilar Silva Maroto, Manfred Sellink and Elisa Mora, *Pieter Bruegel el Viejo. El vino de la fiesta de San Martín*. Museo Nacional del Prado, 2011. ISBN 978-84-8480-229-7, EUR 12.

Montréal: The collectors Michal and Renata Hornstein have donated a collection of around 70 Old Master paintings to the Montréal Museum of Fine Arts, among them Frans Snyders's *Still Life with Game Suspended on Hooks*, 1640. (From *The Art Newspaper*, July / August 2012.)

New York: The Metropolitan Museum of Art acquired *The Martyrdom of St. Andrew*, a preparatory drawing by Otto van Veen for the altarpiece in St. Andrew's church in Antwerp.

Paris

Musée du Louvre

A Portrait of Everhard Jabach by Anthony van Dyck was presented on loan to the Louvre from a private Belgian collector.

Institut Néerlandais and Fondation Custodia

In July the Dutch Ministry of Foreign Affairs announced that it wishes to cease its funding of the Institut Néerlandais, from 2015 onwards. Founded in 1957 by Frits Lugt, the institute has organized many important exhibitions, often together with the neighbouring Fondation Custodia.

In the spring of 2012 the Fondation Custodia acquired the oval pendant portraits of *Lambert Schatter* and *Eva van Beresteyn* by the Haarlem artist Jan de Bray (c. 1627-1697), signed and dated 1662. They were included in the exhibition "Un univers intime: Paintings from the Frits Lugt Collection" at the Institut Néerlandais, March 1 – May 27, 2012.

The Fondation has also acquired part of the archive of the French art historian, critic and politician Théophile Thoré (1807-1869). It was Thoré who determined for more than a century the image of Dutch art of the Golden Age by promoting artists like Frans Hals and Johannes Vermeer. The archive contains more than 500 letters and documents, some by Thoré but most of them to him.

In the spring of 2011 the Fondation received a gift from Jacques Foucart and his wife Elisabeth Foucart-Walther, in memory of Carlos van Hasselt, who died in 2009: a seventeenth-century Dutch drawing of *Solomon Asking God for Wisdom*, which bears an old attribution to Cornelis Holsteyn (1618-1658). This is hard to verify because we know of hardly any drawings by Holsteyn. Nonetheless, the artist must have been one of the Amsterdam painters who assisted with the decoration of the new town hall on the Dam. The subject, rare in the history of art, is the same as that of the large overmantle in the Council Chamber dated 1658. The drawing may have been a rejected design for that commission which ultimately went to Govaert Flinck.

Corinne Letessier is the restorer of works on paper at the Fondation Custodia. She also teaches at the Institut national du patrimoine. Together with her students she is working on the restoration of 23 drawings by the Flemish artist Cornelis Schut (1597-1655) acquired in 2011.

Information provided by E-News Fondation Custodia, no. 1, June 2012 http://www.fondationcustodia.fr/enews/E-News_1_ENG.pdf

Prague: When the crypt underneath the Church of the Nativity of Our Lord at Loreto was opened in 2011, fresco deco-

rations from 1664 were discovered, inspired by Netherlandish prints. The findings are available in a recently published catalogue (ISBN 978-80-905228-2-4, www.loreta.cz). The most prominent fresco is an adaptation of Rembrandt's *Raising of Lazarus*. (From Codart, August 2012.)

Stockholm: The Nationalmuseum has acquired a painting of *Saint Paul* by Jan Lievens (1627-1629).

The Hague

The Mauritshuis has acquired *Still Life with Cheeses, Almonds and Pretzels* by Clara Peeters from a private owner. The painting is on show in the *Masters from the Mauritshuis* exhibition at the Gemeentemuseum till March 31, 2014 (see above).

The Rembrandt Database (www.rembrandtdatabase.org) is a new research source on Rembrandt paintings initiated by the RKD and the Mauritshuis, supported by the Andrew W. Mellon Foundation. It presents art historical information, conservation history and technical documentation about paintings in The Hague, London, New York and in the near future Amsterdam, Berlin, Boston, Dresden, Kassel, Leiden, Los Angeles, Munich, Paris, Rotterdam, Utrecht, Washington and others.

CODART eZine, the Newsletter on Dutch and Flemish art in museums, is now online at ezine.codart.nl.

Utrecht: The Museum Catharijneconvent acquired the portraits of *Willem Thielen*, minister of the Dutch church in London, and his wife *Maria de Fraeye*, 1634, by Cornelis Jonson van Ceulen I (1593-1661).

Vienna: The Kunsthistorisches Museum's famous *Kunstkammer* will re-open in February 2013 after being closed for more than ten years.

Voorburg (near The Hague): In 2013 the Huygensmuseum, the country house of Constantijn and Christiaan Huygens, will be renovated into The New Hofwijck. The new concept will give it a stronger position in the Dutch museum landscape, hopefully to compensate for drastic cutbacks in funding.

Windsor Castle: X-rays and infra-red photography have revealed the true identity of Holbein's portrait thought to be of a goldsmith called Hans of Antwerp. The man is in fact a German merchant working in London's stellyards. The painting had been broken into pieces within the first 100 years of its life and then been glued back together again. The portrait will be on view in the exhibition "The Northern Renaissance: Dürer to Holbein," at The Queen's Gallery, Buckingham Palace (see under *Exhibitions*).

Winterthur: The Museum Briner und Kern im Rathaus acquired Samuel van Hoogstraten's *Portrait of Ferdinand, Graf von Werdenberg*, 1652.

Scholarly Activities

Future Conferences

United States and Canada

CAA 101st Annual Conference

New York, February 13-16, 2013.

HNA-sponsored session:

Metal, Glass, Fabric, Stone: Beyond Painting in the Northern Renaissance and Baroque, chaired by **Ellen Konowitz** (State University of New York, New Paltz).

Speakers:

Ethan Matt Kavaler (University of Toronto), *The Aesthetics of Spectacle: The Bruges Mantelpiece of Charles V.*

Laura D. Gelfand (Utah State University), *Material as Medium and Meaning: Margaret of Austria's Church at Brou as Gesamtkunstwerk.*

Lynn F. Jacobs (University of Arkansas), *In Their Place: The Spaces of the Peasants in the Très Riches Heures.*

Andrew Morrall (Bard Graduate Center, New York), *Nature versus History: The Imagery of the Ruin in Sixteenth- and Early Seventeenth-Century German Intarsia.*

Angela Vanhaelen (McGill University), *Time Travel: Automata and Waxworks in the Labyrinth Gardens of Early Modern Amsterdam.*

Other sessions of interest to or chaired by HNA members:

Art History Open Session on *Northern European Art, 1400-1700: Recent Discoveries through Technical Art History*, chaired by **Maryan Ainsworth** (The Metropolitan Museum of Art).

The Watercolor: 1400-1750, chaired by **Susan Anderson** (Harvard Art Museums) and **Odilia Bonebakker** (Harvard University).

Interpreting Animals and Animality, chaired by **Susan Merriam** (Bard College).

The "New Connoisseurship": A Conversation among Scholars, Curators, and Conservators, chaired by **Gail Feigenbaum** (Getty Research Institute) and **Perry Chapman** (University of Delaware).

Gender and Artistic Practice in Early Modern Europe: Media, Genres, and Formats, chaired by **Andrea Pearson** (American University) and **Melissa Hyde** (University of Florida).

Charisma

Annual Spring Conference, Medieval and Renaissance Center, New York University, March 29, 2013.

Keynote speaker: Professor C. Stephen Jaeger (University of Illinois, Urbana-Champaign).

59th Annual Meeting of the Renaissance Society of America

San Diego, April 4-6, 2013.

Europe

Reframing Jordaens: Iconography & Interpretive Contexts

Koninklijke Musea voor Schone Kunsten van België, Brussels, December 6-7, 2012.

Organized by Anne Harmssen, Justus Lange, Birgit Münch, Irene Schaudies and Joost Vander Auwera. In conjunction with the exhibition *Jordaens and the Antique* (see under Exhibitions): www.expo-jordaens.be

Joost Vander Auwera (Brussels), *The Antique Sarcophagus as a Source of Inspiration for Jacques Jordaens. A Comparative Study with Abraham Janssens and Peter Paul Rubens.*

Irene Schaudies (Brussels), *Jordaens, Titian and North Italian Art: New Avenues to Antiquity.*

Ulrich Heinen (Wuppertal), *Cupid and Psyche (Madrid) and Satyr and Peasant (Munich, Brussels, Kassel et al.) Reconsidering the Evolution of Style and Thought in Jordaens' Work.*

Elizabeth McGrath (London), *The Mythological World of Jacob Jordaens* (keynote address).

Koenraad Brosens (Leuven), *Dating Jordaens' Tapestry Sets.*

Nils Büttner (Stuttgart), *Jordaens' Reading.*

Justus Lange (Kassel), *The Two Versions of 'The Satyr and Peasant' in Kassel. New Insights into Jordaens' Workshop Practices and New Questions.*

Timo Trümper (Gotha), *Work in Progress: Canvas Enlargement in Jordaens' Workshop.*

Restoration and Techniques (informal workshop presentations before the original works)

Participants: Anne Harmssen (chair), Catherine Van Herck (Brussels), Marie-Annelle Mouffe (Brussels), Nghi Pham Trinh (Brussels), Anne Sanden (London).

Claes Jansz. Visscher and His Progeny: Draftsmen, Printmakers and Print Publishers in Seventeenth-Century Amsterdam

Leiden, January 17-18, 2013.

Organized by Amanda K. Herrin (Institute of Fine Arts, NYU, Kress Fellow, University of Leiden) and Maureen E. Warren (Northwestern University, Kress Fellow, University of Leiden), in cooperation with the Institute for Cultural Disciplines and the Institute for Art History of the University of Leiden.

Keynote speaker: Huigen Leeftang, Curator of Prints, Rijksmuseum, Amsterdam.

Codart Zestien

Vienna, April 21-23, 2013.

The Gruuthuse Manuscript: Literature, Devotion, Music around 1400

Bruges, April 25-27, 2013. In conjunction with the exhibition at the Bruggemuseum-Gruuthuse (see under *Exhibitions*).

Organized by Musea Brugge, the Dutch Royal Library, the Hague, and Radboud University, Nijmegen. Organizers: Jos Koldeweij (Radboud University) and Ad Leerintveld (Dutch Royal Library). For more information inge.geysen@brugge.be

Jacob Jordaens: Origin – Transformation – Conservation

Museum Fridericianum, Kassel, May 6-7, 2013. Organized by the German Association of Conservators supported by Museumslandschaft Hessen in conjunction with the exhibition *Jordaens and the Antique* (see under *Exhibitions*).

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.

De culturele industrie van Amsterdam in de Gouden Eeuw

University of Amsterdam, PC Hoofthuis, June 6, 2012.

Michael Putter, *Amsterdamse graveurs (1650-1700).*

Marieken van den Bichelaar, *Beeldhouwers in bron en beeld.*

Marleen Vincenten, *De sociale positie van actrices in het zeventiende-eeuwse Amsterdam.*

Nikki Lakeman, *Het 'Helicon' van Zoet: om 'Zoete Rust en Vreede' te minnen? (Netwerk)onderzoek naar de 'bent' rond Jan Zoet.*

Rosalyn Borst, *Uitgevers van vakliteratuur voor de Zeevaart.*

Leonor Alvarez Frances, *Vertalers van Spaanstalige literatuur in het zeventiende-eeuwse Amsterdam.*

Merel Kramer, *Het Amsterdamse netwerk van Michel le Blon en zijn positie in de internationale kunsthandel.*

Jenny Körber, *Johan Spilberg: een loopbaan tussen Republiek en hofcultuur.*

Neeltje van Aardenne and **Marloes Scholtens**, *Databases voor het onderzoek naar de zeventiende-eeuwse kunstmarkt: een toepassing, een evaluatie en een verkenning van nieuwe mogelijkheden.*

Waar zijn wij mee bezig? Middeleeuwse kunstgeschiedenis tot 1400 in Nederland

Radboud Universiteit, Nijmegen, June 8, 2012.

<http://www.ru.nl/contact/bereikbaarheid>

Jitske Jasperse, De verschijning van Hertogin Mathilde: vrouwen op munten in twaalfde-eeuws Duitsland.

Martine Meuwese, Gelderse Liefdesbeesten? De Fournival-miniaturen uit het Nederrijns Moraalboek.

Christel Theunissen, "Daar komt de aap uit de mouw": vroege laatmiddeleeuwse koorbanken en hun decoratie.

Annika Rulkens, Wat is kloosterarchitectuur? De kerken van het klooster Fulda in de negende eeuw.

Jeroen Westerman, Koninklijker dan de koning? Het dertiende-eeuwse koor van de kathedraal van Doornik.

Iris Crouwers, Van grafheuvel tot kerkhof: stenen kruisen en de kerstening van Noorwegen.

Kees Veelenturf, een knipoog van de honderdman: anomalieën in de Ierse iconografie van de Kruisiging.

Early Modern Merchants as Collectors

Ashmolean Museum, Oxford, June 15-16, 2012.

Papers of interest to HNA members:

David Howarth (University of Edinburgh), 'Gilding The Moon': The East India Company and Material Culture Exchange between England, Persia and India in Early Stuart England.

Hans Van Miegroet (Duke University), Dealer Practices and Collection Patterns in Primary, Secondary and Tertiary Market Segments in Early Modern Europe.

Sven Dupré (Freie Universität Berlin) and **Christine Göttler** (University of Bern), Art, Alchemy, and Commerce: The Collection of the Portuguese Merchant-Banker Emmanuel Ximenes in Antwerp.

Henk Looijesteijn (International Institute for Social History, Amsterdam), For the Love of God? A Dutch Mennonite Merchant as Book Collector.

Aleksandra Lipinska (Instytut Historii Sztuki, Wrocław), Brothers in Collecting: Thomas and Jacob Rhediger. Two 16th-Century Silesian Art Collectors and Bibliophiles.

Tarnya Cooper (National Portrait Gallery, London), English Merchants in the Sixteenth and Early Seventeenth Centuries: Commissioning and Collecting Portraits and Decorative Objects.

The Challenge of the Object

33rd Congress of the International Committee of the History of Art (CIHA), Germanisches Nationalmuseum, Nürnberg, July 15-20, 2012. www.ciha2012.de

Papers by or of interest to HNA members:

Stefan Laube (Germany), 'Siamesische Zwillinge' in der Kunstkammer. Koinzidenzen von Bild und Ding in der frühen Neuzeit.

Andrew Morrall (US), Object, Material, Myth: The 'Representative Object' and Embodied Knowledge in Sixteenth-Century Northern Europe.

Ariane Mensger (Germany, HNA), Die Scheidung zwischen Kopie und Original als Geburt der Kunstgeschichte.

Eveliina Juntunen (Germany, HNA) The Print as an Avantgarde Medium. On the Primacy of the Original and Change of the Reception of Printed Art in the German Reich (1871-1917).

Ilona Steimann (Israel), From Liturgical Object to Polemical Instrument: Hebrew Manuscripts of Hartmann Schedel.

E.P. Lieske Tibbe (Netherlands), Amsterdam Citizen or Outcast? The Position of Rembrandt's Works at Two Expositions on the History of Amsterdam, 1876 and 1925.

Barbara Welzel (Germany, HNA), Cologne Cathedral: Archebiscopal Church, National Monument, World Heritage.

Hélène Dubois (Belgium, HNA), Technical Connoisseurship of the Finishing Touches of Large Studio Works Produced in Rubens's and Jordaens's Studios.

Giovanni Maria Fara (Italy), I Trattati di Albrecht Dürer nelle Biblioteche Italiane.

Cecilia Candréus (Sweden), Hazards of Attribution. Re-Examining Connoisseurship by Studying the Context of Manufacture of a Group of 17th-Century Embroideries.

Jørgen Wadum (Denmark), Tracing Bosch and Bruegel. Four Paintings Magnified.

John Delaney, Melanie Gifford (HNA), Lisha Glinsman, John Hand (HNA), Catherine Metzger (USA), Objectivity and Interpretation: Technical Study of Dürer's *Madonna and Child/Lot and His Daughters*.

Elke Anna Werner (Germany), Lucas Cranach the Elder. Production Process and Invention.

Gunnar Heydenreich (Germany), The Cranach Digital Archive: Challenges and Perspectives for Collaborative Art Technological and Art Historical Research.

Jane Carroll (USA, HNA), The Invisibility of the Tangible. Underdrawings, Connoisseurship and the Cultural Dialogue.

Tobias Kunz (Germany), Wandernde und schwimmende Gnadenbilder. Aspekte der Legendenbildung und ihre bildliche Umsetzung in der frühen Neuzeit.

Catherine Scallen (USA, HNA), Marketing Rembrandt and Old Master Collecting in the Late Nineteenth Century.

Friedrich Polleross (Austria), Die Kunstgeschichte und ihre Bilder im 17. Jahrhundert. Reiseführer und Sammlungskataloge.

Yoko Hiraoka (Japan), The Twelve Months by Pieter Bruegel the Elder: A Grand Panorama Overlooking Time and Space.

Thomas Eser (Germany), "This, I also created while I was sick." The Danger of Interpreting Albrecht Dürer's Artworks as Biographical Documents.

Andreas Bubenik (Australia), Appropriations of Albrecht Dürer's Self-Portraits.

Dagmar Hirschfelder (Germany, HNA), Dürer's Bildniszeichnungen als biographische Zeugnisse: Zur Netzwerkbildung auf der niederländischen Reise.

Daniela Bohde (Germany), Die Zeichnung als Ausdruck des Künstlers? Überlegungen zu Status und Funktion von altdeutschen Zeichnungen.

Erwin Pokorny (Austria), Dürers Selbstakt in Weimar.

Christopher Atkins (USA, HNA), Dürer's Marking of Time.

Jeroen Stumpel (Netherlands), The Plate and the State: The Presentation of the Artist's Monogram in Dürer's Engravings.

Thomas Schauerte (Germany), Blackbox Altdorfer. Befruchtung und Divergenz in der Dürer- und Altdorfer-Biografie.

Susanne Meurer (Italy), "Yearning for Biography". The Elusive Life of Matthias Grünewald.

Miriam Kirch (USA), "Ein gar sonderbares Schautstück."

Angela Campbell (USA), Dürer in Details: A Technical and Historical Examination of Albrecht Dürer's *Meisterstiche*.

Gábor Entrödi (Hungary), Dürers Entwürfe für die Augsburger Fuggerepitaphe und die Umwege der autonomen Zeichenkunst.

Stephanie Porras (USA, HNA), Folds, Tapes and Holes: Dürer's Ideal Bodies.

Anja Grebe (Germany, HNA), Dürer as Object: Relics of an Artist.

Tico Seifert (UK, HNA), William Bell Scott: Dürer's Champion in Victorian Britain.

Ashley West (USA, HNA), Albrecht Dürer's Idyll: An Artist, a Humanist, and a Book.

Berthold Hinz (Germany), Dürer als Autor und Protagonist deutschsprachiger Fachprosa.

Assaf Pinkus (Israel), The Eye and the Womb: Viewing and Using the Schreinemadonna.

Disaster, Death and the Emotions in the Shadow of the Apocalypse

University of Melbourne, September 1-2, 2012.

Gerrit Schenk (University of Darmstadt and University of Heidelberg), Disaster, Catastrophe, and Divine Judgement – Words, Terms, Concepts and Images for Threats to Social Order in the Long Middle Ages.

Louise Marshall (University of Sydney), God's Executioners: Angels, Devils and the Plague in Giovanni Sercambi's Illustrated Chronicle (1400).

Dagmar Eichberger (University of Trier and University of Heidelberg), Framing Warfare and Destruction in Old Testament Stories and in Depictions of Historic Events.

Erika Kuijpers (Leiden University), Expressions of Fear, Counting the Loss: Managing Emotions in War Chronicles in the Netherlands (1568-1648).

John Gagné (University of Sydney), Bodies in the Calamità d'Italia (1494-1559): Parts, Numbers, Politics.

Jenny Spinks (University of Melbourne), Civil War Violence and the Collapse of the Natural Order in French Print Culture during the Wars of Religion.

Peter Sherlock (MCD University of Divinity), War, Memory and Emotion: Commemorating the Dead in Mid-Seventeenth Century England.

Dolly MacKinnon (University of Queensland), "Jangled the Belles, and with fearefull outcry, rayseed the secure Inhabitants": Picturing Fear, and Triggering Memory in the Early Modern East Anglian Landscape.

Stephanie Trigg (University of Melbourne), The Great Fire of London and the History of Emotions.

Jeffrey Chipps Smith (University of Texas at Austin), The Destruction of Magdeburg in 1631: The Art of a Disastrous Victory.

Sigrun Haude (University of Cincinnati), The Experience of Disaster during the Thirty Years' War: Autobiographical Writings by Religious in Bavaria.

Patricia Simons (University of Michigan at Ann Arbor), Desire after Disaster: Lot and His Daughters.

Fredrika Jacobs (Virginia Commonwealth University), Shared Experience, Visual Diversity & Response Theory: Imaging the Catastrophic.

Charles Zika (University of Melbourne), Apocalyptic Disaster and Emotions in Sixteenth-Century Europe.

David Lederer (National University of Ireland Maynooth), Murder/Suicide in the Media during the Little Ice Age.

Una McIlvenna (University of Sydney), Ballads of Death and Disaster: The Role of Song in Early Modern News Transmission.

Alexandra Walsham (University of Cambridge), Deciphering Divine Wrath: Providentialism and Emotion in Early Modern England.

Jheronimus Bosch; His Patrons and His Public

Jheronimus Bosch Art Center, 's-Hertogenbosch, September 16-18, 2012.

Reindert Falkenburg, The Land of Unlikeness – 'Speculations' on Hieronymus Bosch's *Garden of Earthly Delights*.

Fritz Koreny, Boschhuysen or Scheyfve? Observations on Hieronymus Bosch's Prado *Epiphany*.

E. de Bruyn, Bosch: His Patrons and His Public. What We Know and Would Like to Know.

E. Hold, 'Who laughs cannot bite'. Artistic and Social Functioning of the Comical

E. Pokorny, Lodewijk van Gruuthuse as a Potential Patron of Bosch.

S. Fischer, '... este género de pintura se llamase Grillo'. About the High and Low in Bosch's Art.

T. de Peyer, The Gryllus and the Diableries of Jheronimus Bosch.

R. Trnek, Patron Lost: First Insights into the Underdrawing of the *Last Judgement* Triptych in Vienna.

E. Vázquez Dueñas, Bosch: More than Just an Inventor of Monsters and Chimeras. Felipe de Guevara and His Commentary on Painting and Ancient Painters.

H. Th. Colenbrander, The 'Carro de Hieno' by Jheronimus Bosch.

Yona Pinson, Images of War and Violence as Ethical Lessons in the Work of Hieronymus Bosch.

M.G. van Wamel, *Aficionados y Compradores. The Sixteenth-Century Spanish Collectors of Paintings by Jheronimus Bosch in the Netherlands.*

D. Keeran Withee, *Some Additions to Bosch's Circle of Noble Patrons.*

A.D. Newman, *Bosch and Early Netherlandish Painting in 17th-Century Spain.*

J. van Waadenoyen, *Artistic Freedom in the Time of Bosch.*

H. van der Velden, *Bosch out of Bonds.*

B. Aikema, *Hieronymus Bosch and Italy: A Reappraisal.*

N.N. Conti, *From Maastricht to Lisbon. Reconstructing the Patronage and Early Ownership of Bosch's Lisbon St. Anthony Triptych.*

O. Karaskova, *Vienna's Last Judgement: Philip the Handsome as St. Bavo, or the Burgundian Case.*

J. Caetano and J.A. Seabra Carvalho Aula, *The Lisbon Bosch: Historical Survey.*

G.F. Benge, *On the Closed Wings of The Garden of Earthly Delights. New Discoveries and the Role of Memoria.*

Bauern, Bäder und Bordelle. Die Genese der Genremalerei bis 1550

University of Trier, in cooperation with the Technical University of Dresden, October 4-6, 2012.

Organized by Jürgen Müller and Birgit Ulrike Münch.

Birgit Ulrike Münch (Trier), *Genremalerei im Theoriediskurs und die "Schwingungsweiten" der Gattung.*

Stefan Matter (Fribourg), *Konversationsstücke des 15. Jahrhunderts. Überlegungen zu einigen Minnegarten-Stichen um Meister E.S. vor dem Hintergrund literarischer Minnediskurse der Zeit.*

Harald Wolter-von dem Knesebeck (Bonn), *Die Bedeutung des Themenkreises "Haus" in der profanen Wandmalerei des Spätmittelalters für die Genese der Genremalerei.*

Thomas Schauerte (Nürnberg), *Der Bauer an der Fürstentafel. Genrehaftes in der Tischbrunnen-Ikonographie.*

Jürgen Müller (Dresden), *Spott, Kritik und Subversion: Überlegungen zur Genremalerei Jan van Amstels.*

Maike Schmidt (Trier), *Jagd im Bild – Darstellungen herrschaftlicher Jagdausübung im spätmittelalterlichen und frühneuzeitlichen Frankreich.*

Wolf Seiter (Dresden), *Die Jagd als Blickfang – Genreikonografie und ihre politische Lesbarkeit vor dem Hintergrund des Lazarusgleichnisses in einem Holzschnitt Jörg Breus von 1535.*

Christopher P. Heuer (Princeton), *No One Before Bruegel.*

Matthijs IJssink ('s-Hertogenbosch), *Pieter Bruegel and the Cripples of Croton. Bosch, Bruegel and the Rise of 'Genre' Painting.*

Barbara Kemmer (Trier), *Bilder von Wollust und Derbheit im 16. Jahrhundert: Künstlerische Spielräume und die Rolle des Betrachters.*

Jan-David Mentzel (Dresden), *Behams Bäder. Obszönität und Ideal.*

Bertram Kaschek (Dresden), *Diesseits und jenseits des Bildes. Jan van Hemessens Erzählräume.*

M.A. Katritzky (Milton Keynes/Oxford), *Passion Play Merchant Scenes and the Religious Origins of Quack Depictions.*

Mitchell B. Merback (Baltimore), *'Pro remedio animae' – The Works of Mercy as Therapeutic Genre.*

Peter Bell (Heidelberg), *Alltägliches im Ereignis. Fremdes im Eigenen. "Zigeunerbilder" von Van Leyden bis Bruegel.*

Justus Lange (Kassel), *"Ain ieder moerck mit vleysz hiebey"? Genremotive als pädagogisches Instrument. Martin Schaffners bemalte Tischplatte von 1533.*

Ulrike Heinrichs (Paderborn), *Der enzyklopädische Blick. Sondierungen an einer Wurzel des frühneuzeitlichen Genrebildes in der Graphik und Malerei des 15. Jahrhunderts.*

De weg naar Van Eyck

Museum Boijmans Van Beuningen, Rotterdam, October 13, 2012. In conjunction with the exhibition (see under *Exhibitions*).

Friso Lammertse (Museum Boijmans Van Beuningen), *Een weg of een paadje naar Van Eyck.*

Katrin Dyballe (Gemäldegalerie Staatliche Museen zu Berlin), *Panel Painting in Western-Germany around 1400-1420.*

Jos Koldewij (Radboud Universiteit Nijmegen), *Magisch en levensecht: de macht van het beeld.*

Hugo van der Velden (Harvard University), *Jan van Eyck in Holland.*

Stephan Kemperdick (Gemäldegalerie, Staatliche Museen zu Berlin), *The Early Van Eyck: What Do We Know, What Is Plausible, What Is Unlikely.*

Peter Lely: A Lyrical Vision

The Courtauld Institute of Art, London, October 19, 2012. In conjunction with the exhibition, October 11, 2012 – January 13, 2013.

Caroline Campbell (The National Gallery/The Courtauld Gallery), *Welcome and introduction to the exhibition, Peter Lely: A Lyrical Vision.*

Karen Hearn (independent scholar), *Lely's Haarlem Context.*

Jeremy Wood (University of Nottingham), *Lely and the Old Masters in London before 1660.*

David Taylor (The National Trust), *"That pow'rful Lilly, now awaken'd": Early Pastoral Portraits by Peter Lely.*

James Loxley (University of Edinburgh), *Among the "modern Picts": Lely and Lovelace.*

Netherlandish Culture of the Sixteenth Century

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

Organized by Ethan Matt Kavaler (University of Toronto) and Anne-Laure Van Bruaene (Ghent University).

Herman Roodenburg (Vrije Universiteit, Meertens Instituut, Amsterdam), *Beyond the Text: Or, How to Study Netherlandish Culture of the Sixteenth Century Now?*

Alfred Acres (Georgetown University), *Gossart's Religion*.

Ethan Matt Kavalier (University of Toronto), *Mapping Time: The Netherlandish Carved Altarpiece in the Sixteenth Century*.

Walter Melion (Emory University), *Meditative Exegesis and the Trope of Conversion in Dirk Vellert's *Calling of Peter and Andrew* of 1523*.

Renaud Adam (Royal Library of Belgium, Rare Books Department), *Antwerp Printers at the Beginning of the Sixteenth Century: A Social Enquiry*.

Jelle De Rock (Ghent University / University of Antwerp; Centre for Urban History), *From Portrait to Pictorial Map: The Genesis of Autonomous City Views in the 16th-Century Southern Netherlands*.

Konrad Eisenbichler (University of Toronto), *Publicity and Propaganda: Nicolaus Hogenberg's Engravings of the Post-Coronation Cavalcade of Emperor Charles V in Bologna (1530)*.

Peter Stabel and Kim Overlaet (University of Antwerp, Centre for Urban History), *Western Perceptions of Urbanity in the Christian and Muslim World (15th-16th Centuries)*.

Marisa Bass (Washington University), *Jan Mostaert's History Painting*.

Annick Born (Ghent Interdisciplinary Center for Art & Science, Ghent University), *The Customs and Fashions of the Turks « au vif contrefaictes » by Pieter Coecke van Aelst: Critical Reading and Visual Evidence*.

Bart Ramakers (University of Groningen), *Embodying Knowledge. Personification in Rhetorician Drama*.

Maximiliaan P.J. Martens and Jochen Ketels (Ghent University), *Quinten Massys as Architectural Designer*.

Arjan van Dixhoorn (Ghent University), *Literature, Knowledge and Self in the Early Modern City. The Civic Community as Research Community, 1450-1650*.

Jeffrey Chipps Smith (University of Texas at Austin), *An Outsider's View: Dürer's Thoughts on Netherlandish Art, Artists, and Culture*.

Ellen Konowitz (State University of New York at New Paltz), *Dirk Vellert and Early Engraving in Antwerp: New Subjects for a New Medium*.

Jessica Stewart (University of California, Berkeley), *Parrots for Portraits. Albrecht Dürer and the Material Culture of 16th-Century Antwerp*.

Elisabeth Neumann (University of Toronto), *Inventing Europe in Antwerp's 1520 Entry for Charles V: An Erasmian Allegory in the Face of Global Empire*.

Jac Geurts (Radboud University Nijmegen), *'Urban' Identity in 'Courtly' Ceremonies. Public Rituals in a Rebellious Duchy of Gueldres in the Hapsburg Netherlands*.

Stijn P. M. Bussels (University of Groningen), *The Mediality of the Tableau Vivant in Joyous Entries in the Early Modern Period (15th till 17th Centuries)*.

Koenraad Jonckheere (Ghent University), *Patterns of Expectation: Another Note on the Historical Explanation of Pictures after the Image Debates*.

Anne-Laure Van Bruaene (Ghent University), *Animals in Revolt. Animal Satire, Anthropomorphism and Political Fear in the Sixteenth-Century Low Countries*.

Konrad Ottenheim (Utrecht University), *Sixteenth-Century Protestant Church Architecture by Netherlandish Architects Outside the Low Countries*.

Samuel Mareel (Ghent University), *Fictions of Self and City. Eduard de Dene and the City of Bruges in the *Testament Rhetorical* (1562)*.

Krista De Jonge (Katholieke Universiteit Leuven), *Tales of the City: The Image of the Netherlandish Artist in the Sixteenth-Century*.

Jeroen Vandommele (University of Groningen), *Arranging 'Facts' in 'Fiction'. Knowledge and Memory in Antwerp Print and Play (1550-1565)*.

Lloyd DeWitt (Art Gallery of Ontario), *Pieter Claessen the Elder's Moses Trampling Pharaoh's Crown: Artistic Identity and Context*.

Giancarlo Fiorenza (California Polytechnic State University), *Frans Floris's Mythological Vocabulary*.

Tianna Uchacz (University of Toronto), *Painting as Discourse: Mars and Venus Surprised by Vulcan*.

Violet Soen (University of Leuven), *The Council of Trent and the Preconditions for the Dutch Revolt*.

Jane Couchman (York University), *Louise de Coligny, Princess of Orange, and the French Connection*.

Hans Cools and Nina Lamal (Katholieke Universiteit Leuven), *An Italian Voice on the Dutch Revolt. The Work of Francesco Lanario in a European Perspective*.

Bret Rothstein (Indiana University), *The Joy of Looking, or Playing with Objects in Early Sixteenth-Century Antwerp*.

Caecilie Weissert (University of Vienna), *Stage Images*.

Dick E. H. de Boer (University of Groningen), *Lottery-Rhymes as a Mirror of Cultural Legacy of the 'Long 16th Century'*.

Inneke Baatsen (Doctoral Candidate) and **Bruno Blondé** (University of Antwerp, Centre for Urban History), *The 'Civilized' Citizen? Table Manners between Mentality and Materiality*.

Angela Glover (University of Toronto), *What Constitutes Sculpture? The Guild Dispute of 1544 over the St. Gertrude Choirstalls in Leuven*.

"Stofflichkeit"

Annual Meeting of the Arbeitskreis Niederländische Kunst- und Kulturgeschichte, Wallraf-Richartz-Museum and Fondation Corboud, Cologne, October 19-20, 2012.

Organizers: Peter Bexte, Stefan Grohé, Thomas Ketelsen, Anna Pawlak.

Karin Leonhard (Berlin), *Mehr Stoff!, oder: Warum ich mich an niederländischen Stilleben nicht satt sehen kann*.

Lisanne Wepler (Bonn), *Moderne Methoden für alte Gemälde. Die Bilderzählung auf Tierbildern von Melchior de Hondecoeter.*

Julian Heynen (Düsseldorf), *Orange = NL? Jeroen de Rijke / Willem de Rooij.*

Katja von Baum (Cologne), *Aspekte der "Stofflichkeit" in der Altkölner und Altniederländischen Malerei.*

Thomas Ketelsen (Cologne), *Der Stoff, aus dem die Träume sind. Farbige Landschaftszeichnungen - aus dem Umkreis von Hercules Segers?*

Workshops

Juliane Rückert, *Die Weg-Darstellungen bei Jacob van Ruisdael als künstlerischer Ausdruck der Beziehung der Niederländer zum Wasser.*

Erik Eising, *"Embedded Old Testament Iconography": Die Pluralität der Bedeutung und unterschiedliche Funktionen in der Trecento und altniederländischen Malerei .*

Sixteenth-Century Society and Conference

Cincinnati, October 25-28, 2012.

Papers of interest to or by HNA members:

Jacob Baum (University of Illinois), *Adiaphora as Visual Problem in Early Lutheran Culture: The Case of Joachim Heller, 1562/63.*

Kelly Smith (University of Cincinnati), *Interpreting the Heavens: Astronomy and Astrology in Early-Modern German Schreibkalender.*

Anja Goeing (California Institute of Technology), *"Because the youth there is more led to...reality": The Cabinet of Curiosities of the Pietist Francke Foundations in Halle and Teaching with Objects in the Early Modern Period.*

Rachel Geschwind (Arizona State University), *A Tribe Divided: Re-assessing Rembrandt's "Jacob and Laban."*

Jacquelyn Coutre (Institute of Fine Arts, New York University), *Decoration à l'Orange: Jan Lievens' Mars and Venus in Context.*

Amy Frederick (Case Western Reserve University), *Games People Played: Rotating Rembrandt's Etched Sketches.*

Molly Faries (Indiana University), *Jan van Scorel's Political Stance.*

Konrad Eisenbichler (University of Toronto), *From Text to Image: Nicolaus Hogenberg's Engravings of the Post-Coronation Cavalcade of Emperor Charles V in Bologna (1530).*

Olenka Horbatsch (University of Toronto), *Printing the Female Ruler: Nicolas Hogenberg's Death of Margaret of Austria (1531).*

Dena Woodall (Museum of Fine Arts, Houston), *The Issue of Noble Rank in Jacques Callot's Oeuvre.*

Diane Wolfthal (Rice University), *Jacques Callot's Gypsies.*

Hugh Nevitt, Jr. (University of Houston), *Callot, Rembrandt, and the "Capriccio" of Etching.*

Arjan van Dixhoorn (Ghent University / Research Foundation Flanders), *The Playful Community as Research Community, 1450-1650.*

Samuel Mareel (Ghent University), *Fictions of Self and City: Eduard de Dene and the City of Bruges in the Testament Rhetoricael (1562).*

Bart Ramakers (University of Groningen), *Embodying Knowledge: Personification in Rhetoricians' Drama.*

Sheila Muller (University of Utah), *Jacques Callot's The Siege of La Rochelle: An Early Bourbon Mappa Mundi.*

Alessandra Baroni (Italian Studies Program in Tuscany, University of Rochester), *Callot's Etching Training and Practice in Florence.*

Stephanie Dickey (Queen's University), *Callot's Death.*

James Clifton (Sarah Campbell Blaffer Foundation), *"I am come into my garden": The Florilegium of Philips Galle and Adriaen Collaert.*

Walter Melion (Emory University), *Meditative Exegesis and the Trope of Conversion in Dirk Vellert's Calling of Peter and Andrew of 1523.*

Bret Rothstein (Indiana University, Bloomington), *Measures of Ease in Visual Piety of the Early Modern Low Countries.*

Alison Stewart (University of Nebraska-Lincoln), *Beyond Dürer: Sebald Beham's Monograms and Horses.*

Amy Morris (University of Nebraska at Omaha), *Laments, Complaints, and Jingles: Artists' Observations About Their Craft.*

Jane Carroll (Dartmouth College), *Initial Impressions: Lucas van Leyden and the Reversed Letter.*

Andrew Spicer (Oxford Brookes University), *After Iconoclasm: Religious Houses and the Reconstruction of Parish Churches in the Southern Netherlands.*

Rangsook Yoon (Central College), *Albrecht Dürer's Treatises as Self-Help Manuals for Artists.*

Odilia Bonebakker (Harvard University), *Bruegel and the Parallel Postulate.*

Emily Engel (Indiana University), *Replication, Repetition, and Royal Portraiture in Sixteenth-Century Spain.*

Maria Gertruda Van Wamel (Independent Scholar), *The Netherlandish Burgher Portrait by Anthonis Mor van Dashorst and Spanish Sources.*

Nina Lamal (Katholieke Universiteit Leuven), *Italian Perceptions of Antwerp as a Centre of Military Culture.*

Alisa van de Haar (Rijksuniversiteit Groningen), *Nostalgic Perceptions of Antwerp in Pieter Heyns' Biblical Tragedies.*

Julia Dijkstra (Katholieke Universiteit Leuven), *Nicolaas Rockox and the Perception of Antwerp as a Universal Metropolis.*

Rachel Miller (University of Pittsburgh), *A Fallen Hindu Idol in Antwerp: Rubens's Miracles of St. Francis Xavier and the Theme of Idol Smashing.*

Rachel Wise (Brigham Young University), *Reading the Rosary in Women's Hands: Sixteenth-Century Netherlandish Laywomen and Rosary Devotion.*

Elissa Auerbach (Georgia College), *Mapping Marian Devotion and Ritual in the Dutch Republic.*

Caspar van Wittel Symposium

Koninklijk Nederlands Instituut Rome (KNIR), October 26-27, 2012.

Patrizia Piergiovanni (Rome), Caspar van Wittel and His Most Important Maecenas: The Colonna Family.

Albert Boersma (Amersfoort): Caspar van Wittel; His Teachers in Amersfoort.

Laura Laureati (Rome), Caspar van Wittel and the Birth of the Cityscape.

Sergio Guarino (Rome), Caspar van Wittel and the Sacchetti Family.

Arno Witte (Amsterdam), Caspar van Wittel (Drawings) and Cornelis Meyer (Text): Their Plan to Make the River Tiber Navigable.

Bart van Steenbergen (Amersfoort), Caspar van Wittel and the Introduction of Early Modernity into Italy.

Universities Art Association of Canada

Annual meeting, Montréal, November 1-3, 2012.

Angela D. Glover (University of Toronto), Trading Places: Depictions of Everyday Life on Early Modern Choirstalls.

Lisa Rosenthal (University of Illinois), David Teniers the Younger's Peasants: Genre as Art History.

Hannelore Magnus (University of Louvain), A Man's Breeches as the Object of Women's Affections: Research on Two Seventeenth-Century Paintings by the Antwerp Genre Painter Hiëronymus Janssens (1624-1693).

Anuradha Gobin (McGill University), A Visit to the Theatre: Medical Knowledge, Entertainment, and Interaction in the Dutch Republic.

Amy Golahny (Lycoming College), Rembrandt's Imaginative Approach to People on the Street.

Justina Spencer (Oxford University), Interiority and Illusionism: Seventeenth-Century Dutch Perspective Boxes and Scenes of Domesticity.

Judith F. J. Noorman (New York University), (Too) Close to Home: Issues of Topicality in the Realistic Depiction of Urban Life in the Dutch Republic.

Olenka Horbatsch (University of Toronto), Books Aboard the Ship of Fools: Sebastian Brant and the Early Printed Book.

Ivana Vranic (University of British Columbia), Albrecht Dürer's Self-Portraits: Negotiating Between the Myth of the Artist and His Image.

Third Annual Feminist Art History Conference

American University, Washington DC, November 9-11, 2012.

Papers of interest to HNA members:

Katherine A. McIver (University of Alabama at Birmingham), Building Anew: Margarita of Austria Builds a Palazzo in Aquila.

K. Michelle Hearne Arthur (Yager Museum of Art and Culture, Hartwick College), Anne of Brittany's Second Coronation: Promoting Traditional Valois Queenship for a Most Unusual Queen.

Rangsook Yoon (Chapman University), Albrecht Dürer's Representations of Women in Maximilian's *Prayer Book*.

Annette LeZotte (Wichita State University), Moralizing Dialogues on the Northern Market Economy: Women's Directives in Sixteenth-Century Genre Imagery.

J. Vanessa Lyon (Grinnell College), Delilah/Samson: Sexing Loss and Virtue in Michelangelo, Rubens and Van Dyck.

Opportunities

Call for Conference Papers

Third RefoRC Conference

Berlin, May 16-18, 2013

The Reformation Research Consortium (RefoRC) is the academic department of Refo500, the international platform for knowledge, expertise, ideas, products and events relating to the 500-year legacy of the Reformation. One of the central events is the annual RefoRC conference which after the conferences in Zurich (2011) and Oslo (2012) will take place at the Freie Universität Berlin (2013).

The CFP is available through: <http://www.refo500.nl/rc/news/view/491/call-for-papers-third-reforc-conference-2013-berlin.html>

The deadline is February 15, 2013.

Sugar and Beyond

The John Carter Brown Library, Providence, RI, October 25-26, 2013.

The John Carter Brown Library seeks proposals for a conference entitled "Sugar and Beyond," to be held on October 25-26, 2013, and in conjunction with the Library's Fall 2013 exhibition on sugar in the early modern period, especially its bibliographical and visual legacies. The centrality of sugar to the development of the Atlantic world is now well known. Sugar was the 'green gold' that planters across the Americas staked their fortunes on, and it was the commodity that became linked in bittersweet fashion to the rise of the Atlantic slave trade. Producing unprecedented quantities of sugar through their enforced labor, Africans on plantations helped transform life not only in the colonies but also in Europe, where consumers incorporated the luxury commodity into their everyday rituals and routines.

"Sugar and Beyond" seeks to evaluate the current state of scholarship on sugar, as well as to move beyond it by considering related or alternative consumer cultures and economies. Given its importance, sugar as a topic still pervades scholarship on the Americas and has been treated in many recent works about the Caribbean, Brazil, and other regions. This conference thus aims to serve as an occasion where new directions

in the study of sugar can be assessed. At the same time, the connection of sugar to such broader topics as the plantation system, slavery and abolition, consumption and production, food, commodity exchange, natural history, and ecology has pointed the way to related but distinct areas of inquiry. Although sugar was one of the most profitable crops of the tropical Americas, it was not the only plant being cultivated. Furthermore, although the plantation system dominated the lives of African and other enslaved peoples, they focused much of their efforts at resistance around the search for ways to mitigate or escape the regime of sugar planting. We thus welcome scholars from all disciplines and national traditions interested in exploring both the power and limits of sugar in the early Atlantic world.

Topics that papers might consider include but are not limited to the following:

- The development of sugar in comparative context
- The rise of sugar and new conceptions of aesthetics, taste, and cultural refinement
- Atlantic cultures of consumption
- Coffee, cacao, and other non-sugar crops and commodities
- Natural history and related genres of colonial description and promotion
- Imperial botany and scientific programs of agricultural expansion and experimentation
- Alternative ecologies to the sugar plantation
- Plant transfer and cultivation by indigenous and African agents
- Provision grounds and informal marketing
- Economies of subsistence, survival, and resistance
- Reimagining the Caribbean archive beyond sugar: new texts and methodological approaches

In order to be considered for the program, please send a paper proposal of 500 words and CV to jcsugarandbeyond@gmail.com. The deadline for submitting proposals is **December 15, 2012**.

Call for Articles/Manuscripts

Vanishing Boundaries: Scientific Knowledge and Art Production in the Early Modern Era

Art and science are often categorized as contrasting intellectual pursuits but their mutual development in the early modern era may instead be seen as complementary expressions of the dynamic human mind. In the case of a few individuals these activities are demonstrably inseparable, such as Filippo Brunelleschi and Leonardo da Vinci, making them seem like exceptions. But the interaction of art and science was widespread and diverse, and manifested itself in countless ways. The early modern era saw the evolution of the artist's workshop from craft center to the locus of intellectual discourse and learning. Artists' desire to produce truthful depictions of the world around them required a new knowledge base that might include study of mathematical perspective, geometry, optics, and human anatomy. The empirical observation of nature and its phenomena was also crucial to artistic training. This resulted

in a blurring of the boundaries between art and science. At the same time, the rediscovery of antiquity and its attendant focus on natural phenomena and measured study inspired patrons to commission art based on visual precedents or lost examples as described in ancient literature. Cosmological themes surfaced in public and private spaces that spoke of a new recognition of the perfection of God's creation and the spiritual dimensions of nature. These cycles could also function as reflections of the patrons' erudition and as visual manifestations of their power and privileged lineage. Works of art that reflected alternative scientific interests, such as alchemy, were also produced in large quantities.

The WAPACC Organization (named after its 1999 conference Women Art Patrons and Collectors Conference) is seeking submissions for an upcoming anthology on the topic of relationships between art and science in the early modern era (from the early Renaissance through the Baroque). Themes may include but are not limited to alchemy, astrology/anatomy, dissections/human anatomy/proportions, mathematics, optics, notions relating to the male and female bodies, the theory of the humors, and naturalia.

Please send your submission to the editors, A. Victor Coonin (coonin@rhodes.edu) and Lilian H. Zirpolo (lilianzirpolo@gmail.com) by **January 31, 2013**. Submissions should include a cover letter, CV, and an abstract about 500 words in length.

Journal of Historians of Netherlandish Art (JHNA)

Call for Submissions

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, **March 1, 2013**.

Please consult the *Journal's* Submission Guidelines.

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

The deadline for submission of articles for the next issue is **March 1, 2013**.

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Jeffrey Chipps Smith, Associate Editor

Fellowships

PhD Research Fellow, University of Leuven (KU Leuven), Department of Art History, Illuminare – Centre for the Study of Medieval Art, February 1, 2013 – January 31, 2014

In relation to the project: *In Search of Utopia, 1516-2016*. Funding will be provided by the Veronique Vandekerchove Chair of the City of Leuven (KU Leuven).

Project outline: Between October 5, 2016 and January 15, 2017, a major international loan exhibition is planned at M – Museum Leuven, entitled “In Search of Utopia, 1516.” The exhibition is organized by the KUnST Leuven Foundation, M – Museum Leuven, and Illuminare – Centre for the Study of Medieval Art (University of Leuven). The curator of the exhibition and promoter of the research project is Prof. dr. Jan Van der Stock of the University of Leuven.

In 2016 it will be 500 years since Thomas More published his Utopia in Leuven with printer-publisher Dirk Martens. This anniversary is the occasion for the City of Leuven and Leuven University to organize a prestigious exhibition which will illustrate several aspects of the exploration of ‘the world around 1516.’ Although the project starts with a tangible historical fact in Leuven – the first edition of the Utopia (1516) – the ‘search for Utopia’ is viewed from a broader perspective. Not only is the intellectual and cultural context in which the publication was created examined, but also the West’s particular fascination with distant, alien worlds. The image of the Earthly Paradise and a diversity of ideal dream worlds such as the Golden Age, the hortus conclusus, the Garden of Delights, the Land of Cockaigne and the representation of the New World are discussed in detail. The early 16th century’s artistic and playful search for the ideal human form and the perfectibility of man rounds off the quest. Was the dream ever within reach?

Chronologically, the exhibition spans the period from the end of the Middle Ages to approximately the middle of the sixteenth century. The horizons are Western Europe and the Western European world views. Illuminare – Centre for the Study of Medieval Art (KU Leuven) seeks a scholar to prepare a PhD on Northern Renaissance art from the first half of the 16th century in relation to the In Search of Utopia, 1516-2016 project.

The scholarship is destined for those with a university degree (MA) in Art History (Middle Ages – Early Modernity) whose areas of interest lie in research into Northern Renaissance art, the history of the Utopia, Thomas More, the history of the 16th century, exoticism, the ideal city, utopia-dystopia, ...

The candidate will reside periodically in Leuven, Belgium.

The In Search of Utopia, 1516-2016 project is supported by the Veronique Vandekerchove Chair of the City of Leuven

(KU Leuven). Funding will be provided by the Chair for the first year of the PhD project. During this year the candidate will have the opportunity to outline the project in order to apply for other grants.

All candidates are requested to send in the standard application documents (Curriculum Vitae, copies of degree certificates, a list of publications, two letters of reference from university/college lecturers) as well as a brief outline of their research project (max. 3 pages, plus timetable and bibliography) by **December 1, 2012** to (e-mail is sufficient): Prof. Dr. Jan Van der Stock, Illuminare – Centre for the Study of Medieval Art (KU Leuven) Faculty of Arts Room 04.11, Blijde Inkomststraat 21 - box 3313 B-3000 Leuven Phone: +32 (0)16 32 48 70 E-mail: jan.vanderstock@arts.kuleuven.be <http://www.illuminare.be> | <http://www.kuleuven.be>

For further information on the project: jan.vanderstock@arts.kuleuven.be and <http://www.illuminare.be>

HNA Fellowship 2013-14

We urge members to apply for the 2013-14 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 \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February 2014, 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, 2012**, to Amy Golahny, Vice-President, Historians of Netherlandish Art. E-mail: golahny@lycoming.edu, Postal address: 608 West Hillside Ave, State College, PA 16803.

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*: Frima Fox Hofrichter; *German Art*: Larry Silver

Fifteenth Century

Reindert Falkenburg, *The Land of Unlikeness: Hieronymus Bosch, 'The Garden of Earthly Delights'*. Zwolle: WBooks, 2011. 320 pp, 241 color illus, color foldout. ISBN 978-90-400-7767-8.

Panofsky's *Early Netherlandish Painting* concludes with his assessment of the difficulties of "decoding Jerome Bosch," stating, "We have bored a few holes through the door of the locked room; but somehow we do not seem to have discovered the key." In Reindert Falkenburg's brilliant book on Bosch's *Garden of Earthly Delights*, rather than a single key, the author draws on a variety of resources: most notably his deep knowledge of medieval theology, exegetical traditions, and devotional writings; plus Burgundian courtly culture, and a particularly close visual reading of the work. These form the basis for the book's fascinating interpretation of the triptych's iconography and for the author's explanation of the hermeneutical tools that Bosch demanded of viewers (then and now) to understand a work deliberately designed to resist interpretation.

The book, though divided into sections, in effect consists of one long analysis. Nearly all the book is dedicated to the *Garden of Earthly Delights*, but Falkenburg begins (somewhat unexpectedly) with an examination of several works by Bosch followers that contain anthropomorphic and/or monstrous-shaped rock formations. He characterizes this motif as a "double" or *Gestalt* image – requiring an imaginative response by the viewer to see the veiled imagery. He argues that they represent the mouth of Hell, lying ominously behind the apparent landscape setting. Within many Boschian paintings, elements sprout out of this evil underworld, up into the world above, thereby referring to Superbia, based in Hell and penetrating into earth. Falkenburg identifies fountains and rock formations in the *Garden of Earthly Delights* as similar *Gestalt* images, which provides the foundation for his overall interpretation of the triptych as an image of how hidden and cunningly the earth is subverted from below – and how alert a viewer must be to detect the presence of this evil.

Falkenburg sees the *Creation* scene in the left panel as another central element for his interpretation. Here God is mak-

ing man in his image and likeness; for Falkenburg, a principal theme of the triptych is how it portrays man's loss of divine likeness after the Fall. The *Creation* also engages with the theme of vision, another major topic that Falkenburg traces across the triptych. He argues that Adam's wide-open eyes convey the uncorrupted nature of vision before the Fall, especially Adam's ability to see God face to face – a power that contrasts to the fallen vision thematized by the ambiguous *Gestalt* images in the work, including the anthropomorphic rock formation in the right middle ground of the *Creation* panel. Finally, the scene also includes typology, where the crossed feet of Adam prefigure Christ's crossed feet on the cross (as his open eyes indicating also his ability to foresee Christ's salvific mission). In Falkenburg's reading, typology (and para-typology) remains a leitmotif of the triptych, designed to establish parallels between the different panels – and to supply a mindset for the viewer to apply to the triptych.

According to the author, the exterior of the triptych expresses the Augustinian notion that God's creation was defined by *species*, *ordo*, and *modus*, that is, with a structure that then was corrupted by evil (he notes that two Psalms quoted on the exterior were central to Augustine's discussion of the origins of evil). The central panel visualizes a dream paradise, that is, an *insomnium* or false dream, which contrasts with the *somnium* (true visionary experience) of Adam. The imagery of the central panel is also related to the amusements of courtly life – Philip the Good's park at Hesdin and the *entremets*, entertainments at court banquets – and to the theme of courtly love, which Bosch here subverts and perverts. The analysis of the fruits in the central panel (drawing on Falkenburg's previous research on mysticism and the imagery of love) offers a particularly compelling consideration of how "love fruit," a traditional metaphor for amorous union, both religious and worldly, is now transformed into a hellish prison, because the fruits are products of a corrupt tree, as suggested in the mutated growths sprouting from the fountain.

For Falkenburg, the *Hell* panel provides the ultimate display of man's loss of divine likeness. The Tree Man, another *Gestalt* form, provides a summa of man's sinful inclinations and a speculum of *Luxuria*, the force that transforms man from Godlike to demonic. The musical elements within hell pervert the music at courtly banquets, as damned souls are conjoined with musical instruments in the devilish concert. The mysterious figure crucified on the harp is interpreted here as a sign of the subversion of the promise of salvation offered by Christ's sacrifice on the cross. In a particularly elegant application of the typological approach, Falkenburg relates the musical elements in *Hell* to the text of the Psalms quoted on the exterior, which celebrate music-making in praise of the Lord.

The final sections of the book argue, convincingly, that *The Garden of Earthly Delights* was designed for an audience of members of the Burgundian court. Adding to the evidence pro-

vided by the 1517 document that the triptych hung in Henry III of Nassau's palace in Brussels – and to the author's identification of courtly motifs within the painting – Falkenburg associates the triptych with discourse and interpretive culture evident in courtly literature, such as the *Roman de la Rose*. He further suggests that the work might have been commissioned by Engelbert II of Nassau specifically to educate his heir Henry III.

The book is beautifully produced, with all color plates (all but a couple are of very high quality), though without an index. It is very readable, but the richness of the interpretation makes it an intense experience. Throughout, Falkenburg entertains alternative interpretation and posits multiple layers of meaning. He never resorts to bashing other scholars, and even as he forges an astonishing array of original interpretations, he always remains appreciative of the contributions of others.

While this book will not end scholarly debate on *The Garden of Earthly Delights*, it will no doubt shape much of the debate to come. Future scholars will be hard pressed to match Falkenburg's accomplishment. He shows how Bosch portrays the realm of unlikeness, created by man's distance from God, and how Bosch requires the viewer to read through the fallen images represented in the triptych to become God-seeing like Adam. And in so doing, Falkenburg opens our eyes to a better understanding of *The Garden of Earthly Delights* – in the nicest way possible. He leaves us with the happy thought that our hermeneutical struggles, far from being a sign of any art historical failings, are actually intrinsic to the meaning of this triptych.

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Fritz Koreny, Hieronymus Bosch. Die Zeichnungen. Werkstatt und Nachfolge bis zum Ende des 16. Jahrhunderts. Catalogue raisonné, assisted by Gabriele Bartz and Erwin Pokorny. Turnhout: Brepols, 2012. 456 pp, 451 color illus. ISBN 978-2-503-54208-9.

Over the last decade a new consensus has been emerging about Hieronymus Bosch, usually regarded as an eccentric and a unique, if influential genius. First the 2001 Rotterdam exhibition and its associated publications posited what scholars now acknowledge, namely that Bosch – son of a painter and a member of the Van Aken painter family – led an active workshop. Evidence for this is ready to hand in the two versions of the *Haywain Triptych* (Escorial; Prado), neither of which is even assuredly by Bosch himself. Of course, as the corollary of that new first premise, it follows that we must also now rethink formerly secure Bosch attributions, paintings as well as drawings, as in Ron Spronk's 2010 Nijmegen *Inauguralrede*, "Eigenhändig?" This new, dazzlingly produced new tome by Fritz Koreny applies that same process as fully to Bosch drawings as to his paintings.

Koreny, for three decades the curator of German drawings at the Albertina and professor in Vienna, has held a long fascination with Bosch, highlighted by his extensive 2003 Vienna *Jahrbuch* essay. For his assessments he uses all available evidence, included here: signatures (often false); comparisons to accepted paintings; considerations of left-handedness; and watermarks; plus all technologies of examination, including

inspection of paintings ranging from infrared reflectography to dendrochronology. Only a short segment, by contrast, considers the signature Boschian iconography: monsters, witches, beggars, owls, proverbs, and genre subjects. Half the book presents an analytical overview; the other half closely inspects individual drawings in catalogue form. Clearly this catalogue raisonné will form, henceforth, the basis of any and all considerations of individual Bosch drawings and of their place in the artist's overall oeuvre, including the wider range of his workshop production and his extended influence, even after his death in 1516.

As someone who has written a Bosch monograph (2006), I fully appreciate the difficulties of discerning workshop attributions (something I gave too little attention); and still more, the folly of advancing *any* chronology of Bosch's oeuvre in both paintings and drawings (something I regret even attempting). The state of our knowledge is now so very much in flux concerning both of those critical components that even Koreny's up-to-date publication of a lifetime of research on Bosch has to be regarded as provisional. While he makes a strong case for an early date of the first drawing, the Rotterdam *Old Women* (c. 1480-90), many of his dates will be considered too late, e.g. the canonical Berlin *Field has Eyes, Forest has Ears* (no. 5), where he acknowledges (p. 175 n. 27) differences with Prof. Erwin Pokorny. One new discovery is a faint, double-sided drawing in Liège (no. 24; called a Follower) of the *Way to Calvary with Beggars* (recto) and a sketch for a *Conjuror*.

Koreny's findings here will surely be considered controversial. He makes forceful arguments, and he reaches complex conclusions, especially in discerning a range of Bosch workshop *Doppelgänger*: the Master of the Prado Haywain, the Master of the Bruges Last Judgment, and the Master of the Munich Last Judgment. While some of these works had already been excluded from the Bosch *corpus* by current scholars (including this one), many drawings that Koreny assigns to them have held autograph status with relatively little challenge until now. For example, here Koreny groups a second master's oeuvre around left-handed (under)drawings as the Master of the Prado Haywain (pp. 86-95; drawings clustered as 224-247, nos. 15-18). Whoever wishes to restore any of them to Bosch will have to use the same rigor and evidence as Koreny marshals here, much like the revisionism towards paintings studied by the Rembrandt Research Project. One should also note that, since 2009, a similar Bosch Research and Conservation Project, has been organized out of the Bosch Art Center in the artist's hometown, with the ultimate goal of sorting out the oeuvre prior to an exhibition in the Noordbrabants Museum in the anniversary year 2016. About Bosch chronology, they and we might never agree, since there is so little firm evidence beyond dendrochronology, with all its own caveats, but as a counterpoint to Koreny one might wish to consult Bernard Vermet, "Baldass was Right--The Chronology of the Paintings of Jheronimus Bosch," *Jheronimus Bosch His Sources* (Den Bosch, 2010), 296-319.

A few examples may suggest how Koreny's judgments contrast with received wisdom concerning Bosch drawings. The *Hell Ship* (Vienna, Akademie, 214-216, no. 12), well known to Koreny, is assigned to the Master of the Bruges Last Judgment. Even though its spare and precise use of ink closely resembles accepted works, such as the Rotterdam *Spinner and Old Woman* (no. 1), and its motif aligns with the Vienna *Last Judgment Triptych* (also at the Akademie and also accepted by Koreny). One marginal note: the author here misquotes me –

perhaps from an unintentional mistake in the German edition – as endorsing the Bruges *Last Judgment* as “convincingly by Bosch’s hand,” whereas I want to reiterate for the record that I consider it workshop and possibly posthumous. Koreny surely notes correctly that the small, fine figures of the painting stand close to those of the Akademie drawing. To my eye the handling of pen strokes and ink still links this drawing with Bosch’s core works, as presented by Koreny in the first part of his catalogue. In support of that view, I submit the stiff outlines of another *Hell Ship*, a near copy ascribed as the work of a Bosch Follower (ca. 1540-50; Hermitage, 221-23, no. 14).

Another Koreny reattribution – from his home base, the Albertina – goes to the Master of the Prado Haywain: a drollery (230-33, no. 16r) of a man in a basket, beaten by a man with a lute and observed by a woman carrying what looks like a dowsing rod above her head. Romping naked infants fill the rest of the sheet. In its main area this drawing employs the same bold and generous application of ink seen in the undisputed *Field has Eyes, Forest Has Ears* (Berlin; 170-75, no. 5r). Once more a variant of these figures and working method, *Foolish Old Women*, to my eye close enough in both pen strokes and motifs to be called a workshop product but still an inferior image, is demoted by Koreny to the work of a follower (Louvre; 288-291, no. 26).

Koreny also rejects an unusual drawing that offers unusual narrative completeness of figures: the *Deposition* (British Museum; 224-229, no. 15), called the Master of the Prado Haywain at least in part because of the vertical hatching with a slight southpaw tilt. Taking in the fullest range of drawings that have been linked to Bosch, he even discusses two other inventive but outlying drawings (Albertina and Brussels Royal Library; 296-303, nos. 27-28), which assemble numerous beggars on a single sheet. Their attribution has vacillated, unconvincingly, between Bosch and Bruegel, but might well lie anonymously in between them. Future scholars will want to start with this analysis before determining authorship.

On the other hand, Koreny endorses the emerging consensus that those drawings (236-244, nos. 17-18) duplicating both the *Ship of Fools* (Louvre) and *Death of the Usurer* (Washington) are workshop copies, here identified as the work of the Master of the Prado Haywain. He also brilliantly notes that the heads assembled for a (Passion?) group of orientalizing onlookers (Morgan Library and Museum; 272-275, no. 23) closely reprises individual figures in a Lambert Lombard crowd that follows Jesus in a *Way to Calvary* engraving, produced after midcentury. Both the near-profiles and their headwear are strikingly close, so this work surely belongs to a follower.

Koreny’s instructive introduction offers nothing less than a history of early Netherlandish drawings, which further underscores another rarity of Bosch’s oeuvre – his development of the fully finished independent drawing (a point made well by Koreny in his Netherlandish drawings exhibition in Antwerp, 2002). There his selections chiefly featured the canonical core of Bosch graphics: *Tree Man* (Albertina; here cat. no. 7); *Owl’s Nest* (Rotterdam, no. 8). But there Koreny also began to reattribute some famous works, especially the *Entombment* (British Museum) and both familiar Vienna works, *Drollery with Beehive* and *Ship of Hell*.

I have often observed, especially with doctoral dissertations, that the closer and longer any percipient analyst spends time with a given oeuvre, the more s/he tends to discern finer

distinctions proliferating. Seemingly every dissertation distinguishes several anonymous epigones, who (nearly) successfully imitate the signature style of a leading master within the previously assembled corpus of pictures. Thus one explanation for Koreny’s own distinctions is simply how much time he has lived with the Bosch oeuvre, where some signatures help establish a painting corpus (though arousing suspicion as well), but where drawings offer little corroborating evidence. Ultimately, all Bosch attributions come down to visual judgments, despite evidence from panel dendrochronology or paper watermarks. Of course, catalogues can be inclusive or exclusive, “lumpers” or “splitters,” as wise Seymour Slive used to note. Koreny is a serious splitter, and it is unlikely that all his views will be adopted. Some of these drawings will quickly be restored by other scholars who will simply agree to differ with Koreny’s judgments.

A brief HNA review does not permit closer review of attributions like the classic Jakob Rosenberg review in *Art Bulletin* (1956-59) of the Otto Benesch catalogue of Rembrandt drawings. But what Koreny’s book does provide – along with his strong sense of Bosch’s lasting contributions to Netherlandish art, especially to the history of Northern drawings – is a provocative new contribution to the ongoing revision of our image of Bosch himself. Now this familiar painter and draughtsman is being seen as the head of a productive workshop as well as the formulator of a distinctive, instantly recognizable personal “brand,” which far outlived the artist himself and is admirably discussed here as “Nachfolge.” While sorting out the lasting value of Koreny’s own re-attributions should be left to future scholarship, including the collaborative Bosch Research and Conservation Project, his massive and beautiful new Bosch drawings catalogue will remain a monument of contemporary evidence and careful scholarship, which will outlast any current controversies or debates.

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Sixteenth Century

Birgit Ulrike Münch, *Geteiltes Leid: Die Passion Christi in Bildern und Texten der Konfessionalisierung*. Regensburg: Verlag Schnell & Steiner, 2009. 487 pp, 263 illus. ISBN 978-3-7954-2174-8.

Geteiltes Leid brings together a number of fields normally discrete from one another: the Passion, word and image, confessionalization. With growing interest in the body, psychological formation, and material culture in medieval and early modern Europe, the Passion has been receiving substantial attention. That attention has focused primarily on Christ’s body as painted and sculpted. For some time now, early modernists have been exploring the relationship of word and image, primarily in printed media, but also, in the work of Mia Mochizuki and a few others, in painted media. Confessionalization has been for some twenty years the dominant model of Reformation studies. But these areas of work rarely speak to one another.

Münch's book began as a dissertation in the discipline of Art History submitted to the University of Trier. One chapter, "Die vielfältige Passion: Wechselseitige Beeinflussungen von neuem Märtyrerbild und Passionsauffassung," was published separately after the dissertation and integrated into the book. It belongs very much to the increasingly interdisciplinary art historical research, attending, as it does, very little to iconography, but closely to other questions: reception; the precise relationship of word and image in different kinds of printed media; workshops and the affiliations among publishers, engravers and woodcutters, designers, and authors.

This study does not do a number of things – some of which this reader very much missed. It does not compare images from one text to the next, exploring the ways in which "the Passion" was articulated in line and space. It does not attend to Christ's body, as current scholarship on the Passion has encouraged us to do. Münch defines the Passion most broadly: the entire week, from Christ's entry into Jerusalem to the Resurrection. This definition of the Passion precludes particular focus on Christ's suffering body, the *arma Christi* or instruments of the Passion, wounds or bleeding. It does not situate either texts or images in larger bodies of devotional literature or visual culture. These questions, however, are mine, not hers.

Münch's concern is different: "Diese Arbeit ging – im Gegensatz zu bisher in der Forschung vorgeschlagenen Lösungsansätzen – von der These aus, dass verlässliche, über den Grad allgemeiner Erkenntnisse hinausgehende Aussagen zur Bedeutung der nordalpinen Druckgraphik im Prozess der Konfessionalisierung des 16. Jahrhunderts nur durch genaue Beobachtungen auf der Detailebene gemacht werden können, die wiederum nur durch den Vergleich verschiedener Anwendungsformen umfangreicher druckgraphischer Corpora gewonnen werden können" ("This work –contrary to other attempts at solutions suggested in the scholarly literature – acts on the assumption that reliable information going beyond the level of general perceptions as to the meaning of north-alpine prints in the process of confessionalization in the 16th century, can only be made by careful observations of details. These observations, in turn, can only be attained by comparing different forms of application in comprehensive print corpora" [p. 253]). As such, this is a work that early modernists interested in religious visual culture would wish to have on their shelves.

Münch has studied a broad range of visual and textual sources: theologians' treatises on images, 162 Latin and vernacular printed Bibles from the sixteenth century, the so-called picture Bibles, other sorts of devotional literature – passionals, mirrors, sermons, thesaurae, Benito Arias Montano's *Humanae salutatis monumenta* and *Christi Jesu vitae speculum* and Jerome Nadal's *Adnotationes et meditationes* – as well as polemical treatises, pilgrimage manuals, maps, and biblical archeology. For a number of these sources, she provides detailed lists of which particular moments in the Gospel narrative are rendered in images, and for many of them she also provides illustrations, enabling those who have other questions to pursue them in the 263 images at the end of the work. These images help to answer some of the questions that may arise quite independently of Münch's lines of inquiry. Her first Appendix is a "Bibel-Katalog," a sampling of 28 German and Dutch Bibles containing Passion images, with information on current location and call number; publisher; date of publication; length; language; size; title page description; preface; technique of illustration; numbers of full-page illustrations; format of illustrations; and

location within the text. Her second Appendix consists of nine prefaces, which provide documentation for two of her claims: first, that the intended readership was more complex than studies of literacy have tended to assume; and second, that some texts were also intended for artists (more below).

Equally impressively, Münch draws upon an extraordinary range of literatures in the analysis of her materials. Not only her footnotes, but also her careful articulation of theses and conclusions integrates a broad range of scholarship, from Robert Scribner on visual propaganda to Heinz Schilling on confessionalization to studies of Jesuit visual theory. In terms of sheer scope of learning, it is a tour de force.

Münch's close reading of prefaces is but one of the many contributions this book makes. In reading so many, she is able to demonstrate that different texts were aimed at different sorts of readers – a most welcome observation (Chapter V). She is also able to suggest, with her surprising and significant finding, that some were expressly intended for artists, that these works were neither simple in intended readership nor simple in intended function. For some, she suggests, these were intended as visual models – and not simply as the foundation for biblical literacy. Indeed, she raises important questions about that old reductionist argument, that illustrated Bibles and Bibles "for the laity" were Bibles for the marginally literate – though her use of "Laien" only acquires nuance over the course of her analysis, as she recognizes mid-way the categorical distinction between laity and Luther's "Gemeiner Mann." While she herself clearly does not share yet another of the reductionist models – images for the illiterate, words for the learned – by eschewing iconographical analysis, she is precluded from showing, as she might have done, how different images rendered biblical texts and brought visual interpretation to bear on words.

Münch's largest conclusion – it is a "Mythos" that the Passion was confessionalized in the sixteenth century – rests upon her close analysis of her sources. For this reader, her smaller conclusions were more exciting: not only intended readerships, but also, the multiple relations of text and image in various picture Bibles (Chapter V); the polemicization of the Passion as almost exclusively evangelical and not Catholic (Chapter VII); and how a growing interest in biblical archeology affected visualizations of Holy Week (Chapter IX). In those more nuanced conclusions, she achieves precisely the specificity she rightly recognizes will challenge successfully assumptions that, too often, still shape the study of early modern devotional culture.

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Daniel Hess and Thomas Eser, eds., *The Early Dürer*. [Cat. exh. Germanisches Nationalmuseum, Nuremberg, May 24 – September 2, 2012.] Nuremberg: Verlag des Germanischen Nationalmuseums; London/ New York: Thames and Hudson, 2012. 604 pp, 380+ illus., most in color. ISBN 978-0-50097-037-9.

After four decades of professional study, I realize that exhibitions are cyclical, coming around every generation, whether for artists at the Museum of Modern Art (Pollock, Bonnard) or leading old masters at their local museums. The last great Dürer exhibition in his native Nuremberg was in 1971, and I

got to see it as a budding scholar. Now the Germanisches Nationalmuseum's own new generation of curators, led by Daniel Hess and Thomas Eser, has given us a gift of fresh thinking and beautiful display (and not just in an anniversary year like the last one). Notably, a funded research project for three years undergirded this massive catalogue, and some of its original essays stem from that team of scholars.

Wisely, this exhibition did not try to encompass the entire career of Albrecht Dürer, nor did it confine itself exclusively to his work, like the transcendent recent Vienna exhibition (Albertina, 2003), which had the advantage of drawing (pun intended) on its incomparable local collection. Nuremberg exploited its own holdings too, but by featuring earlier local paintings from both the GNM and major city churches (plus drawings from nearby Erlangen University Library). This choice was purposeful, as the introductory essay by the organizers makes clear, claiming that Dürer and his art sprang from Nuremberg soil. Building on the wonderful recent research on pre-Dürer paintings by Robert Suckale (2009; and on related Erlangen drawings by Stephanie Buck and Guido Messling), they assert that "renewal" of art in the city began a generation earlier in the circle of Hans Pleydenwurff. Conventional arguments about Martin Schongauer as the formative influence on the early Dürer are fully revised here (p. 15): "it is even possible that Pleydenwurff taught Schongauer in Nuremberg." These innovations featured a concentrated narrative with fewer figures in naturalistic landscape settings. A major early section of the display focused on the painted altarpieces in Nuremberg and on "Franconian roots of Dürer's art." An effort was made to see even Dürer's brilliantly inventive watercolor studies of "dominant backgrounds" as emergent from local painting traditions (e.g. Wolfgang Katzheimer, cat nos. 95-96). Hess wrote the catalogue essay, "Nature as Art's Supreme Guide." (117-31), and a related study by Stephanie Buck examines the early figure drawings and genre as outgrowths of German precedents (90-100). Indeed, there was enough non-Dürer material on the walls at the outset that the works on display by Albrecht himself were clearly mounted on red backgrounds.

Master LCz (only loosely associated here with Lorenz Katzheimer from nearby Bamberg) and Schongauer appear together as visual sources and models for prints, though with scarcely a mention (p. 314) of the Master of the Housebook/Amsterdam Cabinet, studied so closely by Hess in his dissertation. On Dürer the printmaker, important essays for the catalogue were contributed by Peter Schmidt on early woodcut (146-59) and by Lothar Schmitt on engraving (160-70).

Most of the exhibition situated young Albrecht in a cultural geography, reinforced by the supplementary historical displays outside the main exhibit space (replicated in the final pages of this catalogue), showing the city layout and the Burgstrasse neighborhood of its leading patrons and scholars. Reinforcing larger claims in the exhibition, the essay by Sebastian Gulden presents "An Ideal Neighborhood. The Physical Environment of the Early Dürer as a Space of Experience." (29-38). It is complemented by Michael Roth (39-51) on Dürer and Strasbourg.

One brilliant catalogue essay (208-20) focuses on an early woodcut, *The Madness of Hercules* (ca. 1496; cat. 146), where Thomas Schauerte reveals how this learned Dürer image also draws upon a network, specifically poet laureate and Nuremberg aficionado Conrad Celtis, for a scene from the tragedy by Seneca, *Hercules furens*. Thus the 2012 exhibition takes pains

to undermine the prevailing local image of Dürer-the-genius, formed chiefly through travel to Italy, unique, and ahead of his time. It even begins ironically with a hagiographic sculpture by Friedrich Salomon Beer from the height of the nineteenth-century cult around 1882 (a rediscovery by Jeffrey Chipps Smith, p. 17, cat. no. 1), *Young Dürer*, modeled after the Albertina silver-point self-portrait at age 13. Of course, through that precocious drawing – plus its later handwritten annotation – as well as his autobiography and other self-portraits, Dürer himself contributed to that novel concept of an individual and intellectual, liberated from the model of guild craftsman.

Eser's introductory essay, "A Different Early Dürer," (18-28) issues the clarion call for this reformulation process. He advances several observations as claims: 1) new esteem for drawings as diverse records of an individual hand (with monograms) already during the past generation; 2) related aspirations of a master's authority and formulation of workshop norms, akin to scholarship classics rather than artistic autonomy (Dürer's own later treatises, while published late, reinforce this claim); and 3) the importance of *Bildung*, personal cultivation in the form of learning and collecting ("latinity, literacy, and worldliness"), among the younger generation of Nuremberg's patrician families.

Reinforcing the local emphasis is a corresponding de-emphasis on Italy. Indeed, the exhibition argues (like Katherine Luber, who made a negative argument on purely technical grounds of painting process; 2005) that Dürer's experience of Italy was indirect and that the evidence for the supposed early trip of 1494 is thin (no dispute about the 1505-07 trip to Venice, of course). After all, most of Dürer's imitation of Italian art comes from graphic sources, which traveled more easily than artists. Mantegna and Pollaiuolo engravings as well as the Ferrara Tarocchi all clearly influenced Dürer, but not necessarily enough to draw him to visit Italy directly. Moreover, Jacopo de' Barbari spent a year in Nuremberg in 1500 before moving from court to court in Northern Europe. Beate Böckem, author of a 2010 Basel dissertation on Barbari, also contributed an important catalogue essay, "The Young Dürer and Italy: Contact with Italy and the Mobility of Art and Artists around 1500." (52-64) Technical study of Dürer paintings before 1505 is reexamined in the essay by Daniel Hess and Oliver Mack (171-93). Problems remain with the Italianate Madonna paintings, which seem to stand close to Giovanni Bellini models from Venice. Peggy Grosse considers these works in an essay (236-44) that reevaluates whether these images are truly by Dürer himself, a point not stressed clearly on the walls (the Washington *Madonna and Child*, cat. no. 52, still accepted as authentic, actually served as a surprising choice for the poster image).

But the Innsbruck, Trent, and northern Italian watercolors do show travel by Dürer, though not necessarily a study visit to Venice, as assumed. The study by G. Ulrich Grossmann, "Architecture in the Work of the Young Dürer," provides one touchstone (221-35), but Eser's initial essay (24-28) also makes one final claim, positing that the Dürer travel watercolors "of his first Italian journey" document his experience "outside" tight Nuremberg circles but only as far as the language border, to confront the "welsch" alternative to "deutsch" (to employ Baxandall's antinomy). Thus this issue is hardly resolved (the very first line of Buck's essay also still refers to Dürer's "second trip to Italy"). This basic component of the artist's formation remains subject to ongoing reflection.

Inevitably, but importantly, this exhibition emphasizes works by Dürer for local Nuremberg patrons, notably his early portraits, discussed in an essay (101-16) by Dagmar Hirschfelder, recent author of a dissertation on the Dutch *tronie* (reviewed in this *Journal* April 2011). Also the Dürer contribution to Nuremberg stained glass, richly reconsidered in the 2000 Getty-St. Louis exhibition, *Painting on Light*, plays a visible role here (and prompted me to return with binoculars to St. Sebald's), well discussed in the learned essay by Hartmut Scholz (132-45). For such works the Nuremberg nexus is quite firm: prominent patrician commissioners, Dürer drawing designs, and Veit Hirsvogel execution in glass, much of it *in situ*.

However, the exhibition's more tightly argued, coherent vision begins to dissolve in later sections. "Powerful Art: Dürer as a Dramatist" encompasses the very disparate book work, mythological prints, and even religious paintings and stained glass (which I have grouped instead with issues raised earlier in the exhibition). Several fine essays discuss Celtis: Schauerte's text mentioned above, but also contributions by Jörg Robert on Celtis's *Germania illustrata* in relation to early landscape painting (65-77), and by Anja Grebe, revisiting studies by Dieter Wuttke, "The 'Other Apelles' and the 'Painter with the Bushy Beard.' Dürer as a Subject in German Literature around 1500." (78-89)

Even more puzzling and partial, the final section provocatively posits the topic, "What is Art?" These issues are more fully explored by the mature Dürer (who deserves a separate exhibition) in his anatomical studies and measurement treatise. But a display divided into abstract categories considered diverse images around these notions: Norm, Ambition, "the Wild," Perfection, and Autonomy. As a kind of Ariadne's thread through this labyrinth, the essay section concludes with a synthetic study by a young American scholar, Stephanie Porras (an HNA member, recently hired at Tulane), an intern on the research team. "'Ein freie hant:' Autonomy, Drawing and the Young Dürer" (245-59) considers drawings' functions and status as defined within polarities of finish, date, and signature (or their absence) and adds nuance with supporting evidence for the bold initial claims by Eser. Her conclusion is worth quoting: "Whether in the supremely performative studies of nature . . . the notation of places and costumes, the act of copying/interpreting both German and Italian sources, or in the process of picturing the self, drawing became an activity closely tied to the projected identity of the young artist." (258-59)

Though it focuses on a single work, the 1493 Paris *Self-Portrait*, I also want to call attention to an elegant complement to Porras's essay by another American intern on the research team, Shira Brisman (recently hired at Madison). Identifying the plant attribute, significantly, as *Sternkraut*, she draws astrological conclusions (precisely in accord with the artist's inscription) from contemporary illustrated herbals as she revises the dominant interpretation of *eryngium* as *Mannstreue* that reaches back to Goethe. Quite an achievement for a foreign scholar working in Dürer's hometown!

It will take years, perhaps another generation, to absorb all the knowledge and (re)interpretations that comprise this tome of a catalogue and to evaluate its careful rethinking of the artist through his formative early career within Nuremberg around 1500. All of us who study and admire Albrecht Dürer will want to tender our deep gratitude: to both Daniel Hess and Thomas Eser as organizers and to their scholarly team. They all provide

such rich stimulation, both visual and intellectual – how appropriate for this particular artist – about *The Early Dürer*.

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Christina Currie and Dominique Allart, *The Brueg[H]el Phenomenon. Paintings by Pieter Bruegel the Elder and Pieter Brueghel the Younger with a Special Focus on Technique and Copying Practice (Scientia Artis, 8). Brussels: Royal Institute for Cultural Heritage, 2012. 3 vols, fully illus. ISBN 978-2-930054-14-8.*

Bruegel was a scientist, and like Van Eyck, a media theorist. He was the last great Netherlandish artist trained in the three painting techniques of the late medieval period: illumination, oil on panel, and tempera on canvas (*tichlein*). Against the revolutionary backdrop of the 1560s, he brilliantly recycled the outmoded crafts at different sizes and scales (small and large, fine and rough), in the modern medium of oil. The stunning results – the Peasants and Seasons – are prime objects in art history: the first easel paintings of glorious vulgarity, the common man celebrated with uncommon virtuosity and vision. Bruegel also theorized his activist project by staging ingenious modal jokes in his drawings and paintings that remained hidden for centuries. He deserves star treatment in the material ('medial') and conceptual histories of art and science; but a book on his physical painting technique, a necessary foundation for medial (and other) approaches to Bruegel, has been wanting.

The Brueg[H]el Phenomenon – part of the high-quality *Scientia Artis* series published by the Royal Institute for Cultural Heritage in Brussels (KIK-IRPA) – represents the culmination of years of research by Christina Currie and Dominique Allart at the KIK-IRPA and the University of Liège, along with the collaboration of nineteen museums and private collections. Last year, Currie and Allart confirmed (to the public's dismay) that Bruegel's famous *Fall of Icarus* in Brussels is a copy after a lost original. Previously, in 2001, they contributed to the experimental *Brueghel Enterprises* exhibition at Maastricht and Brussels, masterminded by Peter van den Brink, a project that generated new questions about Bruegel's creative process. For the new project, the authors had two objectives: to characterize Bruegel the Elder's painting technique and lost graphic material, and to "comprehensively survey the [copying] procedures and materials" of Pieter Brueghel the Younger, who launched his father's sought-after compositions into the seventeenth century.

The resulting three-volume box set is a milestone. Hundreds of high-resolution photographs, infrared reflectograms and x-radiographs illustrate Currie and Allart's riveting state-of-the-art detective journey across and beneath painted surfaces. Until now, no one has brought into such sharp focus the indices of Bruegel's artistic virtuosity. The authors deliver, systematically and for the first time, detailed explanations of his sequence of painting (he used reserves), his underdrawings (which vary from neat to sketchy), and his wet-in-wet and wet-in-dry techniques. Excellent details highlight Bruegel's bold visual effects (previously characterized, as the authors point out, by Lorne Campbell in the 2002 exhibition catalogue *Art in the Making. Underdrawing in Renaissance Painting*) – for example, swift finger flicks, blotting with a cloth, and turning the brush

to use the point of the handle to draw fabric patterns in soft paint.

Volume One starts with a series of historical mini-essays, including a survey of signatures and inscribed dates in the paintings of Pieter Bruegel the Elder and Younger. This is followed by the analysis of Bruegel the Elder's painting technique in four case studies: *The Census at Bethlehem* (Brussels), *The Sermon of St. John the Baptist* (Budapest), *Winter Landscape with Bird Trap* (Brussels), and *The Adoration of the Magi* (Winterthur). A seventy-page reassessment of Bruegel the Elder's painting technique on panel (subdivided into topics – support, preparatory layers, underdrawings, painting sequence, and brushwork), forms the core of the set. Surprises emerge: for example, the Winterthur *Adoration of the Magi* is dated 1563, not 1567; and the portentous bird trap in *Winter Landscape with Bird Trap* is not found in the underdrawing.

Volume Two investigates ten paintings by Pieter Bruegel the Younger, including two exceptional cases: a unique copy after his father's private masterpiece, *Magpie on the Gallows*, and copies of a lost *Crucifixion*, probably by Bruegel the Elder. Volume Three surveys Bruegel the Younger's technique and copying practice. A fascinating chapter, "Understanding the Father Through the Son: Lost Secrets of Pieter Bruegel the Elder's Working Practice," uses Bruegel the Younger's copying strategies to reconstruct his father's lost preparatory materials and design procedures. For instance, Currie and Allart deduce that Bruegel the Younger had access to compositional drawings and intermediary cartoons (now lost) that his father had made for figure groups and transferred to panel using pouncing – underscoring the origins of Bruegel's strategies in the design world, specifically, the serial court art of tapestry design, which he had learned from painter and tapestry designer Pieter Coecke van Aelst. Prize object of the medieval art collector, tapestry was a mobile reproductive art form: in a sense, as Aby Warburg noted, it was an ancestor to printing.

Bruegel's extant graphic oeuvre is a sliver of his original output. The sensational rediscovery, in 2010, of *The Wine of St. Martin's Day* (Prado) drew attention to his roots in the old Netherlandish practice of glue-size tempera painting on canvas (*tüchlein*), the aqueous antecedent of the modern canvas. These quick, ephemeral wall hangings were painted with brilliant, opaque colors. In the fifteenth century they decorated entire rooms, as cheaper substitutes for woven hangings. Bruegel's four surviving temperas provide only pale shadows of once bright pictures (even the terse *Parable of the Blind*). Although Currie and Allart did not examine the *Parable of the Blind* and other *tüchlein* paintings and thus say little about them, it would be interesting to compare Bruegel's graphic style in tempera and oil, for Gustav Glück suggested years ago that the standard dimensions of Bruegel's monumental oil paintings on panel (c. 120 x 165 cm) stem from *tüchlein* painting. Watercolor and gouache, direct techniques, were the media of lost preparatory materials, especially colored cartoons. The Prado website describes the re-discovered *tüchlein*, and the painting was published in *The Burlington Magazine* by Pilar Silva Maroto, head of the Prado research team, and by Manfred Sellink, director of the Bruges museums, in December 2011 as well as in a booklet by Silva Maroto, Sellink and Elisa Mora, *Pieter Bruegel el Viejo. El vino de la fiesta de San Martin*, published by the Prado.

Currie and Allart left no stone unturned: beyond the standard investigative techniques (infrared, x-radiography, etc) they made tracings of compositions onto transparent films and

tried out historical transfer methods, including pouncing (all catalogued in appendices). They even registered a fingerprint – pressed by the artist into a daub of thin, dark paint to depict a round hole in the ice – with the chief Superintendent of the Liège Police, in a resourceful attempt to settle old doubts about the authenticity of *Winter Landscape with Bird Trap* (the print was not clear enough).

Detective story and visual archive, the 'Bruegel box' is now the standard reference on the technique and copying practices of Pieter Bruegel and his first-born son. It makes a wonderful gift too – a jewel-box for anyone who loves Bruegel. And who doesn't?

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Seventeenth-Century Flemish

Bernadette Van Haute, *Flemish Paintings of the Seventeenth Century in South African Public Collections*. Pretoria: Unisa Press, 2006. 182 pp, 93 color, 34 b&w illus. ISBN 1- 86888-382-0.

Bernadette Van Haute's catalogue of Flemish paintings in public collections in South Africa refines Gillian Carman's checklist published in 1994. Thanks to her further research a number of paintings have been more securely attributed, although the authorship of over half of the 77 items still remains uncertain. The author deserves every credit for this painstaking reworking of the field, surely a thankless task as few paintings of merit came within her remit (which, librarians should note, is not confined to the seventeenth century as specified in the book's title).

As the author shows, the contribution to this generally dispiriting group from the Randlords was on the whole small. Of previous owners we read hardly anything of the Beits, J.C. Robinson and Abe Bailey, and nothing at all of Eckstein or Wernher. Cecil Rhodes, of course, was not interested. The great exceptions were Sir Max and Lady Michaelis. But the Flemish paintings, which formed part of the rapidly assembled collection that Michaelis bought from Sir Hugh Lane and gave to the nation in 1913 and then those bequeathed by his widow, were a mixed bag. Outstanding are Frans Snyders's *Concert of Birds* and the *Portrait of Antoni van der Gouwe* by Cornelis de Vos.

Notable are the three paintings bought since the last World War. The *Pentecost* from the workshop of Pieter Coecke van Aelst is part of a composite altarpiece commissioned for Sint Truiden abbey in Limburg. The other extant components were identified by Edwin Buijsen and his colleagues in a Bonnefantenmuseum publication of 2000; they also threw light on the work's origins. Also bought in 1962 was the self-portrait by Catharina van Hemessen; here is followed Karolien De Clippeel's commentary on the picture (*Catharina van Hemessen (1528-1567)*, Brussels 2004) whose pendant, it is argued, is likely to be the portrait in Cologne, probably depicting the artist's sister.

The last and striking acquisition from this period is Thomas Willeboirt Bosschaert's *Assumption of the Virgin*, with

symbols of the Immaculate Conception. It was executed at the end of the artist's successful career as the *modello* for the large altarpiece commissioned by the powerful Count of Fuensaldaña to decorate the high altar in the church of the Convent of the Immaculate Conception which Fuensaldaña had founded in his homonymous town near Valladolid. The altarpiece and the preparatory works have been discussed by Axel Heinrich (*Thomas Willeboirts Bosschaert (1613/14-1654)*, Turnhout, Brepols 2003, reviewed in this journal Nov. 2004) and Anne-Marie Logan ("Drawings by Jan Boeckhorst and Thomas Willeboirts Bosschaert," in: *Shop Talk. Studies in Honor of Seymour Slive*, ed. by Cynthia P. Schneider, William W. Robinson and Alice I. Davies, Cambridge, Mass., 1995, pp. 159-163). A noteworthy difference between *modello* and finished picture is the absence in the latter of the banderole above the ascending Virgin, which was itself an after-thought in the *modello* as the fine detail reproduced by Van Haute shows.

Of the three 'greats' of Flemish seventeenth-century painting, we catch only glimpses. A portrait in three-quarter length of a man in profile, catalogued perhaps optimistically as from the studio of Rubens, is said to derive from a bust-length rendering in Copenhagen, although it is not discussed in Koester's catalogue of Flemish paintings in the Statens Museum of 2000. A seated *Bacchus*, neglected but for some emergency palliative attention, is described as after a painting attributed to Jordaens last seen on the New York market in 1921 and apparently not subsequently alluded to in the literature.

Of Van Dyck there is a three-quarter length copy of Ferdinand de Boisschot; according to Horst Vey (Susan J. Barnes, Nora De Poorter, Oliver Millar, Horst Vey, *Van Dyck. A Complete Catalogue of the Paintings*, New Haven/London, 2004, p. 406, III.A15), the original claimed by Van Haute as in a private collection in South Africa is itself a repetition. Described as from Van Dyck's studio is what looks to be an impressive full-length portrait of Johan Oxenstierna (1611-1657) from the Michaelis collection. The sitter was the son of the great Swedish chancellor, who made an official visit to King Charles I in 1632. As far as can be judged, this work owes little to Van Dyck and seems not likely to have been executed in England. It would have been desirable if Van Haute had investigated this portrait more fully. A possible author might be the Ghent-born and trained Anselmus von Hulle (1601-after 1674). Wurzbach, at the beginning of the last century, recorded a portrait of the sitter by this artist of 1648 in a private Swedish collection. But the work under consideration here seems to date from the mid-1630s.

It speaks of the pretension of this publication that every painting and some details are reproduced in color, but the quality of which is variable. Some are blurred and fuzzy, for instance those of the De Caullery and Van Hemessen, which makes commentary on them that much more hazardous. It should be possible to identify the painter in the staffage of the larger of the two Neeffs church interiors, but here too the reproduction lacks clarity in the details. That said it should be added that plenty of comparative works are reproduced in black and white.

With no disrespect intended towards De Maere and Wabbes, Van Haute's reliance on their illustrated dictionary of 1994 for the artists' biographies means that she is relying on at least two removes from the primary sources. The dictionary is credited for her account of the life of Jordaens, in which she states incorrectly that the artist settled in Utrecht in 1661, where on 7 [sic] of June 1677 he was visited by the Prince of Orange.

On the other hand for the paintings themselves, she has consulted a wide range of acknowledged experts.

For those who are far distant from the culture and history of South Africa, it will be saddening to learn that old masters there are "packed away in storerooms owing to their association with the racist belief in white supremacy" (p. 3). Admittedly it has to be said that a museum storeroom would be the fitting place for a good many of the works discussed here; but it is heartening that in such a climate an academic of the calibre of Bernadette Van Haute should consider their study as a worthwhile pursuit. And thus she has thrown light on a group of paintings which might well have remained totally neglected by the wider world of art historians.

Gregory Martin

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Author's Clarification

May I take issue with Professor Smuts's central point – his objection – in his review of my *Rubens in London: Art and Diplomacy*, which appeared in your April issue (*HNA Review of Books*, vol. 29, no. 1, April 2012, pp. 38-39). He states that James I in the Banqueting Hall ceiling is shown wearing his 'coronation robes ...[which] symbolized their [= the wearers'] sacrality and sovereignty....' Valerie Cumming ('great Vanity and Excesse in Apparell...,' in: *The Late King's Goods*, ed. A MacGregor, 1989, pp. 326-27) has summarized what James I wore at his coronation. There were four different sets of garments: the first for the procession into Westminster Abbey and for the early part of the ceremony; the second to receive unction; the third in which he was crowned; and the fourth for departure from the Abbey. James may not actually have worn what was specified for the second, 'the Tunica or Shirte of redd silke', preferring a 'doublet and hose of white satten' (*The Coronation Order of King James I.*, ed J. Wickham Legg, 1902, p. xlviij), but this and the third set, 'the Robes of Kinge Edward the Confessor', were those in which he was endowed with 'sacrality' and sovereignty.

Contemporary accounts describe the first costume as a 'coat of crimson lined with ermine' and the fourth as 'purple velvet robes' (Wickham Legg, *op. cit.*, pp. lxx and lxxx). They are referred to as 'Parliament-Robes' and (the fourth set) as 'Robes of Estate' by F. Sandford in his *History of the Coronation of ... James II ... 1685, 1687*, p. 22. As Alan Mansfield, *Ceremonial Costume*, 1980, pp. 2 and 4, has stated whereas the upper nobility in this period had different robes for coronations and parliaments, the King had no coronation robes *per se*, but the crimson, Parliamentary robes, and purple Robes of Estate indicated above. These were worn before and after the anointing and coronation. In my view it is fully justifiable to describe the costume worn by James I in the ceiling of the Banqueting Hall as his Parliamentary robes.

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Susan Merriam, *Seventeenth-Century Flemish Garland Paintings. Still Life, Vision and the Devotional Image.* Burlington, VT: Ashgate, 2011. 214 pp, 28 color, 31 b&w illus. ISBN 978-1-4094-0305-0.

Garlands of fruits and flowers surround eucharistic still lifes or pay homage to religious images or visions. Intended as trompe l'oeils, they form illusionistic frames within the picture frames. Focusing on three seventeenth-century Flemish artists – Jan Brueghel the Elder, Daniel Seghers and Jan Davidsz. de Heem – Susan Merriam discusses the shift in the function of garland pictures from devotional image to curiosity and decorative object. Reflecting on the state of the painted medallion within the image, she also investigates the patronage and reception of garland pictures in the seventeenth century.

An Antwerp invention, garland paintings are collaborations between two specialists: a still-life and a figure painter, the exception being some of the works by Jan Davidsz. de Heem whom Merriam discusses at the end of her book and who inserted chalices or hosts, i.e. eucharistic symbols, into the garlands painted by his own hand. Noting that the genre has been neglected in recent art-historical literature, Merriam pays special attention to the fundamental earlier works by David Freedberg ("The Origins and Rise of the Flemish Madonnas in Flower Garlands: Decoration and Devotion," *Münchner Jahrbuch der bildenden Kunst* 32, 1981, pp. 115-150), Pamela Jones (*Federico Borromeo and the Ambrosiana: Art Patronage and Reform in Seventeenth-Century Milan*, Cambridge 1993) and Victor Stoichita (*The Self-Aware Image: An Insight into Early Modern Meta-Painting*, Cambridge 1997). Posing diverse questions about the diverse types of illusionistic garland paintings by Jan Brueghel the Elder, Seghers and De Heem, the author attempts to differentiate their forms.

Right at the beginning Merriam sets down the chronology of the paintings as a guide through the book, starting with the first garland painting, the *Madonna and Child in a Garland of Flowers* by Jan Brueghel the Elder and Hendrick van Balen (who incidentally was not one of Rubens's first teachers [p. 3]), created 1607-08 for Cardinal Borromeo (Milan, Ambrosiana). This is a so-called in-set image (*Einsatzbild*) in which Van Balen's Madonna and Child, painted on copper and not silver (see Bettina Werche, *Hendrick van Balen [1575-1632]: Ein Antwerpener Kabinettmaler der Rubenszeit*, Turnhout 2004, pp. 86-89, cat. A 33), is inserted into Brueghel's flower garland on panel. This is followed by the *Madonna and Child in a Floral Garland* by Jan Brueghel the Elder and Peter Paul Rubens of 1621 (Paris, Louvre), and the *Madonna and Child in a Garland of Fruits and Flowers* by Jan Brueghel the Elder and Peter Paul Rubens of c. 1620 (Madrid, Prado). However, the development of the genre between 1608 and 1620/21 is not discussed though it is especially during these years that garland paintings quickly rose in popularity. An interesting case are the works by Andries Daniels (1599 pupil in the workshop of Pieter Brueghel the Younger; 1602 free master in Antwerp) who together with Frans Francken II (1581-1642) further developed garland paintings, creating many special forms, among them garlands around medallions with the decades of the rosary (see M.-L. Hairs, "André Daniels: peintre de fleurs Anversois: vers 1600," *Oud-Holland* 66, 1951, pp. 175-179). It is the "pietas mariana" and "veneratio virginis" of the Habsburgs and Antwerp Marian devotion generally that stand behind the contemporary religious practice of adoring garland images as much as the teachings of the local Jesuit schools and the Habsburg veneration of the Eucharist.

The book is divided into five chapters – Origins; Making and breaking: the garland pictures and iconoclasm; Interiors; Daniel Seghers, "Flower Creator under God"; "The cake idol":

the Eucharist in a garland –, plus an Introduction and Conclusion with numerous sub-sections, which occasionally in the individual chapters but especially in the valuable Introduction are left untitled though separated by three asterisks. It is only via the index that the reader finds information pertaining to specific subjects scattered throughout the book, such as "vision", "optical illusion" or "meditation and garland images". These catchwords refer to discussions or observations distributed over all six chapters (including the Introduction). Such relatively unfocused structure without a tight classification system unfortunately inhibits the reader from easy access to much valuable information and ideas. For example, the perceptive discussion on the difference between the "naer het leven" garlands and the religious visions in the medallions would have been more effective in a fundamental theoretical chapter, along with a discussion of optical phenomena and the discoveries of Newton, Hobbes and Bacon on the subject. The lack of a more nuanced classification as well as some biographical errors might have been avoided by more attentive editing.

At the outset, Merriam defines the genesis and sequence of the function of garlands. Though strictly speaking, the term applies to wreaths, her discussion includes trophies and festoons. She also writes about the adornment of garlands, as for example in Frans Snyders's *Christ and John the Baptist as Infants* in the Fogg Art Museum, Cambridge, where a putto decorates a garland of fruit with flowers. Whereas the earliest garland paintings served as a means of meditation, later versions fulfilled a decorative role as trompe l'oeil images, such as painted festoons hung on walls or above doors as *sopraporte* in specified or unspecified locations. This paradigm shift, as the author convincingly claims, finds support in the actual practice of adorning cult images or works of art with garlands, as seen for example in Daniel Seghers's *Madonna and Child in a Niche Decorated with Flowers* in Braunschweig or, going back to antiquity, in Rubens's and Frans Snyders's *Statue of Ceres* in the Hermitage.

The relatively quick, almost parallel path from the religious to the profane function of garland paintings is the result of the great popularity they reached already at the beginning of the seventeenth century, as witnessed by the large number of works by Antwerp artists, including those not mentioned in the book. In my view the author's restriction to three artists in the interpretation and iconology of the genre leads to a misguided chronology and emphasis, thus limiting the culture of garland pictures, which are distinguished by more numerous and more multifaceted forms and motifs than discussed here. Daniel Seghers, for instance, left the interiors of some of his garlands empty, which in one well-known example in the Louvre (inv. 797) was filled by Domenichino by order of Cardinal Ludovico Ludovisi (the cartouche shows *The Triumph of Love*). Others of Seghers's garlands had mirrors inserted into them, and others yet had their cartouches with religious images later overpainted with profane representations. Merriam does mention however that, presumably sometime later, a eucharistic medallion in a painting by De Heem was replaced by a mirror (p. 126). Mirrors, especially Venetian mirrors, were precious objects, so that it is possible that, at least in the case of Seghers, some of his garlands were intended to adorn mirrors from the start.

According to Merriam, garland pictures disappear around the middle of the century. One should however remember the later works by Frans (1601-1693) and Pieter (c. 1648-1695)

Ykens, Pieter Gijssels (1621-1690), Jan Pauwel Gillemans (1618-1675), and Jan Anton van der Baren (c. 1616-1686), quite apart from the continuation of the genre by Dutch artists. The author concludes her study with Jan Davidsz. de Heem's paintings of eucharistic symbols surrounded by garlands in which the religious subjects as well as the garlands are painted by De Heem, among them two presumably commissioned by Archduke Leopold Wilhelm in 1648.

The answers to the questions concerning content and function of garland paintings during the genre's mature period, i.e. after 1620, are as diverse as the patrons, locations of display and variations in design. Within the limited and limiting focus on only three artists, Merriam offers an abundance of sources and much that is informative. However, it would have been desirable to have a more extensive study that included the early garland pictures from the period between 1608 and ca.1620.

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Translated from the German by Kristin Belkin

Ann Diels, *The Shadow of Rubens: Print Publishing in 17th-Century Antwerp (The Print Collection of the Royal Library, 2)*. London: Harvey Miller Publishers; Turnhout: Brepols, 2009. ISBN 978-1-905375-50-9.

In her book, *The Shadow of Rubens: Print Publishing in 17th-Century Antwerp*, Ann Diels provides a study of the printmaking activities of three of Antwerp's most important, yet relatively unheralded artists – Abraham van Diepenbeeck, Erasmus Quellinus II, and Cornelis Schut. Offering a synthetic study of printmaking in Antwerp, she addresses topics such as Antwerp's status relative to other prominent European centers for print production in the seventeenth century; the types of prints most frequently published in Antwerp at this time; and the various financial arrangements that determined the specific artistic roles of Antwerp history painters and the printmakers they engaged to reproduce their works. In adopting a synthetic approach – as opposed to the more common monographic study of a single printmaker – Diels also suggests a way forward in the study of printmaking, or, as she puts it “a point of departure for sketching a broader picture of the printmaking milieu in Antwerp at this time” (p. 1). Indeed, as Diels's study demonstrates, there is a great need for an integrated historical narrative of print production in Antwerp specifically, but also more generally in the northern and southern Netherlands and most broadly, in western Europe as a whole.

The text is organized in four chapters, which move from broader to more specific points of discussion. In Chapter One, Diels establishes Antwerp's place as a center for print production in the seventeenth century in the context of print publishing activities in Rome, Amsterdam, Paris, and London. Print production in Antwerp, as Diels discusses, was distinctive in its relative emphasis on prints designed for book illustrations as well as the republication of single-sheet prints designed in the sixteenth century. Republication efforts were frequently undertaken by descendants of the dominant print publishing families of the sixteenth century (Galle, Collaert). Though these 'firms' continued in their engagement with print publishing, individual artists based in Antwerp took an increasingly active role in the publication of prints – especially those based on the

inventions of history painters like Peter Paul Rubens and Anthony van Dyck. To provide this comparative analysis of Antwerp's status as a center for printmaking, Diels summarizes the state of research as it pertains to the study of print production in these other European centers. It is precisely because this type of comparative study is so unusual that it is also unfortunate to encounter editorial errors in this section of the text, which lead the reader to missing or confused bibliographic entries.

Chapter Two continues the discussion of the role of Antwerp's history painters and their involvement with printmaking. Antwerp-based print production, as Diels sketches, was dominated by three categories of prints: reproductive prints, book illustrations, and inventive prints. Following a general discussion of the market conditions for history paintings produced in Antwerp in the seventeenth century, Diels provides an account of the overall artistic activities of Van Diepenbeeck, Quellinus, and Schut. This account is further elaborated with a discussion of the inter-relationship between the production of history paintings and prints. Three tables present data that clarify the points of intersection for the production of prints and history paintings. The first ('Print Production of Ten Antwerp History Painters', p. 62) provides information related to the number of reproductive prints produced by specific artists; the second table ('Ten Antwerp History Painters and Their Designs for Book Illustrations,' p. 74) quantifies the output of book illustrations produced by the same group of artists; and the third (Loose-Leaf Prints/ Series after Inventions by Abraham van Diepenbeeck and Erasmus Quellinus II, p. 126-27) provides lists of the 'inventive' prints produced based on designs by Van Diepenbeeck and Quellinus. Finally, the chapter concludes with an appendix that lists the titles of books illustrated the same sample group of artists.

In Chapter Three, Diels explores the nature of the professional relationships that Van Diepenbeeck, Quellinus, and Schut established with engravers and print publishers. She provides anecdotal evidence drawn from surviving contracts and notarial acts to elucidate how specific engravers were selected for specific projects and how the terms of their employment were defined. From case studies, Diels is able to identify two typical forms of remuneration for Antwerp-based engravers. The first and more common was a fee per piece structure in which the fee would be agreed upon in advance of a specific commission. Usually, a fee would be established for a group of prints, with the fee per engraved plate falling in the neighborhood of 80 guildens. A less typical arrangement would involve the establishment of an annual salary; in this situation the engraver would also lodge with the artist and would be engaged to engrave plates over a period of time rather than in connection with a specific project. As Diels acknowledges, the documentary evidence for these relationships is not overwhelming in volume, which makes it difficult to establish a general sense of working conditions for history painters and the professional engravers that they employed. Diels concludes this chapter with a table that cross-lists painters and professional engravers ('Which Engravers Based in Antwerp Works for Which History Painters?' p. 163), allowing the reader to make connections between a certain engraver and the various painters by whom he was contracted. This table is elaborated over the course of twenty-five pages of short-form biographical entries that clarify the nature of a given artist's engagement with reproductive printmaking. The chapter concludes with a discussion of reproductive prints produced after the death of Rubens and

Van Dyck, in which Diels identifies Van Diepenbeek's role as a publisher of such prints.

The fourth and final chapter of the book considers Antwerp history painters as authors of etchings. In the cases of Van Diepenbeek and Quellinus, we find that these two artists only experimented with the technique, with one and approximately five etchings attributed to these artists, respectively. In this way, Van Diepenbeek and Quellinus provide parallels to the etching activities of Jacob Jordaens and Peter Paul Rubens, who are also believed to have experimented briefly with this art form. Schut presents a rather different example, as Diels discusses. His etched oeuvre numbers over two hundred, with the vast majority of these prints based on inventions rather than designs first articulated as paintings. In perhaps the most object-based section of her study, Diels considers the elements that identify Schut's style as an etcher, using two contrasting versions of a Judith and Holofernes (one by Jan Witdoeck after Schut and one etched by Schut himself) as a case study in what Diels calls 'technical connoisseurship.'

Taken together, these chapters provide important insights into the print publishing landscape of seventeenth-century Antwerp. As a complement to extant studies of the production of prints in the circles of Rubens and Van Dyck, Diels's study features three lesser-known artists who were similarly active in print production as designers, producers, and publishers. Throughout her book, Diels presents information aggregated from both primary and secondary sources, substantiating descriptions of working relationships between painters and printmakers or trends in the print market (to take two examples) with references to specific cases. Though, as Diels consistently remarks, it is difficult to extrapolate a seamless narrative from the evidence that has come to light thus far, her account provides a valuable starting point for further research in this field. Diels's frequent use of tables also provides opportunities for comparative analysis. While these tables are not always satisfying due to the data available, they do effectively consolidate what is presently known about the subjects of Diels's study at the same time that they offer points of comparison for the broader context in which these three artists operated. Another important feature of her study is the consistent, almost exclusive use of illustrations drawn from the print collection of the Royal Library of Belgium. In many cases, her illustrations present unfamiliar material and, taken together, they provide an overview of the holdings of this important, though under-utilized repository of prints.

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Willibald Sauerländer, *Der katholische Rubens. Heilige und Märtyrer (Historische Bibliothek der Gerda Henkel Stiftung)*. Munich: Verlag C. H. Beck, 2011. 304 pp, 76 color, 33 b&w illus. ISBN 978-3-406-62362-2.

Nobody ever doubted that Rubens was a Roman catholic, but art history has not yet given much attention to this fact. In a handsomely produced and lavishly illustrated, book, Willibald Sauerländer elaborates this neglected aspect by interpreting a number of paintings of saints and martyrs by the Flemish master according to their original intention as a medium of

persuasion in the service of post-Tridentine Catholicism. He repeatedly disapproves the label "baroque passions" attached to these paintings, insisting instead on explaining their overwhelming expression against a broad background of church history, hagiography, and even poetry.

Rather than presenting a comprehensive study, Sauerländer deliberately focuses on a significant selection of paintings which are detailed and interconnected in a continuous narrative. Endnotes are limited to essential references. In the first chapter – a "heathen prelude" – Seneca's suicide is interpreted as a stoic martyrdom. Next come examples of the prominent roles played by Mary and St. Michael in Bavaria. Then three moments of Christ's Passion (Descent from the Cross, Coup de Lance, Entombment) are scrutinized, before the miracles of the Jesuit Saints Ignatius and Francis Xavier, a sketch for a levitation of St. Francis of Paola, and the vision and intercession of St. Theresa of Avila come under review. The *christoformitas* of St. Francis is exemplified in various altarpieces for the Mendicants. This is followed by elaborations on the Holy Helper St. Roch, and the local Flemish saints Bavo, Livinus, and Justus. Separate chapters are dedicated to the arch martyrs Stephen and Lawrence, and to the martyrdoms of the apostles Paul, Thomas, Andrew, and Peter. The end is given to the most detailed treatment of a single painting, the late *Massacre of the Innocents in Munich*. These two dozen or so major projects are supplemented by numerous related pictures.

The last chapter on the Innocents – the first martyrs – is the most brilliant case study in the book. Rubens did not paint the biblical subject for an altar, but probably for the collection of the bishop of Ghent. Apart from the theological texts, he based the composition also on poetry, above all on Giambattista Marino's homonymous epos published in 1632. His aim was to contrast a cruel massacre with the redemption of the victims, rather than to display a piece of artistic virtuosity in the sense of artists following Raphael's model, the famous print by Marcantonio Raimondi. The central woman pathetically upholding the bloody diaper is convincingly identified as a metonymic representation of Old Testament Rachel, and as a parallel to the lamenting Europe in the famous *Horrors of War* in Florence. The fiercely fighting figures are exemplifying Flemish roughness, comparable to genre painters, such as Adriaen Brouwer, whom Rubens admired, while one of the henchmen is a vulgar adaptation of the heroic antique sculpture of Laocoon, a device recommended in Gian Paolo Lomazzo's treatise of 1584.

The other chapters are basically articulated in the same manner, starting with an analysis of the historical circumstances of the respective commission, and proceeding to the literary sources, principally the Bible, the Acta Sanctorum, and the Golden Legend. The leitmotif is the old Panofskian endeavor to illuminate the paintings with the appropriate texts, but Sauerländer goes further in developing an emphatic understanding of the visual expression. By and large this is convincingly applied to the well-known pictures of the Jesuit saints, St. Teresa of Ávila, and St. Francis.

Occasionally, the observations and interpretations could be more precisely focused. Look, for example, at the woman kneeling beneath the cross in the *Crucifixion of St. Andrew* in Madrid. It is tempting, Sauerländer argues, to identify her as Maximilla, the wife of Aegeas, the Roman proconsul in charge of the execution. But what is she doing here? Her gesture can hardly be interpreted as beseeching mercy for St. Andrew, which, after all, is not mentioned in hagiographic literature,

and which would be too late, anyway, since the saint is already represented in triumph over martyrdom. The Golden Legend only mentions that Maximilla buried the saint, and therefore, in the painting, her function is limited to ask for the dead body, which her husband, with a generous gesture, is granting to her.

In the painting for the high-altar of St. Livinus in Ghent (now in Brussels), erected for the millennium of his martyrdom in 1633, a certain Walbertus has just pulled the tongue of the early medieval bishop from his mouth and is dropping it to the dogs. Although not a lethal torture (a rude surgery, rather than a cruel massacre, “grausiges Gemetzel” p. 169), it was immediately followed by divine intervention represented by two angels above in the clouds, one of them holding two thunderbolts destined to burn to ashes the tumultuous scenery of evildoers surrounding the saint. Meanwhile, Livinus, with spread arms, gazes up to receive the symbols of glory over martyrdom, a palm leaf and a laurel crown carried by two cherubs. As Sauerländer rightly points out, the subsequent miracle, namely the restoration of the tongue as reported in the saint’s legend, is not represented in this painting. But is it meant to be understood implicitly? I do not think so, because the principle message of the painting is that the torture essential to the saint’s importance – his eloquence – is revenged by merciless divine punishment. The final decapitation was represented in one of the narrative scenes from the life of the saint by Gerard Seghers, which were hung above the pillars in the nave of the church, thus recalling the apparatus of Roman canonizations and assigning the local saint an official ceremonial ambience.

As to the late *Martyrdom of St. Peter* in Cologne, it is not possible that the knees of the saint buckle under the weight of his corpse hanging upside down, as Sauerländer (p. 234) would like to have it, since gravity is acting in the opposite direction. Rather than suffering with pious devotion, the saint is rearing up against the henchman who is wrestling down his left arm – with a clenched fist – to be nailed to the transom of the cross. Apparently, this last attempt to struggle against the crucifixion – which is lacking in the well-known Italian paintings – was made in a moment of disbelief when the saint was not yet aware of his triumph over martyrdom. He is looking toward the lower right, where his clothes are lying on the ground, and in this position he is unable to see the angel with the palm leaf and the laurel crown hovering along from behind the trunk of the cross.

These and other minor precisions notwithstanding, Sauerländer’s profoundly erudite and powerfully eloquent book clearly shows that Rubens was deeply imbued with catholic doctrine, forming the base of his spectacular paintings. No wonder that the artist could hardly be “everybody’s darling” – neither for his confession, nor for his aesthetics – in spite of self-confidently believing that he “should be very welcome everywhere” (letter of January 10, 1625).

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Koenraad Brosens, *Rubens. Subjects from History 3: The Constantine Series (Corpus Rubenianum Ludwig Burchard, XIII [3])*. London: Harvey Miller Publishers; Turnhout: Brepols, 2011. 399 pp, 110 illus, many in color. ISBN 978-1-905375-86-8.

In this latest installment of the *Corpus Rubenianum Ludwig Burchard*, Koenraad Brosens grapples with the twelve-part *Story of Constantine* tapestry series which Peter Paul Rubens designed in 1622 and which was woven under the direction of Marc Comans (1563-1644) and François de la Planche (1573-1627) at their workshop in the Faubourg Saint-Marcel in Paris. Brosens has chosen to divide his text across six chapters: opening with a lengthy if necessary *État de question*, Brosens follows this with a sophisticated analysis of the circumstances faced by Comans and de la Planche, the tapestry weaving directors and, Brosens contends, commissioners of the primary edition; next, the familiar if remarkable record of correspondence surrounding the series’ production is presented, refreshingly discussed in light of the new evidence of the preceding chapter; the thirteen oil sketches and their subsequent provenance are dealt with next; perhaps slightly out of sync, this is followed by the literary and visual sources of the series; finally, the later reuse and adaptation of Rubens’s cartoons in subsequent weavings are covered, supported by detailed discussion of the role the tapestry market played in this.

As readers have come to expect from the *Corpus Rubenianum*, space is given to lucid presentation of each of the thirteen oil sketches by Rubens, as well as the twelve episodes in the associated tapestry series. The text is usefully bolstered by two appendices which encompass the core evidence: all the known woven editions of the tapestry series and their whereabouts; and the documentary record. In keeping with the mission of the *Corpus*, the volume is expansively illustrated with the drawings, oil sketches, paintings and many of the prints connected with the series, as well as examples from the main woven editions. In keeping with the *Corpus* format, four different indices comprehensively cover the text’s content. Brosens’s book is, therefore, a useful volume to which scholars and students will doubtless have recourse for years to come.

Refreshingly, Brosens approaches the material as a scholar not just of Rubens’s work but, above all, as a tapestry specialist. Brosens’s familiarity with the production context of the tapestries themselves adds a level of analysis missing, perhaps, from Egbert Haverkamp Begemann’s otherwise exemplary presentation of the *Achilles* series (*Corpus Rubenianum Ludwig Burchard*, X, Brussels, 1975). Above all, Brosens has approached the material unafraid to wrestle with what has become an increasingly thorny issue of royal commission versus entrepreneurial strategy. Opinion has vacillated whether the series was an example of the traditional patron-commission dynamic, embarked upon at the request of Louis XIII, or a project undertaken on speculation by the tapestry entrepreneurs Comans and de la Planche. The most influential proponents of the former scenario being Max Rooses, *L’Oeuvre de P.P. Rubens*, I-V, Antwerp, 1886-92 (III, pp. 216-219) and, most recently, both Pascal-François Bertrand, “La tapisserie et Rubens”, pp. 95-102 in M.-C. Heck, ed., *Le Rubénisme en Europe aux VIIe et XVIIIe siècles*, Turnhout, 2005, and Jean Vittet, “Charles de Comans’s posthumous inventory, 1635”, pp. 56-83 in T.P. Campbell & E.A.H. Cleland, eds., *Tapestry in the Baroque. New Aspects of Production and Patronage*, New York, 2010 (p. 60); the most prominent of the latter scenario being David DuBon, *Tapestries from the Samuel H. Kress Collection at the Philadelphia Museum of Art: The History of Constantine the Great Designed by Peter Paul Rubens and Pietro da Cortona*, London, 1964, and Julius S. Held, *The Oil Sketches of Peter Paul Rubens. A Critical Catalogue (National Gallery of Art, Kress Foundation Studies in the History of Art, 7)*, I-II, Princeton, 1980, pp. 66-68.

Despite Held's stance, only five years ago the accepted wisdom in tapestry circles continued to regard the *Constantine* series as a royal commission (for example, by Isabelle Denis in New York, Metropolitan Museum of Art, *Tapestry in the Baroque. Threads of Splendor*, exh. cat. October 17, 2007-January 6, 2008, cat. 14). A particularly fruitful exchange of ideas at the scholars' day organized in conjunction with the *Tapestry in the Baroque* exhibition at the Metropolitan Museum in 2007 exposed the shaky foundations and repeated misconceptions of this narrative. In an uncompromising spate of activity since then, Koenraad Brosens has sought to redress the balance ("Who commissioned Rubens's *Constantine* series? A new perspective: the entrepreneurial strategy of Marc Comans and François de la Planche," *Simiolus*, 33, 3 (2008), pp. 166-182; "Les importations des tapisseries flamandes en France, 1600-1650. Un nouveau regard sur Marc de Comans et François de La Planche," in: A. Brejon de Lavergnée & J. Vittet, eds., *La tapisserie hier et aujourd'hui*, Paris, 2011, pp. 35-42; "A case of mistaken identity: Rubens's so-called *Constantine* and *Crispus* oil-sketch in Sydney," *The Burlington Magazine*, 153 (2011), pp. 86-89). By returning to the primary visual and documentary evidence, and above all by introducing new archival evidence about Comans and de la Planche, Brosens convincingly unveils the probable circumstances in which they were working: immigrant Flemish tapestry entrepreneurs, as much international businessmen as weaving directors, who recognized their need for the type of high-quality, modern cartoons to which their countryman Rubens was so well-suited, courageously parrying the unexpectedly lukewarm response from the French *savants* (who found fault with the proportions of Rubens's figures), pithily promoting the *Constantine* series to both the Queen Mother and Louis XIII, and already producing at least two further editions on-spec in the 1620s.

Brosens's interest and expertise in the fields of art market and strategy are clear from the decided tilt of the book's contents. Although Brosens is careful to include analysis of Rubens's artistry and iconographic choices, the real meat of this book lies above all in the second chapter exploring the circumstances in which the cartoons were commissioned and the tapestries were produced. Indeed, it might be observed that the true hero of this book is not Peter Paul Rubens, but rather the duo of Marc Comans and François de la Planche. As such, it is commendable of the *Corpus Rubenianum* to have taken what some might regard as a leap of faith, and offer Brosens the opportunity to elucidate this key set of circumstances around the series' design and creation. The result pays off magnificently, resulting in a book which not only contributes another installment to the worthy *Corpus Rubenianum Ludwig Burchard*, but should also be recognized on its own merits as a vital account of the virtual rebirth of tapestry production in Paris, which would ultimately set into motion the foundation of the *Manufactory Royale des Gobelins* just over forty years later: an ironic twist in which the royal yoke was once again applied to what Brosens unveils to have started out as daring and innovative speculative production.

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Kerry Barrett, Pieter Soutman. *Life and Oeuvre*. (OC-ULL. *Studies in the Arts of the Low Countries*, vol. 12). Amsterdam/Philadelphia: John Benjamins Publishing

Company, 2012. 381 pp, 22 color; 182 b&w illus. ISBN 978-90-272-4964-7.

A monograph on the Dutch artist Pieter Claesz. Soutman (c. 1593/1601-1657) has long been one of the desiderata in the history of seventeenth-century northern art since he combined the art of Holland with that of Rubens and his studio in Antwerp. Kerry Barrett's catalogue raisonné of Soutman's life and work admirably accomplishes this task and provides us for the first time with a detailed biography of the artist, often deduced from circumstantial evidence only, and an in-depth analysis of his work.

Barrett begins her monograph by pointing out that Soutman's works should be understood as Netherlandish, produced by a Dutch artist who thrived in Catholic, Flemish Antwerp. This is one reason his oeuvre has remained so elusive and marginal to the histories of Dutch and Flemish art although in the seventeenth century such a division did not exist. Apparently born c. 1593/1601 instead of c. 1580 as previously thought into a wealthy Haarlem family of brewers who remained Catholic in the predominantly Protestant Dutch Republic, Soutman likely began his artistic training in the circle of Hendrick Goltzius. However, rather than joining the painters' guild in Haarlem, he traveled South, arriving in Antwerp in 1616 where he is first mentioned in the Guild of St. Luke in 1619, when he registered a pupil. Whether he officially entered Rubens's studio is unknown. Barrett describes him tentatively as a "collaborative assistant" whose primary occupation consisted of producing workshop replicas. Among the early sources that mention Soutman as one of Rubens's six pupils is Rubens's nephew, Philip (in *De Piles*, 1677).

Soutman probably left Antwerp in 1624 to enter the service of Sigismund III, king of Poland, and his son Wladislaus Sigismund, with whom he likely remained until 1628 when he returned to Haarlem where he settled until his death in 1657. In the late 1630s and 1640s Soutman worked for the Dutch court at The Hague, participating in the decoration of the Oranjezaal in Huis ten Bosch. During its restoration between 1998 and 2001 it became evident that in addition to the *Triumphal Procession* in the lower frieze on the north wall (cat. PA-6) Soutman was responsible also for the *Allegory on the Excellent Rule of Federik Hendrik*, 1648-1650, on the north ceiling that earlier was thought to be by Pieter de Grebber (cat. PA-20).

The catalogue is divided into three sections: Paintings (including Copies, Attributed, Rejected and Lost Works), Drawings (Accepted, Rejected and Lost Works) and Prints. Of the twenty accepted paintings, the *Portrait of a Young Man Holding a Stick* of 1640, now in the National Gallery of Art, Washington (cat. PA-3, illustrated on the cover) is the most recent discovery. One of Soutman's most admired paintings, *Emerantia van Berensteyn* of 1634-36 at Waddesdon Manor was reattributed to him from Frans Hals only in 1959 (cat. PA-12). Two group portraits reminiscent of Hals are the Civic Guard paintings of c. 1642 today in the Frans Hals Museum, Haarlem (cat. PA-7, 8). Among the nine rejected paintings (PR) are *Doubting Thomas* and *Moses Striking a Rock* in the Ashmolean Museum, Oxford, where Barrett supports the attribution to Arnout Vinckenborch (c. 1590-1620), first suggested by Hans Vlieghe (cat. PR-4, 5; c. 1617).

The drawings catalogue lists 38 accepted, 21 rejected and 41 lost works. Among the latter, the portrait of *Emperor Frederick III* (cat. DL-10) has since been located in a private collection

in Antwerp. The color reproductions of several of Soutman's later portrait drawings of Charles V, Frederik Hendrik, Willem II, Prince of Orange, or Hendrick Goltzius, dating from c. 1637 and 1640, show him as a fine and careful draftsman and portraitist.

The overview of the drawings opens with Soutman's association with the Rubens studio. The primary example is the large *Battle of the Amazons* at Christ Church, Oxford (after Rubens's painting now in Munich), that Giovanni Pietro Bellori attributed to the young Anthony van Dyck (1672) but that Barrett includes as Soutman's preliminary design of c. 1619 (cat. DA-6) for Vorsterman's six-plate engraving, eventually leading to the quarrel with Rubens and published only in January 1623. This strengthens her suggestion that Soutman was associated with the Rubens studio as an artist to prepare preliminary designs for engravings after Rubens's paintings, which, however were not always put into print due to the problems with Vorsterman.

While *The Battle of the Amazons* certainly has passages that are reminiscent of Soutman, in particular the inclusion of red chalk, I would nevertheless heed Bellori's opinion to the extent that this was the largest and most difficult engraving produced in the Rubens workshop so far, a task which – in my opinion – he likely would have assigned to Van Dyck rather than an assistant. It is also the very time of the Jesuit church decorations where Rubens had delegated the oversight to Van Dyck. The drawing does show more than one hand but in my opinion the freedom of the underdrawing in black chalk is more associated with the young Van Dyck than with Soutman. Since Van Dyck and Soutman apparently were collaborating on certain designs, I see no problem in including Soutman in the design but more as a follower and not as the person in charge (see *El joven Van Dyck / The Young Van Dyck*, exh. cat. Museo Nacional del Prado, Madrid, 2012, no. 66). Another collaborative effort between the two artists seems to have concerned Van Dyck's multiple compositions of the Taking of Christ – paintings and drawings –, showing a close relationship between the younger artist's works and Soutman's etching of 1628 (cat. Pr-6), impressions of which may date from the Dutch artist's Antwerp years before his return to Haarlem in 1628. Moreover, Barrett suggests that Van Dyck's and Rubens's interest in the medium of etching in the early 1620s may have been inspired by Soutman who most likely had acquired the technique from Goltzius.

Finally, for the drawing of a *Turkish Prince on Horseback* in the British Museum (cat. DA-9) Barrett accepts the opinion of Kristin Belkin that both Rubens and Soutman were involved in its creation with Rubens in Italy copying around 1605 some of the figures from Elsheimer's *Stoning of St. Stephen* of c. 1603-04 (Edinburgh), possibly in the presence of the artist. Later, Soutman, having come into possession of the drawing, added the figure at the left and reworked the design c. 1630 in preparation for his etching (Belkin, *Corpus Rubenianum XXVI*, 1, 2009, pp. 107-09, no. 13, fig. 45). While certainly intriguing, in my opinion there exists too much underdrawing in black chalk, especially on the horse in the right foreground to credit Rubens with the initial sketch in pen. In this context it should be pointed out that Barrett's information is not always correct: Elsheimer's *Stoning of St. Stephen* was never in Rubens's collection where, as she claims, Soutman may have seen it (p. 47). The entry in Rubens's inventory cited by her refers to his copy after Elsheimer's *Il Contento*, a quite different type of sacrifice. Furthermore, Rubens owned four paintings by Elsheimer, not five. Finally, and not insignificantly, the transcriptions of the

Latin texts on the prints are surprisingly unreliable (though in the case of *A Turkish Prince on Horseback*, the inscription is not given in full).

The catalogue of prints is by far the largest section, comprising 193 engravings and etchings, arranged in roughly chronological order with present locations and a list of the individual states. Barrett's thorough familiarity with the printing techniques of engraving and etching has assisted her in distinguishing prints made during Soutman's time in Antwerp from those later made in Haarlem. She also was able to separate Soutman's work from that of his later assistants in Haarlem, Jonas Suyderhoef (c. 1613-1686), Pieter van Sompel (c. 1600-after 1644) and Jacob Louys (1595-after 1644).

Many of Soutman's etchings and engravings are based on designs available only in Rubens's studio. Moreover, his preliminary drawings are less detailed than the final prints. In Barrett's opinion the first states originated during the time Soutman was in Antwerp (1616-24) where he was associated with Rubens's studio. A case in point is Soutman's etching *The Rape of Proserpina* (Pr-40, c. 1628), which she argues was executed in the presence of Rubens's oil sketch. Rembrandt later adapted the print for his own painting of 1631 (Berlin). Barrett further suggests that the small-scale etched prints after Rubens's sketches, based on drawings after Rubens's paintings or after works in the artist's collection, might date from Soutman's early years in Antwerp, soon after he left Haarlem. In her opinion the majority of the second and third states were produced later in Haarlem where Soutman received his own privilege in 1636.

Soutman's paper portrait galleries begin in 1640 with the series of the *Princes of Nassau* (cat. Pr-63-73), ending with the *Counts of Holland, Zeeland, and Friesland* (Pr-154-192). His most productive time was around 1650 during his collaboration with Cornelis Visscher (c. 1629-1658). In total he rendered some 132 portraits of members of the various dynasties as well as famous people. Barrett realizes that Soutman's division of labor consisted of his providing detailed portrait drawings for the engravers Suyderhoef, Van Sompel and Louys while he would add the freely etched ornamental frames surrounding them. This combination of highly finished engraved portraits surrounded by etched borders simulating ornate stucco frames, evoke painted portrait galleries.

The monograph ends with 54 comparative illustrations, a bibliography, indexes of names and works of art and present and previous owners. As Kerry Barrett states herself, "Pieter Claesz. Soutman's technique, in paint and print, was more flexible than has been suggested and as a result, impossible to categorize in national terms that have roots in the nineteenth-century structure of art history and criticism." Spanning both the Dutch and Flemish schools he was a truly Netherlandish artist.

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Hans Vlieghe, *David Teniers the Younger (1610-1690). A Biography (Pictura Nova. Studies in 16th- and 17th-Century Flemish Painting and Drawing, XVI)*. Turnhout: Brepols Publishers, 2011. 214 pp, 86 b&w illus. ISBN 978-2-503-53677-4.

This book constitutes the most comprehensive study to date of Teniers's life and work. It reviews and updates the source material, and constructs a new image of Teniers as a painter.

Hans Vlieghe's interest in Teniers was aroused in 1958-60, when he was preparing his master's thesis at the University of Ghent under the supervision of the late Professor Jozef Duverger, entitled *David II Teniers in het licht der geschreven bronnen*. In the 1960s he published a series of articles based on it, but from the 1970s onwards his career and research changed direction. As he explains, once retired he resumed his research on Teniers, and reached the conclusion that the published and unpublished source material he had accumulated over the years was in need of a new critical reading, interpretation and contextualization. The result is this biography that proposes a new image of Teniers.

Based on the information gathered from the archives combined with secondary literature – in the Introduction Vlieghe gives a precise overview of Teniers's critical reception, starting with the biography by Cornelis de Bie (1661), the first to “canonize” him as a major Flemish painter – Vlieghe's book sheds new and decisive light on the question of Teniers's artistic choices; his enormous artistic success and consolidated reputation in Antwerp, Brussels and abroad; his swift ascent up the social ladder that started in Antwerp with his marriage to Anna Brueghel in 1637 and culminated with his appointment as court painter in the service of Leopold Wilhelm in Brussels and eventual ennoblement; his slight artistic decline after his term as court painter; and his final poverty due to his increasing difficulty to respond to changing tastes and his children's financial problems.

Decisive is the author's image of the young Teniers as a painter scarred by his father's financial ruin, who consequently decided to look for an alternative path to that of his father in order to exploit the new demands of the market (see also Hans Vlieghe, “Going Their Separate Ways: The Artistic Inclinations and Paths of David Teniers I, II and III,” in: *Family Ties, Art Production and Kinship Patterns in the Early Modern Low Countries*, ed. by Koenraad Brosens, Leen Kelchtermans and Katlijne Van der Stighelen, Turnhout 2012). Therefore, soon after he registered as an independent master in 1632-33, he consciously set aside the landscapes with biblical, mythological or historical subjects in Adam Elsheimer's naturalistic style, which he had learned from his father, to follow instead the new realistic style of peasant scenes as introduced by Adriaen Brouwer, who renewed this genre going back to Pieter Bruegel the Elder.

Besides giving a detailed account of Teniers's life and artistic development, Vlieghe suggests new and innovative interpretations of some of the biographical facts as well as some of the artist's paintings. Taking into account the good relationship between Teniers and Rubens, the author proposes that Rubens may have triggered Teniers's interest in Brouwer, by whom Rubens acquired no fewer than seventeen paintings in the 1630s. He offers a convincing explanation based on documentary evidence of the way Teniers managed to establish a clear image of himself as an artist through his contacts with Antwerp's art dealers, and of the way he presented himself as a gentleman of rank. Especially relevant is the explanation for Teniers's appointment to court painter, which seems to definitively rule out the traditional assumption that it was motivated by the Archduke's delight in Teniers's peasant scenes, which he first saw in Antonius van Triest's home. In Vlieghe's opinion,

since in those years Leopold Wilhelm started to build up his collection on a grand scale, a more plausible explanation is the painter's good relations to Antwerp's important art trade, which enabled him to obtain information about major works of art in Antwerp collections for his patron's benefit.

As for Teniers's efforts to be elevated to the nobility, Vlieghe considers that they are accurately reflected in the three portraits of the artist known to have been produced during his term at the court in Brussels: one given to his eldest son David III together with one of his late mother, identified by the author with the pair of portraits by Thomas Willeboirts Bosschaert in a private collection (figs. 52, 53); the other two being the portraits by, respectively, Filips Fruytiers (fig. 55) and Pieter Thijs (fig. 57). The first presents him as court painter and social climber; the second as the prominent Antwerp painter; while the third transmits an aristocratic image of the artist. Further important contributions of the book are the extensive study of Teniers's working relationship with his eldest son David III, trained by his father to become a tapestry cartoon painter, and the documentary appendices with the transcriptions of relevant documents hitherto unpublished.

When it comes to the paintings, the proposed identification of Teniers's dancing scene listed in the inventory of the Torre de la Parada (1700) with the *Peasant Dance* in the Prado (cat. P-1788) seems to be accurate. According to the note in the margin added later (most probably on the occasion of the 1794 inventory) the painting was destroyed in 1610. But, as the author points out, Alpers (*Corpus Rubenianum Ludwig Burchard*, IX, 1971) has demonstrated that some of the “destroyed” paintings listed in that inventory eventually turned out to have been saved. This one is not listed in the next inventory of the Torre de la Parada (1794), but in that same year is listed in the inventory of the Royal Palace in Madrid (“Gabinete Primero”). It would have been brought there after 1773, since it is not listed in the inventory of the Royal Palace of 1772 (and later on, to the Prado). The present dimensions of the Prado painting (120 x 188 cm.) do not entirely coincide with those of the painting listed in those old inventories (ca. 210 cm. width), but it has been cut on both sides.

With regard to Teniers's appointment as “pintor de cámara” (court painter) in 1650, and as “ayuda de cámara” (chamberlain) in 1657, Vlieghe doubts whether there was any essential difference between the two positions. It should be pointed out however that at the Spanish court (and, consequently, at the court in Brussels) these were two totally different jobs and, besides, it was most unusual for a painter to serve as chamberlain. In fact, there was only one other case, which dates from the same time: that of Velázquez, whose aim was also to be elevated to the nobility.

We can be grateful to Hans Vlieghe for presenting us with this biography that greatly enriches our understanding of Teniers's life and work, and represents a turning point in the studies on the painter. The author's lucid style and succinct explanations of the different issues will not only enrich the specialist's knowledge but also make the book accessible to non-specialists.

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Museo Nacional del Prado

Seventeenth-Century Dutch

Eric Jorink, *Reading the Book of Nature in the Dutch Golden Age, 1575-1715*. Trans. Peter Mason. Leiden: Brill, 2010. 472 pp, 70 illus. ISBN 978-90-04-18671-2.

With the groundbreaking recent exhibition and catalogue, *Prints and the Pursuit of Knowledge in Early Modern Europe* by Susan Dackerman et al. (2011; reviewed here November 2011, 22-23), study of the close relationship between Dutch art and early modern science received a powerful pictorial foundation. Intellectual history of that relationship had already received its own wide-ranging and well illustrated study (Leiden: Primavera, 2006) in the published dissertation by Erik Jorink. Now thanks to the very accessible translation by Peter Mason – already well known for his own studies of early modern imagery of fauna, flora, and exotic humans – this insightful study will reach a wider audience, including art historians of HNA who did not have access to the Dutch original. Only the high price hampers the contribution of this well produced book, volume 191 in Brill's series *Studies in Intellectual History*.

If one follows literally the concept of a paradigm shift, as defined by Thomas Kuhn in his renowned *Structures of Scientific Revolutions* (1962), then the era of the seventeenth-century Scientific Revolution would be a basic replacement of a medieval cosmic order with the empiricism of heliocentrism and descriptive naturalism. Yet Jorink's meticulously researched arguments point to the grey area of both times and ideas in conflict during the seventeenth century, when Cartesian rationalism did not yet hold sway and was itself vigorously opposed by Calvinists in Dutch universities, especially Leiden. Many intellectuals, natural philosophers, still saw the Bible as the key to understanding the world and the heavens, or at least they viewed scientific research and understanding of "the Book of Nature" as fully complementary studies, acknowledging the divine, almighty creation of that natural order, which proclaims His majesty.

This convincing viewpoint is revisionist, overturning the more common progressive and positivist histories of science and religion by such scholars as Koyré (1957), while amplifying the uncommon insights of a briefer essay by Hooykaas (1972). This book will add to current revisions to a more complex history of science by Shapin et al., who contend that the Scientific Revolution was more diverse, contested, and gradual than progressive history of science accounts would have asserted a generation ago. In this respect, Jorink confirms recent contributions by art historians, especially Claudia Swan, whose 2005 book on Jacques de Gheyn II discussed the artist's mingling of "art, science, and witchcraft" in a distinctly Dutch context of the early seventeenth century. Jorink also repeatedly makes good use of the combination of piety with natural curiosity of a familiar polymath, Constantijn Huygens, father of renowned experimental scientist Christiaan Huygens, and he adduces younger investigators, such as Nicolaes Witsen, mayor of Amsterdam and governor of the VOC.

After his initial chapter discussing both disputes and overlaps among learned theologians and their scientific colleagues – and the work of some, especially astronomers, who researched both fields – Jorink turns to illustrated period case studies, where his insights will resonate well with art historians. He begins with comets, which astronomers had already estab-

lished as superlunary phenomena, but still often construed, or debated, as "wonders," omens or prodigies to be read as divine signs, often of divine anger, as had the ancients (and the sixteenth century, still; see Silver, *The Art Bulletin*, 91, 1999, 194-214), but increasingly as testaments to divine majesty in the Book of Nature. Jorink even links Jacob Cats (131-34, fig. 18; 1619; a stern critic of astrology as heathen), the elder Huygens, and Jan Luycken (169, fig. 24; 1708) to this ongoing Calvinist viewpoint of the divine order, and his survey examines specific cases of reactions to celebrated comets (1577, 1618, and especially 1664).

A highlight chapter (Four) considers the central role assumed by the humblest creatures, insects, in the divine order. In anticipation of modern notions, the Creator is said to have bestowed "intelligent design" even to the plans of mosquito, fly, or cheese mite. Begun by De Gheyn's drawings, this vision became even more evident through the lens of Van Leeuwenhoek onto the microscopic or through Robert Hooke's engraved *Micrographia* (1665; fig. 33). To study the metamorphosis of a Surinam butterfly, as in Johannes Swammerdam's books, especially his son's significant title, *Bybel der natuure* (219-40, figs. 34-37; 1737-38) or in Maria Sibylla Merian's, blended both descriptive naturalism and piety, to show how nature followed divine laws.

Thus did the great collections of naturalia (Chapter Five, an up-to-date primer on this major topic) truly deserve at first to be called "chambers of Wonders." Beginning with Bernardus Paludanus in Enkhuizen at the end of the sixteenth century (266-78), Dutch collectors led the way in amassing cabinets of curiosity from their far-flung global trade. But Jorink restores their activities to the study of the book of nature, particularly by humanists and theologians. He emphasizes amateurs like Witsen (326-33) and physicians, such as Swammerdam (311-19) and Frederik Ruysch (319-25), especially in the university setting of Leiden, whose collections were established by Carolus Clusius and Petrus Pauw (278-82). Additionally, Jorink underscores the scholarly importance of Johannes de Laet (296-308), whose 1625 description of the New World became an oft-reprinted standard reference and who edited the watershed 1648 *Natural History of Brazil*; his Amerindians and exotic fauna soon challenged inherited biblical chronologies and geographies. Observation as such took on increasing significance. As Jorink assesses (308): "European hunger for curiosities, originally partly intended to illustrate classical and Christian history, began, paradoxically enough, to undermine that very history." He calls the shift of outlook a change "from collection of curiosities to cabinets of *naturalia*" (309). Natural explanations of monstrous births, for example, replaced their previous status as preternatural prodigies, though wonder at the works of the divine architect still remained in force.

The book concludes with its overview of the main development, "from rarity to regularity," where order constituted divine creation. Experiments replaced prodigies, but faith and science remained allies in a reconfigured "physico-theology." Jorink's deeply grounded, expressly Dutch account charts the main intellectual shift from wonder to observational science, as recounted by Daston and Park (1998), but also complements that rich pictorial record of visual knowledge, epitomized now by the imagery within Dackerman's exhibition.

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Volkert R. Remmert, *Picturing the Scientific Revolution*. Trans. Ben Kern. Philadelphia: Saint Joseph's University Press, 2011. 292 pp, 109 illus. ISBN 978-0-916101-67-1.

As research over the last decade has made abundantly clear, the relation between 'art' and 'science' in early modern Europe encompassed much more than the invention of perspective or the use of the *camera obscura*. As a result of the interest in what aptly has been called 'visual culture', not only historians of art, but an increasing number of historians of science have become fascinated in the rich and complex relationship between *ars* and *scientia*. To give just a few examples: the iconic engravings in Andreas Vesalius's *De Humani corporis fabrica* (1543) are at the focus of scholarly attention (see, most recently, Sachiko Kusukawa, *Picturing the Book of Nature*, 2012); Mario Biagioli and Horst Bredekamp have put attention to the (rhetorical) use of images by Galileo; Pamela H. Smith has underlined the role of what she called the 'artisanal knowledge' of painters and goldsmiths in the 'scientific revolution', and in a very recent, splendid exhibition and catalogue, Susan Dackerman has stressed the role of prints in the pursuit of knowledge. Seen from this perspective, the English translation of the lavishly illustrated book by Volkert R. Remmert, originally published in German in 2005, is an extremely important contribution.

In this book, Remmert, Chair of the history of science at the University of Wuppertal, takes a closer look at a hitherto neglected subject: the engraved title-pages and frontispieces of sixteenth- and seventeenth-century books on (mainly) astronomy and mathematics. While historians of science until quite recently were mainly interested in texts, tables and the question 'who was first?', they now have become very aware of the role of images in the process of acquiring, interpreting and disseminating knowledge. Remmert's rich and erudite book underlines the fruitfulness of this approach. He demonstrates, for example, that the title-pages and frontispieces are much more than just PR material to make the contents of the book known to a wider audience. Drawing his examples from a range of well and lesser known books, such as Brahe's *Epistolarum Astronomicarum Libri* (1596), Clavius's *Opera Mathematica* (1612), Kepler's *Tabulae Rudolphinae* (1627), and Galilei's *Dialogo sopra i due sistemi del mondo* (1632) and its Latin translation published in Amsterdam (1635), Remmert demonstrates how the visual imagery of the title-pages have no single, fixed intention, but are multi-faceted instruments with a range of intended and unintended meanings. They could be seen in the context of the books they were supposed to illustrate, but also as relatively independent products in their own right, mediating between the scholar, the publisher, the artist and the eye of the beholder. It is certainly no coincidence that many frontispieces circulated (and still circulate) as artistic products in their own right.

Remmert discusses his rich source material in seven – related – case studies. He points, for example, to the important role the engravings played in Jesuit science during the seventeenth century, starting with the much debated discussion over the Copernican system. That the Roman church would not take the hypothesis for granted – as Remmert points out on the basis of a very close look at the frontispiece of Clavius's *Opera Mathematica* – would have been clear for a small and learned group of *intimi* already by 1612, shortly after the publication of Galileo's telescopic observations (*Sidereus Nuncius*, 1609). Visual representations of biblical passages presuming an immobile earth could be taken as a demarcation of the Catholic Church's position in the twilight zone between the publications

of Copernicus's *De revolutionibus* (1543) and Galilei's *Il Saggiatore* (1623). In other words: images could prefigure verbal and printed discussions. In his well-documented and lucid account, Remmert makes also very interesting observations on the visual rhetoric involving the fashioning of the two disciplines: astronomy and mathematics. Brahe, Kepler and others were very successful in creating an imagery around the venerable science of astronomy all the way back to Hipparchus and Aristarchus. Others, such as Samuel Marolois and Caramuel Lobkowitz, visually underlined the importance of mathematics for warfare, trade, navigation and – yes – perspective.

Although Remmert's *Picturing the Scientific Revolution* is of great relevance for all those who are interested in early modern intellectual and visual culture in Europe in general, it is of particular relevance for historians of Netherlandish art. Almost in passing, we are reminded that the Low Countries played an important role in the 'scientific revolution,' that Dutch artists (notably engravers) were top of the bill and received many commissions (also from abroad); and that publishing houses in the Dutch Republic were responsible for circa half of the number of books printed in Europe during the last half of the seventeenth century. In one chapter, Remmert explicitly addresses the Dutch situation. In a fascinating analysis, he demonstrates how some of Brahe's Dutch students and followers elaborated on the Dane's invention of a visual tradition. Nicolaus Mulerius, Adriaan Metius and Philip Lansbergen, and later Andreas Cellarius and the lesser known Jan Luyts, developed a visual idiom to communicate their respective cosmological ideas (mainly Copernican), and to put their work firmly both in a respectable tradition and in the contemporary debate. By focusing on a particular theme in a particular place, Remmert demonstrates that there is no such thing as an universal iconography with a fixed significance: 'Pictures, just like ideas, are understood in ways that alter as they migrate to different circumstances' (194).

In this book, Remmert focuses on astronomy and mathematics, the disciplines that traditionally are seen as the core of the 'scientific revolution.' The author is well aware of the fact that the scope of historians of science has widened over the last decades. They have, amongst other themes, also taken the developments in natural history, medicine and chemistry into account, not to speak of geography, linguistics and what we somewhat anachronistically could call ethnography. It is precisely in these areas that Dutch artists and publishers had their Golden Age between ca. 1670 and 1735. One has only to think of famous works like the multi-volume *Hortus Malabaricus* (1678-1703) by Hendrik van Reede tot Drakestein; the posthumous *Amboinsche Rariteitenkamer* (1705) by Georg Rumphius; or the *Loccupletissimi rerum thesauri accurate descriptio* (1734-1765) by Albertus Seba, works with beautifully executed engraved title-pages or frontispieces. The challenging work of Remmert offers a stimulus for further research into this theme.

Eric Jorink

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Anna Tummers, *The Eye of the Connoisseur: Authenticating Paintings by Rembrandt and His Contemporaries*. Los Angeles: Getty Publications; Amsterdam: Amsterdam University Press, 2011. 349 pp, 155 color illus., 7 full-page details. ISBN 978-1-60606-084-1.

Connoisseurship is a methodology that continues to befuddle and, depending on opinions, to infuriate parties involved – art dealers, collectors, curators, and researchers. Representing an inexact science whose reputation fared rather poorly during much of the twentieth century, even the work of the Rembrandt Research Project (RRP) has not been immune to various controversies. Against this backdrop Anna Tummers, a curator at the Frans Hals Museum, asks the reader to reconsider how we approach connoisseurship. Based on her Ph.D. dissertation at the University of Amsterdam, *The Eye of the Connoisseur: Authenticating Paintings by Rembrandt and His Contemporaries* examines how the seventeenth-century art world dealt with issues of attribution by defining the terminology and practices then in use. In doing so, Tummers adds an important new voice to a discussion that may pay rich dividends for the next generation of connoisseurs.

According to Tummers, it is highly important “to reconstruct the ideas of seventeenth-century painters and connoisseurs concerning issues of authenticity.” Consequently, contemporary assumptions about authorship need to be vetted against a thorough grounding in what Rembrandt’s countrymen (and others) thought about style, quality, and authenticity. In addition, she asks us to consider who was best equipped to make these judgments: “How can one identify hands if master painters signed works that they had not executed single-handedly?” Tummers sees this dilemma as the paradox of seventeenth-century painting.

The rush to judgment by twentieth-century connoisseurs to identify fully autograph pictures by masters such as Rembrandt continues to be problematic. Tummers considers such an approach as running counter to how seventeenth-century workshops actually functioned. The six chapters of her book take the reader from the twentieth century, where she identifies the parameters of the century’s attribution battles, to the seventeenth century and a close look at various source documents. Turning to writers, theorists and artists, and gleaning additional information from inventories, auction records and other data, Tummers should be commended for her careful attention to detail, her useful translations, and her thoughtful arguments. In her epilogue, she returns readers to the present by cleverly (and convincingly) putting her conclusions into practice.

Chapter one begins with Tummers arguing that connoisseurship has largely escaped theoretical analysis. Warning readers of the pitfalls encountered by connoisseurs of Dutch painting over the course of the twentieth century, she used the fascinating, yet tragic Hans van Meegeren controversy to buttress the debate pitting individuals who relied on their intuition versus those who took a more rational approach to connoisseurship. Over time, greater caution would prevail, as is evidenced by the conclusions of the RRP. In their view, group consensus dependent upon scientific methods was thought to provide greater objectivity. This approach, however, still resulted in split decisions among team members. Even with the elevation of Ernst van de Wetering as the sole arbitrator over attributions, not all of the ongoing controversies have been laid to rest.

In the following chapters Tummers turns to the seventeenth century to consider how that era’s “connoisseurship” differs from practices familiar to us today. Drawing upon a wealth of written sources, the author in chapter two discusses what was considered an original (*principael*) and a copy (*copien*) during the period, how works in these categories were valued, and how difficult it was to identify examples in which the master may have retouched copies. These issues dovetail with the focus of chapter three, an examination of the meaning of ‘by his hand’. Specifically, did collectors expect or demand that artists like Rembrandt execute their paintings without the assistance of the workshop? In today’s parlance autograph is perceived as solely by the master, but as Tummers explains in her discussion, this narrow definition seems not to have been used in the seventeenth century.

Chapter four turns to seventeenth-century art theories about style, and how painters might adjust their manner in response to changing demands or functions. This practice is significant, for it places into question the prevailing thought by twentieth-century connoisseurs that artists followed a linear development throughout their careers. Tummers is correct in stating that all too often the failure to recognize deliberate stylistic changes has resulted in misattributions.

Questions as to who was better suited to judge paintings, artists or knowledgeable art lovers (*liebhebbers*) are raised in chapter five. The author concludes from her research that non-artists were seen as eminently qualified to make these judgments. This discussion leads to the next chapter where “the essence of seventeenth-century connoisseurship” is explored. Building upon her earlier discussions, she writes that critics and theorists had much to say about what one painted, how artists designed their compositions and incorporated various stylistic elements, and how well the painters achieved their goal of creating a ‘reality effect.’ Here, as elsewhere, useful definition of terms greatly assisted in the reader’s better understanding of this material.

The fascinating journey Tummer covers in *The Eye of the Connoisseur* is put to the test in her epilogue, one devoted to returning *David and Jonathan* (1642, The Hermitage, St. Petersburg) to Rembrandt. By applying the definitions and practices Tummers argued as being central to a seventeenth-century understanding of being ‘by one’s hand,’ she convincingly makes her case for the Rembrandt attribution. In doing so, Tummers offers a useful model to reshape the often jagged contours of the oeuvres of many Dutch and Flemish painters. Only time will tell if the next generation of connoisseurs will respond to her call.

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Anne Charlotte Steland, *Herman van Swanevelt (um 1603-1655): Gemälde und Zeichnungen (Studien zur internationalen Architektur- und Kunstgeschichte, 77)*. Petersberg: Michael Imhof Verlag, 2010. 2 vols, vol. 1: Text, 384 pp, 13 illus; vol. 2: Images, 328 pp, 648 illus. ISBN 978-3-86568-388-5.

Anne Charlotte Steland’s monograph and catalogue raisonné of the Dutch Italianate painter and draughtsman Herman van Swanevelt’s large oeuvre of paintings and drawings

is the impressive result of decades of scholarship and connoisseurship. It is exemplary in its methodical research and thoroughness, clear structure, reasoned inclusion and reflection of all scholarly discussions in any language of each and every of Swanevelt's works, and for its meticulous catalogue of 323 paintings (282 attributed, 41 disattributed) and 291 works on paper (244 attributed, 47 disattributed). The set is also superbly illustrated, often in color. The text volume contains a state of research account, a biography, two chapters on Swanevelt's paintings during his Roman (1630-1640) and his mostly Parisian periods (ca. 1641-1655), another two on his drawings during those same two periods, followed by chapters dedicated to his style, influence on other artists, and market, and by appendices of primary sources – Sandrart, Passeri and a court case about contested ownership of paintings – and very thorough footnotes. The ensuing catalogue of paintings distinguishes signed and dated paintings, certain attributions, uncertain attributions, wrong attributions, and no longer identifiable paintings recorded as by Swanevelt. The catalogue of drawings follows the same structure. Following the bibliography are five different indices making this publication searchable in several ways.

In undertaking this daunting amount of work it is Steland's project to establish Swanevelt as an important and internationally collected artist and to further his recognition for mainly two accomplishments: Among the Dutch-Roman "Bentvueghels" he was equal to if more innovative than the Dutch Italianate landscape painters of his generation, enjoyed high-level patronage (the papal Barberini and Pamphili families) and in Spain (Philip IV's Buen Retiro), and he was one of the best and most significant draughtsmen of his generation in general. A further goal is to demonstrate the reciprocal relationship between Swanevelt and Claude Lorrain in the early 1630s and its lasting importance for both artists' unprecedented ability to render natural landscapes plausibly and subtly illuminated by sunlight at specific times of the day, especially at dawn and sunset. Without any doubt Steland achieves her goal, methodically, but not impassionately, endorsing ("überzeugend," "zu Recht") or first proposing attributions to Swanevelt of works formerly attributed ("fälschlich") or often just kept ("bewahrt") according to tradition and assumptions of artistic signature styles, to other Dutch artists, especially Jan Both, or other French artists, especially to Claude.

To appreciate Steland's achievement, we might recall Hoogewerff's assertions that Swanevelt was "een leerling van Claude Lorrain" and since 1635 "diens helper" (*De Bentvueghels*, 1952, 90, 144), that it was only in the exhibition catalogue, *Nederlandse 17e-eeuwse italiaaniserende Landschapschilders* (Central Museum Utrecht, 1965), that Albert Blankert emphasized, criticizing M. Roethlisberger's argument to the contrary, Swanevelt's "directe invloed op Claude" (98) and "grote betekenis" for him (101), and that H. Diane Russell regretted the absence of "monographs on such important figures as ... Herman van Swanevelt" (*Claude Lorrain, 1600-1682*, National Gallery, 1982, 65). Steland generally considers the Swanevelt of Rome to be more interesting, innovative, and artistically engaged than the Swanevelt of Paris. There is common agreement that the Roman oeuvres of Adam Elsheimer, Paul Bril and Bartholomaeus Breenbergh provided the foundation and sources for the 1630s generation of Dutch Italianate landscape painters. However, the closeness of Claude's early work to that of his Dutch colleagues, more so than their shared indebtedness to this earlier generation or to Agostino Tassi, remains a somewhat sensitive topic in Claude scholarship. Proper and just recognition of

Swanevelt's and Claude's early works, in any medium, implies a paradigm shift in value judgement, away from the canonical textbook pairing of Claude and Poussin, and an actual appreciation of the international community of artists in Rome ca. 1630-1640 learning together and from each other. Steland argues that their early development as painters "verliep offenbar parallel" (50) and agrees that by 1640 Claude steadily continued to refine and modulate his landscape settings and their illumination, whereas Swanevelt abandoned the idyllic mode for a summary, monumentalizing, even fast painting while deepening his color contrasts and classicizing his staffage. In Paris he came to use a bolder palette, formal tightening and yet increased iconographic variety (if also repetition) in his ideal landscapes.

Swanevelt's Parisian drawings are painterly, mainly preparatory works for etchings and paintings, yet his Roman drawings stand out as significant artworks in themselves. Steland demonstrates Swanevelt's astounding certainty in combining a chiaroscuro technique ranging from deep dark foreground motifs to patches of luminous white paper ground, drawing in pen and brush, ink and wash, to represent ideal landscapes, classical ruins, travellers, pastoral scenes, a few biblical and Ovidian histories and saints' legends, country and town folk going about their trades, deep vistas with bridges and waterways as well as close-ups of rocks and ruined monuments. Strikingly fresh and "treffsicher" (79), Swanevelt's drawings, when paired with works by Sandrart and Claude, suggest their excursions together, sometimes sketching the very same motif, and possibly plein-air painting (according to Sandrart). Moreover, these artists came to use each other's drawings as sources for paintings. Jon Whiteley describes this symbiotic artistic situation in the recent exhibition catalogue, *Claude: The Enchanted Landscape* (Ashmolean Museum, 2011, 57-59), albeit without reference to Steland, and so does Michiel C. Plomp, with reference to her work, in the exhibition catalogue, *Claude Gellée, di le Lorrain: Le dessinateur face à la nature* (Louvre, 2011), and yet asks: "mais qui a influencé qui?" (88). As Steland sees it, given that Claude rarely dated his early drawings, "ist nicht zu entscheiden, wer hier der Gebende, wer der Nehmende war" (79) (Here it is unresolved as to who was the one giving and who was the one taking).

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Judith van Gent, *Bartholomeus van der Helst (ca. 1613-1670). Een studie naar zijn leven en werk*, Zwolle: WBooks, 2011. 448 pp, 270 illus. ISBN 978-90-400-7805-7.

When Joshua Reynolds visited Amsterdam he admired a famous group portrait of the city's Civic Guards: "the first picture ... in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." He was referring to that "Phoenix of Dutch portrait painters," Bartholomeus van der Helst, whose work for the Stadsdoelen clearly surpassed Rembrandt's, according to contemporary critics. The present book sets out to restore Van der Helst to his former glory. The author, who has been working on the topic since the 1980s, fully updates the 1921 catalogue by Jan Jacob de Gelder which was in itself a thorough work of archival research and connoisseurship. She has surveyed more than 200 works in terms of authenticity, 95% of them portraits. The

analysis follows the traditional monograph's layout exploring the master's biography, patrons, paintings, and followers subsequently and concluding with a catalogue. The research has not unearthed new archival material in addition to De Gelder but it has charted the artist's network in greater detail, especially his patrons and family, including his son Lodewijk who imitated his paintings.

A rare document attests to Van der Helst's fame: in 1665 a work was valued at 300 guilders for its painterly qualities, but because of the master's extraordinary reputation an extra 100 guilders was added. Attracting the main elite families in Amsterdam and Rotterdam including the Bickers, Witsens, and Huydecopers, the master's reputation overshadowed his principal rivals, Govert Flinck and Ferdinand Bol. "By the 1650s and '60s, he had apparently reached the summit: anyone who mattered in Amsterdam had a Van der Helst portrait" (418). A true society artist, he received the stunning sum of 1,400 guilders for an effigy of Rijklof van Goens, admiral of the Dutch East India Company.

The author pinpoints an interesting moment in Amsterdam's artistic development when most painters relinquished Rembrandt's manner in favor of an overall brighter palette, less intense contrasts, and civilized postures. This "Flemish" influence was first manifest in two of Joachim von Sandrart's portraits from 1639. But the author portrays Van der Helst as the shaping force in the tendency towards a lighter tonality and fine brushwork, which is also attested to in written sources. Epigrams on portraits in particular preferred their clarity over the Rembrandtesque manner that was supposedly "hiding" in shadows, to quote Joost van den Vondel. Van der Helst, in fact, appears as the one who replaced Rembrandt as pivotal master in the Amsterdam circle of portraitists that included Jacob van Loo, Jan van Noordt, Jürgen Ovens, and Abraham van den Tempel.

Another notable moment in Van der Helst's career was his seminal role in the foundation of the Amsterdam Brotherhood of Saint Luke on 21 October 1654, when Rembrandt, Flinck, Bol and many others attended. Rather than an independent professional organisation, this "brotherhood" seems to have been of a social nature. In any event, Van der Helst's paintings do not reveal an interest in the changing status of the artist. In terms of iconography, his most adventurous works were a couple of portraits historiés featuring mythological nudes, based on images of Venetian courtesans.

The author writes lovingly of her subject, relishing painterly qualities: his "subtlety," "perfect technique," "pleasant" coloring, "eminent" mastery of surface textures, and his "clarity of expression that leaves nothing to the imagination". Frustratingly, some of the most impressive works escape identification, such as the *Portrait of a Lady* in London's National Gallery and the Hermitage's large group portrait of two couples and a boy against a cloudy garden backdrop. The author suggests on the basis of physical likenesses that the latter represents the Visch family and their son-in-law, Adriaen Prins.

This thorough book offers what we need from a monograph, especially as it also includes the results of technical research. The author, furthermore, promises to publish a full catalogue of all works related to Van der Helst on the internet (see bartholomeusvanderhelst.wordpress.com). Hopefully, her labor will give rise to additional study into how the master accommodated his sitters' social and ideological ambitions and an

analysis involving notions of civility ("heuschheid") and self-fashioning. The present book steers clear of any reference to the "embarrassment of riches" or other pieces of the cultural-historical pie. The author, for instance, describes the different sitters' gestures in detail without interpreting them, ignoring Herman Roodenburg's pertinent *The Eloquence of the Body* (Zwolle, 2004). Yet Van der Helst was able to represent his wealthy and fashionable patrons in the "sober and realistic manner in which they wanted to be seen, accommodating their desires for external presentation," which apparently contrasted with the more frivolous taste of The Hague's court (146). This observation raises questions that can only be addressed from an interdisciplinary perspective. Contemporary courtier's manuals might, for instance, shed light on Van der Helst's presentation of the young, cocky, and overweight son of an Amsterdam mayor, Gerard Bicker (Rijksmuseum): probably the most suggestive example of the "Renaissance elbow" that Dutch art has to offer.

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Marjorie Wieseman, *Vermeer's Women: Secrets and Silence*. With contributions by H. Perry Chapman and Wayne E. Franits. [Cat. exh. Cambridge, Fitzwilliam Museum, October 5, 2011 – January 15, 2012.] Cambridge: Fitzwilliam Museum; New Haven/London: Yale University Press, 2011. 227 pp, 111 color plates, 10 b&w illus. ISBN 978-03-0017-899-9.

This exquisite volume is as enticing as its title implies, exploring much more than the works which were on view in the exhibition at the Fitzwilliam Museum. The additional paintings provide a tantalizing addition to this examination of relatively small paintings of women engaged in domestic tasks, averting their eyes, shown with a child, a maid, or alone in quiet contemplation. Of the 32 paintings in the catalogue, fourteen are of women alone.

Although the title suggests a focus on Vermeer, there are only four paintings by him, yet we are not disappointed, as the others are "Vermeer-like" in our expectation: usually well-lit domestic interiors of the 1650s/1660s with one or two well-dressed female figures, set in a single, defined room sometimes with a glimpse of another. There are few objects, but those included are well made and look quite expensive. In addition to the paintings by Vermeer, the catalogue (by Marjorie Wieseman) includes works by Gerard ter Borch, Gerard Dou, Pieter de Hooch, Nicolas Maes, Jacob Vrel, Esaias Boursse, Quiringh van Brekelenkam and Jan Steen, not to mention the alluring painting by Samuel van Hoogstraten (Louvre) that shows no figures but only implies one (or more) by the slippers left at the threshold of an interior with keys still in the door and a version of Ter Borch's suggestive so-called *Parental Admonition* hanging on the wall.

Wieseman provides a substantial Introduction to the themes in the paintings and the rooms they suggest. She lovingly evokes what real life must have been like – strikingly different from what is usually depicted. The scenes mostly take place in the *voorhuis* (front room) depicted far more sparingly than they were in reality. These paintings – repeatedly, yet with variety – reveal scenes that we experience as quiet, introspective and indeed, silent. Yet through contemporary documents

and deduction, Wieseman explores what the real, expected, even incessant sounds might have been: church bells ringing every half hour; horses neighing and barnyard animals making their various noises; blacksmiths, shoemakers and other craft people hammering; street vendors shouting; carts and carriages rumbling, as well as the sounds of water, waterborne traffic and movement of foundations. Showing great perception and empathy with the time, the author makes one easily see that the painted rooms were a fantasy escape.

H. Perry Chapman too in her chapter on the inner life of these women examines their absorption in their immediate tasks: usually reading, writing, making music and lacemaking, distilled in the *Lacemaker* "to an image of unprecedented visual truth and simplicity." Writing of the "illusion of interiority" – as these women have private thoughts that we cannot know – she eloquently expresses what draws us to these enigmatic works. Chapman and Wieseman however conflate needlework, sewing and lacemaking when referring to the virtues of needlework when perhaps it is only lace-making that may be suggested. I suspect that the choice made by the artists was deliberate. In Nicolaes Maes's *Young Woman Sewing* (Guildhall Art Gallery, London), the woman is working with a needle and thread while her lacemaking work is lying on a chair beside her. It is perhaps the contrast – setting aside the more beautiful lace-making to take up the duty of the household task – that may be intended here. Another implication of needlework, as was delicately explained to me many years ago by John Michael Montias (in relation to Judith Leyster's *Proposition* illustrated here), is as a synonym and slang for sexual intercourse (sewing as *naaien*). It can be seen in the very few depictions of actually pricking a cloth with a needle.

However, distractions (men, drink, and a life outside their chores) were often available to women. Although acknowledged by the authors, in my view these distractions are handled a little too discretely, in fact, more so than in the paintings themselves. Thus the fairly large wine jug, the only element lit in the left third of Maes's *Woman Scraping Parsnips with a Child* (National Gallery, London), is not mentioned at all.

In the final chapter, Wayne E. Franits examines the "Lap of Luxury" and the patrons of Vermeer, his social class and his contemporary reputation. He makes the well-taken and documented point that Vermeer had wealthy patrons and became quite wealthy himself; in this respect, his paintings reflect this life. His works may appear simple but they are luxurious at the same time. Objects Vermeer purchased for himself, such as an ice sled with a sail (p. 145) as well as those in his paintings, such as the hapsichord, are items beyond the reach of the middle class.

Franits significantly brings two (almost new) Vermeer patrons to the fore: the connoisseur Pieter Teding van Berkhout (1643-1713) and Maria de Knuijt (d. 1681). Acknowledging Montias as the one who first made the connection with Teding van Berkhout, Franits goes further in exploring his role as collector. Maria de Knuijt was the wife of Pieter Claesz van Ruijven (1624-1674) who, following Montias's discovery, is frequently mentioned in the Vermeer literature, whereas his wife is not. Franits makes clear that the Delft couple were significant patrons and that she individually also had a relationship with Vermeer as a patron and thus provides us with a glimpse of another world of women – outside of and yet connected to these paintings.

Even for those who are quite familiar with these paintings and with gender studies generally, there is new information here and fresh insight. The book provides a wealth of knowledge and a glimpse into a class that had not been so readily acknowledged. In the final analysis however this world is still closed to us; the paintings retain their mysteries – and their fascination.

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Eighteenth-Century German

Christiane Hertel, *Pygmalion in Bavaria. The Sculptor Ignaz Günther and Eighteenth-Century Aesthetic Theory*. University Park, PA: Penn State University Press, 2011. 270 pp, 27 color, 89 b&w illus. ISBN 978-0-271-03737-0.

Rococo remains an art historical stepchild, the more so for Bavarian Rococo. Seldom taught even in survey classes, let alone in stand-alone courses, its richly decorated surfaces may fascinate, but they remain mysterious. Yet I still remember a Baroque class with a Germanic accent taught by Edward Maser that managed to introduce one of the most alluring yet monumental sculptors ever to work in wood: Ignaz Günther (1725-1775). Now at last Christiane Hertel, professor at Bryn Mawr, will introduce Günther in English to future generations with a thoughtful book that goes well beyond the conventional monograph to probe the Bavarian Rococo, for example as a religious combination of the visionary with a personally subjective totality, "commemorative in a quasi-Lutheran sense." (p. 74) Such piety distances Ignaz Günther from modern taste, so here Hertel fills a real need to reconstitute his aesthetic ambitions, while subtly suggesting that his works may lie open to theological questioning in their own era.

Hertel's puzzling title is period-based, stemming from the transhistorical transport felt by Winckelmann in the presence of the *Apollo Belvedere* (1764). Exploring this title theme in depth – and at considerable length – in Chapters Two (via an etching by Günther himself, 1769, fig. 9) and Eight, she rings extended changes in an analysis that suggests a similar ambition on the part of Günther; however, he strives instead for a religious experience, stimulated by Catholic imagery itself, to be viewed *in situ* in a richly collaborative multi-media environment of sculpture, stucco, and architecture, rather than in splendid isolation. She also notes that his use of wood material as well as polychromy evokes a different, more flexible response to his sculpture as an achievement, even as she observes (p. 14f.) that Winckelmann's language exudes Rococo concepts: linearity, contour, unity, even whiteness. She underscores how Herder's treatise on sculpture (1778) expressly mentions *Pygmalion* in its longer title.

Even as Hertel frequently refers to contemporary German Rococo ensembles, e.g. Dießen, die Wies, or Rott am Inn, she ultimately suggests *Pygmalion*-like magical transmutations of material and physical substance in the process of carving and displaying lifelike yet beautiful complexes. But her meditations, like the related critical analysis of (more modern) sculpture by

Alex Potts (2000; Potts also has studied Winckelmann), really address wider issues, e.g. what she calls “the synthesis of Eros and abstraction, of body and line, flesh and paper.” (p. 49) She considers “self-reflective” (?) contemporary viewers of Günther, Pygmalion-related questions of *tableaux vivants* in processions, and the artist’s own consciousness of varied carving traditions (abetted by his own court exemption in Munich) in a penultimate Chapter Seven. Still, there is something contorted about formulating as a leading question the following (p. 58): “How and what could Pygmalion dream in Bavarian churches?”

What effects does Günther achieve, according to Hertel’s analysis? He chiefly produced ecclesiastical sculpture for specific settings, works tied to Catholic altars and pulpits (Chapters Three-Four; the true, Counter-Reformation center of the artist’s works) or to processions (Chapter Six, on Weyarn’s painted limewood *Pieta* and *Annunciation*, which work better in counterpoint with the Pygmalion concept). Ultimately and consistently, Günther served the Wittelsbach *Pietas Bavaricae*, dedicated to both eucharistic and Marian devotion. His work across the region raises questions about confessionalization, a current debate topic among current German historians concerning state leadership vs popular religiosity in defining sectarian choice. Günther’s regional productivity around Munich shows his artistic connections and collaborations. But Hertel notes aptly, if archly, that “made of wood and being so focused on the religious subject and the human figure, . . . Günther’s art was . . . neither versatile nor adjustable . . . neither ornamental enough nor proto-classicist enough.” (p. 162) She even speculates that he might have known that his art marked the end of an era (p. 208).

Nevertheless, his figures command attention and suggest their individual agency, so that they appear autonomous when viewed separately (as our museum-trained eyes impel). The aesthetic freely mingles with the pious purpose of each work, including two personal donations, *Christ on the Cross* (1764; Altmanstein, plate 26) and a *Hausmadonna* for his own home (figs. 83-84). In an evocative Chapter Four on the artist’s angels Hertel discusses what she calls their “unruly behavior,” in terms visual as well as physical, which challenge their usual supporting role with a site-specific, playfully assertive sensuality that suggests an affective breach of decorum. Such tensions she finds throughout, while underscoring the awareness of tradition in Günther’s religious formulations.

In the final analysis, Christiane Hertel uses Günther as a touchstone for far more encompassing considerations about the complexity of the entire eighteenth century, viewed from his position in the transitional decades right after mid-century. At times she seems to want to collapse conventional distinctions, especially concerning ornament, between Rococo and Neoclassicism, labels that so often provide dialectic yet blur truly common period concerns. Her thoughtful meditations, both historical and aesthetic, are thus also informed by dialogue with great writers or philosophers from the latter part of the century Winckelmann, Herder (especially), Lessing, even Kant and Goethe.

One final word on Penn State Press, which provided handsome production for this book, but which also remains one of the rare university presses to publish the serious scholarship that used to be the hallmark of academic presses before marketing considerations and diminished library budgets for real books became the grim current intellectual reality. Moreover, a year ago Penn State issued another book about eighteenth-cen-

tury, German-speaking art patronage: Michael Yonan, *Empress Maria Theresa*. They are to be commended, especially by HNA, for such commitment to valuable scholarly contributions. To see Ignaz Günther in America: one free-standing masterpiece, *Christ at the Column* (1754; Chapter Five; color plate 17), graces Detroit; a bozzetto in New York (Metropolitan Museum) and two other fragments, *Angels*, in Cleveland and Philadelphia.

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New Titles

Aartooma, Ulla, Ulla Huhtamäki and Heikki Torkkeli, *Rembrandt. Master of the Copper Plate*. Helsinki: Sinebrychoff Art Museum, 2012. ISBN 978-951-533-404-6, EUR 80. – Exhibition Sinebrychoff Art Museum, Helsinki, February 2 – April 29, 2012.

Aken-Fehmers, Marion S. van, Titus M. Eliëns and Suzanne Lambooy, *Gezicht op Delfts aardewerk/ View of Delftware*. Zwolle: WBooks, 2012. ISBN 978-90-400-0739-2, EUR 15.

Bachtler, Monika, Dirk Syndram and Ulrike Weinhold (eds.), *Meisterwerke der Goldschmiedekunst aus der Sammlung Rudolf August Oetker*. Munich: Hirmer, 2011. ISBN 978-3-77744-201-3, EUR 40. – Exhibition Grünes Gewölbe, Residenzschloss, Dresden, September 21, 2011 – January 22, 2012; Bayerisches Nationalmuseum, Munich, March 30 – September 16, 2012.

Balm, Menno, *Rembrandts huys. Amsterdam in de gouden eeuw*. Zwolle: WBooks, 2012. ISBN 978-90-400-0777-4, EUR 25.

Barnes, Donna, and Peter G. Rose, *Childhood Pleasures: Dutch Children in the Seventeenth Century*. Syracuse: Syracuse University Press, 2012. ISBN 978-0-8156-1002-1, \$30.

Bartsch, Tatjana, and Peter Seiler (eds.), *Rom zeichnen. Maarten van Heemskerck 1532-1536/37*. Berlin: Gebr. Mann, 2012. ISBN 978-3-786-12672-0, EUR 49. Contributions by Tatjana Bartsch, Kathleen Wren, Arthur DiFuria, Fritz-Eugen Keller, Peter Seiler, Martin Stritt, Ilja Veldman.

Brejon de Lavergnée, A., and J. Vittet (eds.), *La tapisserie hier et aujourd’hui (Rencontres de l’École du Louvre)*. Paris: École du Louvre, 2011. ISBN 978-2-904187-30-8.

Brusati, Celeste, Karl Enenkel and Walter Melion (eds.), *The Authority of the Word. Reflecting on Image and Text in Northern Europe, 1400-1700*. Leiden: Brill, 2011. ISBN 978-90-042-1515-3, \$245.

Campbell, Lorne, J. Van der Stock, C. Reynolds, L. Watteuw (eds.), *Rogier van der Weyden in Context (Underdrawing and Technology in Painting. Symposia 17)*. Leuven: Peeters, 2012. ISBN 978-90-4292-692-9, EUR 90. To be reviewed.

Chavannes-Mazel, Claudine, and Anne-Marie van Egmond (eds.), *Medieval Art in the Northern Netherlands. New Facts and Features (Clavis Kunsthistorische Monografieën, 23)*. Utrecht: Stichting Publicaties Middeleeuwse Kunst, Uitgeverij Matrijs, to come out in 2013. ISBN 978-90-5345-461-9, EUR 35.

Cooper, Tarnya, *Citizen Portrait: Portrait Painting and the Urban Elite of Tudor and Jacobean England and Wales (Paul Mellon Centre for Studies in British Art)*. New Haven/London: Yale University Press, 2012. ISBN 978-0-3001-6279-0, \$86.

Dacos, Nicole, *Voyage à Rome. Les artistes européens au XVI siècle*. Antwerp: Mercatorfonds, 2012. ISBN 978-90-6153-707-6, EUR 60.

De Potter, Filipp (ed.), *Savery. Een kunstenaarsfamilie uit Kortrijk (Koninklijke Geschied- en Oudheidkundige Kring van Kortrijk. Handelingen, Nieuwe Reeks, LXXVII)*. Kortrijk: Kon. Geschied- & Oudheidk. Kring, 2012. EUR 45. – Exhibition Broelmuseum, Kortrijk, April 21 – September 11, 2011.

Dessing, Rene W.Chr., and Jan Holwerda, *Historische buitenplaatsen*. Wormerveer: Stichting Uitgeverij Noord, 2012. ISBN 978-90-78381-57-0, EUR 19.50

Díaz Padrón, Matías, *Van Dyck en España*. 2 vols. Barcelona: Editorial Prensa Ibérica, S.A., 2012. ISBN 978-84-87657-03-0, EUR 275.

Dunbar, B., R. Munman and E. Olszewski, *Sixteenth-Century Northern European Drawings (A Corpus of Drawings in Midwestern Collections, 2)*. London: Harvey Miller; Turnhout: Brepols, 2012. ISBN 978-1-905375-11-0, EUR 110.

Eisele, Klaus, *A Bibliography of Publications on Dutch and Flemish Paintings of the Seventeenth Century Including Extensive References to Illustrations*. Vol. 1: *The Painters A-Ha*; Vol. 2: *The Painters He-Re*. Stuttgart: Rob Bonte Publishers, 2012. ISBN, vol. 1: 978-3-981-50590-0; vol. 2: 978-3-981-50591-7, \$195 each vol.

Franke, Susanne, *Raum und Realismus. Hugo van der Goes' Bildproduktion als Erkenntnisprozess*. Bern: Peter Lang, 2012. ISBN 978-3-631-63264-2, EUR 60.

Galand, A., *The Bernard van Orley Group (Catalogue of Early Netherlandish Painting: Royal Museum of Fine Arts of Belgium: The Flemish Primitives; VI)*. Turnhout: Brepols, 2012. ISBN 978-2-503-54575-2, EUR 125.

Gerszi, Teréz, and Bernadette Toth (eds.), *The New Ideal of Beauty in the Age of Pieter Bruegel. Sixteenth-Century Netherlandish Drawings in the Museum of Fine Arts, Budapest*. Budapest: Szépművészeti Múzeum, 2012. ISBN 978-963-7063-93-0. – Cat. exh. *The Age of Pieter Bruegel: Netherlandish Drawings from the Sixteenth Century*, Szépművészeti Múzeum, Budapest, June 15 – September 16, 2012.

Gregory, Sharon, and Sally Anne Hickson (eds.), *Inganno – The Art of Deception. Imitation, Reception, and Deceit in Early Modern Art (Visual Culture in Early Modernity)*. Ed. Allison Levy. Burlington, VT: Ashgate, 2012. ISBN 978-1-4094-3149-7. To be reviewed.

Grieken, Lidwien van, *Open huis. Vereniging Hendrick de Keyser opent haar deuren. 70 openbaar toegankelijke gebouwen*. Wezep: Uitgeverij de Kunst, 2012. ISBN 978-94-91196-28-7, EUR 20.

Grijzenhout, Frans, *Pro memorie. Een Gouden Eeuw als erfenis*. Nijmegen: Uitgeverij Vantilt, 2012. ISBN 978-94-6004-090-0.

Grijzenhout, Frans, et al., *King Louis Napoleon and His Royal Palace of Amsterdam*. Zwolle: WBooks, 2012. ISBN 978-90-400-0742-2, EUR 25.

Hertel, Christiane, *Pymalion in Bavaria. The Sculptor Ignaz Günther and Eighteenth-Century Aesthetic Art Theory*. University Park: Penn State UP, 2012. ISBN 978-0-271-03737-0, \$99.95. Reviewed in this issue.

Hille, Christiane, *Visions of the Courty Body: The Patronage of George Villiers, First Duke of Buckingham, and the Triumph of*

Painting at the Stuart Court. Berlin: Akademie Verlag, 2012. ISBN 978-3-050059-08-2, \$92.50

Hinton, Jack, *The Art of German Stoneware, 1300-1900. From the Charles W. Nichols Collection and the Philadelphia Museum of Art*. Philadelphia: Philadelphia Museum of Art in association with Yale University Press, New Haven and London, 2012. ISBN 978-0-3001-7978-1.

Jakumeit-Pietschmann, Caprice, *Künstlerkonkurrenz in Antwerpen zu Beginn des 17. Jahrhunderts*: Janssen, Jordaens, Rubens. Weimar: Vdg-Verlag, 2010. ISBN 978-3-897-39680-7. To be reviewed.

Janssen, Albert, *Middeleeuws Brugge. Door de ogen van Hans Memling (1465-1494)*. Leuven: Davidsfonds/Clauwaert, 2012. ISBN 978-90-5826-855-6, EUR 30.

Jonckheere, Koenraad (ed.), *Art after Iconoclasm. Painting in the Netherlands between 1566 and 1585 (Museums at the Crossroads)*. Turnhout: Brepols, 2012. ISBN 978-2-503-54596-7, EUR 65.

Jurling, Bert, *Menselijk bedrijf. Van werkplaats tot eeuwigheid (Volkscultuur en Immaterieel Erfgoed)*. Utrecht: Stichting Pharos, 2012. ISBN 978-90-7939-938-3, EUR 17. – “Menselyk Bedryf” is the original title of the famous emblem book by the 17th-century etcher and poet Jan Luyken.

Kaubach, Hans Martin, and Helmut Zäh, *Das Augsburger Geschlechterbuch. Wappenpracht und Figurenkunst. Ein Kriegsverlust kehrt zurück*. Luzern: Quaternio Verlag, 2012. ISBN 978-3-905924-11-4, CHF 37.50

Kavaler, Ethan Matt, *Renaissance Gothic: Architecture and the Arts in Northern Europe 1470-1540*. New Haven/London: Yale University Press, 2012. To be reviewed.

Kearney, Joy, and Derk Hendrik van Wegen, *Melchior de Hondecoeter, schilder van buitenplaatsen te gast op Sypesteyn*. Loosdrecht: Sypesteyn Kasteelmuseum, 2012. ISBN 978-90-807141-0-6, EUR 18. – Exhibition Sypesteyn Castle Museum, June 22 – September 30, 2012.

Kirkland-Ives, Mitzi, *In the Footsteps of Christ. Hans Memling's Passion Narratives and the Devotional Imagination in the Early Modern Netherlands (Proteus)*. Turnhout: Brepols, 2012. ISBN 978-2-503-53406-0, EUR 99.

Kok, Ina, *Woodcuts in Incunabula Printed in the Low Countries (Bibliotheca Bibliographica Neerlandica – Series Major, 2)*. 4 vols. Houten: HES & De Graaf Publishers BV 2013. ISBN 978-90-6194-500-0. EUR 1,250. Subscription price until July 1, 2013: EUR 995.

Konečný, Lubomír, Štěpán Vácha et al. (eds.), *Hans von Aachen in Context. Proceedings of the International Conference, Prague, 22-25 September 2010*. Prague: ARTEFACTUM. Institute of Art History, Academy of Sciences of the Czech Republic, 2012. ISBN 978-80-86890-42-5.

Kriegeseisen, Jacek, and Aleksandra Lipinska (eds.), *Matter of Light and Flesh. Alabaster in Netherlandish Sculpture of the 16th and 17th Centuries*. Gdansk: Muzeum Narodowe w Gdansku, 2011. ISBN 978-83-63185-08-4. EUR 45. – English/Polish text. Exhibition National Museum, Gdansk, November 15, 2011 – March 15, 2012.

Kroesen, Justin, *Mis! Middeleeuwse kerkinterieurs in Groningen en Ostfriesland*. Bedum: Uigeverij Profiel, 2012. ISBN 978-90-5294-528-6, EUR 20.

Kroniek van Het Rembrandthuis, 2012, dedicated to Jeroen Giltaij. Amsterdam, 2012. – Upon Giltaij's retirement from the Museum Boijmans Van Beuningen. Contents: Jan Piet Filedt Kok and Friso Lammertse, "Jeroen Giltaij als conservator in het Museum Boijmans Van Beuningen"; "Publicaties Jeroen Giltaij"; Arthur K. Wheelock Jr., "An Art Historian's Journey, and Rembrandt's Forgotten Portrait of a Bearded Old Man Wearing a Beret Revisited"; Walter Liedtke, "Rembrandt at Work: Some Late Self-Portraits"; Holm Bevers, "Eine späte Kopie nach Leonardos Abendmahl aus dem Rembrandtkreis"; Peter Schatborn, "Een tekening van Pieter Lastman uit Italië"; Bill Robinson, "Landscape Drawings by Nicolaes Maes"; Maria van Berge-Gerbaud, "Deeze teykeningen zullen ook niet licht afstuiven"; Albert Blankert, "The Comeback of a 'Rembrandt' as a Lievens"; Ronni Baer, "Of Cats and Dogs: Domestic Pets in Rembrandt and Dou"; Gregor Weber, "Rembrandt Undertan"; Friso Lammertse and Jaap van der Veen, "Hendrick en Gerrit Uylenburgh, oud en nieuw (3)".

Kusukawa, Sachiko, *Picturing the Book of Nature. Image, Text and Argument in Sixteenth-Century Human Anatomy and Medical Botany*. Chicago: University of Chicago Press, 2012. \$45.

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Leesberg, Marjolein, and **Huigen Leeftang, Hendrick Goltzius** (*The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700*), 4 vols. Ouderkerk aan de IJssel: Sound & Vision, 2012. ISBN vol. 1: 978-90-77551-95-0; vol. 2: 978-90-77551-96-7; vol. 3: 978-90-77551-97-4; vol. 4: 978-90-77551-98-1; EUR 440 per volume.

Leeuwen, Wies van, *De 100 mooiste kerken van Noord-Brabant*. Zwolle: WBooks, 2012. ISBN 978-90-400-0745-3, EUR 30.

Lindquist, Sherry C.M. (ed.), *The Meanings of Nudity in Medieval Art*. Burlington, VT: Ashgate, 2012. ISBN 978-1-4094-2284-6, \$75. To be reviewed. – Selected Contents: Sherry C.M. Lindquist, "The Meanings of Nudity in Medieval Art: An Introduction;" Jane C. Long, "The Survival and Reception of the Classical Nude: Venus in the Middle Ages;" Elizabeth Moore Hunt, "The Naked Jongleur in the Margins: Manuscript Contexts for Social Meanings;" Martha Easton, "Uncovering the Meanings of Nudity in the *Belles Heures* of Jean, Duke of Berry;" Penny Howell Jolly, "Pubics and Privates: Body Hair in Late Medieval Art;" Linda Seidel, "Nudity as Natural Garment: Seeing through Adam and Eve's Skin;" Corine Schleif, "Christ Bared: Problems of Viewing and Powers of Exposing;" Diane Wolfthal, "Sin or Sexual Pleasure? A Little-Known Nude Bather in a Flemish Book of Hours;" Paula Nuttall, "Reconsidering the Nude: Northern Tradition and Venetian Innovation."

Maderuelo, Javier, *Joachim Patinir. El paso de la laguna Estigia*. Madrid: Abada Editores, 2012. ISBN 978-84-15289-32-6, EUR 26.

Magnusson, Börje, *Dutch Drawings. Drawings in Swedish Public Collections (Drawings in Swedish Public Collections, 10)*. Stockholm: Nationalmuseum, winter 2013. ISBN 978-91-7100-833-6, SEK 650.

Maillet, Bernard G., *Intérieur d'Églises 1580-1720. La peinture architecturale dans les Ecoles du Nord*. Antwerp: Petrarco-Pandora NV, 2012. ISBN 978-90-5325-337-3, EUR 180.

Martens, Maximiliaan, and **Annick Born**, *Van Eyck in Detail*. Antwerp: Ludion, 2012. ISBN 978-94-6130-059-1, EUR 40.

McIntosh, Gregory C., *The Johannes Ruysche and Martin Waldseemüller World Maps: The Interplay and Merging of Early Sixteenth-Century New World Cartographies*. Long Beach (CA): Plus Ultra Publishing Co., 2012. ISBN 978-09667-4622-8, \$30.

Metzger, Alexis, *Plaisirs de glace. Essai sur la peinture hollandaise hivernale du siècle d'or*. Paris: Hermann Editions, 2012. ISBN 978-2-7056-8324-5, EUR 19.

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Niessen, Judith, *Cornelis van Haarlem*. Rotterdam: NAI, 2012. ISBN 978-94-6208-025-6, EUR 15.

Pietsch, Johannes, and **Anna Jolly** (eds.), *Netherlandish Fashion in the Seventeenth Century (Riggisberger Berichte, 19)*. Riggisberg: Abegg-Stiftung, 2012. ISBN 978-3-905014-45-7, CHF 85.

Prak, Maarten, *Gouden eeuw. Het raadsel van de Republiek*. Rev. ed. Amsterdam: Uitgeverij Boom/SUN, 2012. ISBN 978-94-6105-244-5, EUR 30.

Pyun, Kyunghee, and **Anna Russakoff** (eds.), *Jean Pucelle. Innovation and Collaboration in Manuscript Painting (Studies in Medieval and Early Renaissance Art History)*. London: Harvey Miller; Turnhout: Brepols, 2012. ISBN 978-1-905375-46-2, EUR 120.

Renting, A.D. (ed.), *Paleis Het Loo. Een koninklijk museum*. Apeldoorn: Paleis Het Loo – Nationaal Museum, 2012. ISBN 978-90-8786-000-4, EUR 69.50

Röver-Kann, Anne (ed.), *Dürer-Zeit. Die Geschichte der Dürer-Sammlung in der Kunsthalle Bremen*. Munich: Hirmer, 2012. ISBN 978-3-7774-5211-1, EUR 40. – Exhibition Kunsthalle Bremen, March 14 – May 13, 2012.

Ruzzier, Chiara, **Xavier Hermand** and **Ezio Ornato**, *Les stratégies éditoriales à l'époque de l'incunable. Le cas des anciens Pays-Bas (Bibliologia, 33)*. Turnhout: Brepols, 2012. ISBN 978-2-503-54390-1, EUR 80.

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Dissertations

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In Progress 2011

Allan, Eva, *The Triumph Theme and Its Variations in Long Renaissance Prints*. Yale, C. Wood, A. Dunlop

Anderson, Carrie, *Johan Maurits's Brazilian Collection: The Role of Ethnographic Gifts in Colonial Discourse*. Boston. M. Zell

Baadj, Nadia, 'Monstrous Creatures and Diverse Strange Things': *The Curious Art of Jan van Kessel I (1626–1679)*. Michigan, C. Brusati

Baker, Katherine, *Painting and the Luxury Arts in Paris, 1490–1515: Objects and Their Urban Contexts*. Virginia, L. Goedde

Beranek, Saskia, *Portrait of a Patron: Image and Identity of Amalia van Solms in Dutch Art and Architecture*. Pittsburgh, A. Sutherland Harris

Bissett, Tara, *Architecture in Print: The Imagery of Triumph in France (1490–1550)*. Toronto, M. Kavalier

Boychuk, Joan, *Print Culture at the Court of Emperor Rudolf II: Portraiture, Inscription and Translation*. University of British Columbia, B. Wilson

Bracken, William, *Rembrandt in the 1630s: Dialogues and Competitive Environment*. IFA/NYU, E. J. Sluijter, M. Westermann

Brisman, Shira, *Briefkultur: Art and the Epistolary Mode of Address in the Age of Albrecht Dürer*. Yale, C. Wood

Brown, Sara, *Images of Devotion: The Calvinist Church Interior Paintings of Emanuel de Witte*. Delaware, P. Chapman

Buis, Alena, "Like So Many Objects of Colonialism, It Had Traveled Far From Home": *Women and Domestic Interiors in the Dutch Trade Empire*. Queen's, Kingston, J. Helland, S. Dickey

Byron, David, *The Visual and Social Strategies of German Propaganda Broadsheets, 1608–1621*. Yale, C. Wood

Carlson, Alisa, *Social History, Subjectivity, and Self-Fashioning in Hans Holbein the Elder's Portrait Drawings*. UT Austin, J. Chipps Smith

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Cowen, Dana, *Albrecht Dürer's Journey to the Netherlands, 1520–1521: A Reconsideration of Past Scholarship and the Importance of Antwerp to the Artist's Late Work*. Case Western Reserve, C. Scallen

Daiman, Marina, *Copying, Inventing, and Recycling in Rubens*. IFA/NYU, M. Westermann

Downey, Erin, *The Bentvueghels: Networking and Agency in the Seicento Art Market*. Temple, T. Cooper

Dujakovic, Maya, *On Books and Death: The Danse Macabre Printed Books in the Fifteenth Century*. University of British Columbia, C. Knically

Evans, Allison, *Het Tapissierspand: Interpreting the Success of the Antwerp Tapestry Market in the 1500s*. Duke, H. Van Miegroet

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Horacek, Ivana, "The Prague Court of Rudolf II: The Gift, Ritual, and Cultural Exchange in Central Europe" (University of British Columbia, B. Wilson)

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van Putten, Jasper, *A Cosmography of Exchange: Sebastian Münster's Cosmographia and the Emergence of the Artist-Chorographer*. Harvard, J. Koerner

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Yeager-Crasselt, Lara, Michael Sweerts and the Making of the Artist: Academic Ambitions between Brussels and Rome in the Seventeenth Century. Maryland, College Park, A. Wheelock

Zillman, Molly, Magdalene van de Passe, Geertruydt Roghman, and the Example of Seventeenth-Century Netherlandish Female Printmakers. Delaware, P. Chapman

Finland

Tuominen, Minna, The Still Lives of Edwaert Collier (1642-1708). University of Helsinki

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Baines, Lorena, Nicolaes de Bruyn and the Art of the Professional Engraver. Delaware, P. Chapman

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Brekka, Pamela Merrill, The Antwerp Polyglot Bible (1572): Visual Corpus, New World 'Hebrew-Indian' Map, and the Religious Crosscurrents of Imperial Spain. Florida, E. Ross

Coutré, Jacquelyn, Jan Lievens: Painting, Politics, and Decoration in Dutch Art, 1653–1669, IFA/NYU, M. Westermann

Mayhew, Robert A., Law, Commerce, and the Rise of New Imagery in Antwerp, 1500–1600. Duke, H. Van Miegroet

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