

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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Frans Hals, *Portrait of Catharina Hooft with Her Nurse*, c. 1619/20.

Oil on canvas, 86 x 65 cm. Gemäldegalerie, Staatliche Museen zu Berlin – Preußischer Kulturbesitz.
In the exhibition *Frans Hals. Eye to Eye with Rembrandt, Rubens and Titian*, Frans Hals Museum, Haarlem,
March 23 – July 28, 2013.

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HNA Newsletter

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NEWSLETTER

Dear colleagues,

With pleasure I am writing you on the 30th anniversary of the HNA, which has flourished thanks to your participation in the organization. I wish to thank all of you for your continued support which is essential to the well being of the HNA and its growing endeavors. These include our newsletter, our journal, and our annual grants, which are made possible by funds generated by our endowment. However, your dues are still our main revenue source, so please keep them up to date. And please consider making an additional contribution at whatever level is comfortable.

My predecessor, Stephanie Dickey, has overseen important aspects of the organization, including financial matters and by-laws, crucial aspects usually invisible to our membership. With gratitude, I thank Stephanie for her dedication and astute judgment. As immediate past president, she will continue to be involved as a member of the Board, replacing Wayne Franits, to whom we are extremely grateful for his longtime dedication to HNA. I would also like to thank Rebecca Parker Brienen, our outgoing treasurer, for her invaluable service, and Frima Fox Hofrichter, who has served as editor for books on Dutch seventeenth- and eighteenth-century art for the past five years. David Levine is our incoming Dutch field editor. Our incoming officers are Paul Crenshaw, Vice-President (formerly board member), Dawn Odell, Treasurer, and Yao-Fen You, board member.

Our on-line journal, JHNA (www.jhna.org), under the extremely capable guidance of Alison Kettering, is becoming a foremost publication in the field. I extend my heartfelt thanks to Alison and the editorial advisory for their efforts in making this come about.

Our eighth quadrennial international research conference is planned for June 5-7, 2014 in Boston. Our Conference Program Committee, chaired by Paul Crenshaw, will soon be receiving proposals for sessions and workshops. This conference will be a joint conference with the American Association for Netherlandic Studies, whose president is now also among our board members, Henry Luttikhuisen. Our listserve and website will post information about this wonderful event.

Our newsletter informs me that you are a busy group, as I read news of your publications, exhibitions, and conference participation. Consider getting involved in the HNA, in whatever way it is most comfortable for you – and I look forward to seeing you in Boston in 2014!

Please be in touch with your suggestions of how the HNA can be even better.

I look forward to working with you in the coming years,

Amy Golahny

email: golahny@lycoming.edu

HNA News

New Officers

Three HNA officers either served their terms or resigned this year: Stephanie Dickey and Amy Golahny finished their terms as, respectively, President and Vice-President, and Rebecca Brienen resigned from her position as the US Treasurer. The newly elected President is Amy Golahny, and the Vice-President Paul Crenshaw. Their terms started in February of this year and they will serve for four years. Paul's former position as a board member has been filled by Yao-Fen You who will serve for the remaining years of Paul's term (till 2016). Dawn Odell (Lewis & Clark College, Portland, OR) was appointed by the Board as the new US Treasurer.

HNA Fellowship

The HNA Fellowship 2013-14 was divided between four candidates for final stages of monograph publications: Junko Aono, Penny Howell Jolly, Ulrike Kern and Kathryn Rudy.

Junko Aono, *Imitation and Innovation: Dutch Genre Painting 1680-1750 and Its Reception of the Golden Age*, Amsterdam University Press

Penny Howell Jolly, *Picturing the "Pregnant" Magdalene in Northern Art, 1430-1550: Addressing and Undressing the Sinner-Saint*, Ashgate Press 2014

Ulrike Kern, *Light and Shade in Dutch and Flemish Art*, Brepols 2013

Kathryn Rudy, *The Postcard, the Pallium, the Amulet, and the Altar: Manifestations of the Flexible Autonomous Image in the Late Middle Ages*, Yale University Press 2014.

We urge members to apply for the 2014-15 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. 1350 to ca. 1750. 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, 2013**, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: paul.crenshaw@providence.edu; Postal address: Providence College, 1 Cummington Square, Providence RI 02918-0001.

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, August 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 **August 1, 2013**.

Alison M. Kettering, Editor-in-Chief
Mark Trowbridge, Associate Editor
Jeffrey Chipps Smith, Associate Editor

HNA at CAA Chicago, February 12-15, 2014

The HNA-sponsored session at the 2014 CAA Conference is titled *Moving Images: The Art of Personal Exchange in the Netherlands*. Chaired by Marisa Bass (Washington University, St. Louis). For more information, see under *Opportunities*.

HNA/AANS Boston 2014

The next HNA conference will take place in Boston, June 5-7, 2014. It is a joint conference of the Historians of Netherlandish Art and the American Association of Netherlandic Studies. A Call for Sessions and Workshops went out recently via the listserve and is posted on the HNA website under HNA Conferences (www.hnanews.org).

Conference Program Committee:

Susan Anderson
Margaret Carroll
Paul Crenshaw
Stephanie Dickey
Amy Golahny
Wijnie de Groot
David Levine
Henry Luttkhuizen
Natasha Seaman
Ron Spronk
Michael Zell



Nicolaes Visscher, *Novi Belgii Novæque Angliæ: nec non partis Virginiae tabula multis in locis emendate*, 1656 (detail)

Personalia

Jacquelyn Coutré (Adelphi University) has been nominated to CAA's Student and Emerging Professionals Committee.

Blaise Ducos (Musée du Louvre) has been awarded the Richtenberger Prize for 2012 by the Académie des Beaux-Arts for his book *Frans Pourbus le Jeune (1569-1622). Le portrait d'apparat à l'aube du Grand Siècle entre Habsbourg, Médicis et Bourbons* (2011).

Markus Dekiert, formerly curator of Dutch paintings at the Alte Pinakothek, Munich, has been appointed director of the Wallraf-Richartz-Museum, Cologne.

Anne Woollett (The J. Paul Getty Museum), together with Yvonne Szafran and Alan Phenix, was a finalist for the Second Barr Award for Smaller Museums, Libraries, or Collections at CAA, New York, 2013, for *Drama and Devotion: Heemskerck's "Ecce Homo" Altarpiece from Warsaw* (Getty Publications) that accompanied the exhibition of the same title at the Getty Museum (June 5, 2012 – April 7, 2013).

Ed Wouk (Metropolitan Museum of Art) is the first recipient of the Bader Prize, established by Alfred and Isabel Bader and awarded by the editors of *Simiolus*. The article, entitled "Reclaiming the antiquities of Gaul: Lambert Lombard and the history of northern art," appeared in *Simiolus*, vol. 36 (2012), nos. 1/2. For information on sending in manuscripts for the next Bader Prize, please consult www.simiolus.nl

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.

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

Printmaking in the Age of Rembrandt. Samuel P. Harn Museum of Art, Gainesville, Florida, February 5 – April 28, 2013.

Princes and Paupers: The Art of Jacques Callot. Museum of Fine Arts, Houston, January 31 – May 5, 2013.

Rembrandt and the Dutch Golden Age: Highlights from the Detroit Institute of Arts. Frist Center for the Visual Arts, Nashville, February 1 – May 19, 2013.

Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London. Seattle Art Museum, Seattle, February 14 – May 19, 2013.

Rembrandt's Century. Fine Arts Museums of San Francisco, De Young Memorial Museum, San Francisco, January 26 – June 2, 2013.

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).

Revealing the African Presence in Renaissance Europe. Princeton University Art Museum, February 16 – June 9, 2013. Previously at the Walters Art Museum, Baltimore. With publication, *Revealing the African Presence in Renaissance Art*, ed. by Joaneath Spicer, reviewed here (Review of Books, 16th Century).

Rembrandt, Rubens, Gainsborough and the Golden Age of European Painting from the Speed Art Museum. Vero Beach Museum of Art, Vero Beach, Florida, February 2 – June 9, 2013.

Looking East: Rubens's Encounter with Asia. J. Paul Getty Museum, Los Angeles, March 5 – June 9, 2013. Focuses on Rubens's *Man in Korean Costume*. For the symposium held in connection with the exhibition, see under *Past Conferences*.

Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina. National Gallery of Art, Washington DC, March 24 – June 9, 2013. With catalogue edited by Andrew Robison.

Kings, Queens and Courtiers. Royalty on Paper. Museum of Fine Arts, Boston, October 21, 2012 – June 16, 2013.

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 of Art. With catalogue.

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

The Festive City. Museum of Art, Rhode Island School of Design, Providence, December 21, 2012 – July 14, 2013. Festival prints and books, 16th-18th century.

Search for the Unicorn: An Exhibition in Honor of The Cloisters 75th Anniversary. Metropolitan Museum of Art, New York, May 15 – August 18, 2013.

Illuminating Faith: The Eucharist in Medieval Life and Art. Morgan Library and Museum, New York, May 17 – September 1, 2013.

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

Persuasive Vision: Dutch and Flemish 17th-Century and Contemporary Art. Vancouver Art Gallery, Vancouver (Canada), until September 15, 2013.

Worldly Possessions: Visualising Materialism in the Age of the Baroque. McMaster Museum of Art, Hamilton (Canada), August 15 – December 3, 2013.

Imperial Augsburg: Renaissance Prints and Drawings, 1475-1540. Blanton Museum, University of Texas at Austin, October 5, 2013 – January 5, 2014; previously at the National Gallery of Art, Washington.

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

Face to Face: Flanders, Florence and Renaissance Painting. Huntington Library, Art Collections and Botanical Gardens, Pasadena, September 28, 2013 – January 13, 2014.

Miracles and Martyrs: Saints in the Middle Ages. J. Paul Getty Museum, Los Angeles, September 3, 2013 – March 2, 2014.

Renaissance and Baroque Bronzes from the Hill Collection. The Frick Collection, New York, January 28 – June 15, 2014.

Europe and Other Countries

Austria

Barock since 1630. Österreichische Galerie Belvedere, Vienna, February 27 – June 9, 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

Het Gulden Cabinet: Koninklijk Museum bij Rockox te gast. Rockox House, Antwerp, February 2, 2013 – December 31, 2016.

The Magnificent Middle Ages. The Plantin-Moretus Museum's Finest Manuscripts. Museum Plantin-Moretus, Antwerp, February 2 – May 5, 2013. With publication: Lieve Watteuw and Catherine Reynolds, *Catalogue of Illuminated Manuscripts: Museum Plantin-Moretus (Corpus of Illuminated Manuscripts, 20)*. Leuven: Illuminare. Centre for the Study of Medieval Art; Peeters, 2013.

The Seventeenth Century through the Eyes of Jacques Callot. Groeningemuseum, Bruges, February 1 – May 20, 2013.

Hieronymus Cock: de renaissance in prent. Museum M, Leuven, March 14 – June 9, 2013. With catalogue edited by Joris Van Grieken, Jan Van der Stock and Ger Luijten, with contributions by Dominique Allart, Alessandra Baroni, Hans Buijs and Krista De Jonge. Mercatorfonds, ISBN Engl. ed. 978-90-6153-953-7.

Love and Devotion: The Gruuthuse Manuscript [Bruges c. 1400]. Gruuthusemuseum, Bruges, March 22 – June 23, 2013. For the conference, April 25-27, see under *Conferences*. For the exhibition, see <http://www.liefdeendevoitie.be/EN/home.html>

De erfenis van Rogier van der Weyden: de schilderkunst in Brussels 1450-1520. Koninklijke Musea voor Schone Kunsten van België, Brussels, October 10, 2013 – January 25, 2014.

Michiel Coxcié. The Flemish Raphael. Museum M, Leuven, October 31, 2013 – February 23, 2014. Curated by Koenraad Jonckheere.

Brazil

Plantin and Craesbeeck: A World on Paper. Books, Prints and Maps in the Era of Discovery. Fundação Clóvis Salgado, Palácio das Artes, Belo Horizonte, September 17 – December 1, 2013.

500 Years of Art in Germany. Centro Cultural Banco do Brasil, Sao Paulo, October 12, 2013 – January 5, 2014.

Bruegel and "At the Four Winds". Pinacoteca de Estado de Sao Paulo, Sao Paulo, October 26, 2013 – January 26, 2014.

Czech Republic

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

England and Scotland

Treasures of the Royal Courts: Tudors, Stuarts and the Russian Tsars. Victoria & Albert Museum, London, March 9 – July 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.)

Houghton Revisited: The Walpole Masterpieces from Catherine the Great's Hermitage. Houghton Hall, Norfolk, May 17 – September 29, 2013. The collection sold to Catherine the Great in 1779 is temporarily recreated in its original setting with paintings by Rembrandt, Rubens, Van Dyck, Poussin, Velazquez and others. Two further paintings are coming from the National Gallery of Art, Washington.

The Young Dürer: Drawing the Figure. The Courtauld Gallery, London, October 17, 2013 – January 12, 2014. With catalogue with essays by Stephanie Buck, Michael Roth and others.

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

France

Pleurants du tombeau de Jean sans Peur. Musée National du Moyen Age, Paris, February 27 – May 27, 2013. The little tomb figures from Dijon already travelled all over the US.

Vivre avec les animaux au XVIIème siècle: gravures et dessins hollandais de la collection Dutuit. Musée du Petit Palais, Paris, March 26 – July 13, 2013.

Rubens et l'Europe. Louvre Lens, May 22 – September 22, 2013. Curated by Blaise Ducos.

The Birth of Engraving in the Northern Countries. Musée du Louvre, Paris, September 2013 – January 2014.

Jacob Jordaens (1593-1678). Musée du Petit Palais, Paris, September 19, 2013 – January 19, 2014.

Germany

Alte Meister in Osnabrück. 100 Jahre Sammlung Gustav Stüve. Kulturgeschichtliches Museum, Osnabrück, November 25, 2012 – May 26, 2013.

Jordaens und die Antike. Fridericianum (Museums-landschaft Hessen), Kassel, March 1 – June 16, 2013. With a scholarly catalogue, Brussels: Mercatorfonds, ISBN 978-90-6153-675-8, EUR 65. The exhibition opened at the Koninklijke Musea voor Schone Kunsten van België, Brussels. For the symposium planned in conjunction with the Kassel showing, May 6-7, 2013, see under *Conferences*.

Jordaens und die Moderne. Fridericianum (Museums-landschaft Hessen), Kassel, March 1 – June 16, 2013.

Brueghel: Paintings by Jan Brueghel the Elder in the Alte Pinakothek. Alte Pinakothek, Munich, March 3 – June 16, 2013. With catalogue ed. by Mirjam Neumeister, with contributions by L. Wood Ruby, A. Woollett, T. Vignau-Wilberg, C. Melzer, E. Ortner, J. Schmidt, P. Klein et al. Munich: Hirmer 2013, ISBN 978-3-7774-2036-3, EUR 50.

Made in Utrecht. Meisterwerke der Bildhauerkunst. Suermondt-Ludwig-Museum, Aachen, March 14 – June 16, 2013. Previously at the Catharijneconvent, Utrecht, November 16, 2012 – February 24, 2013. With catalogue edited by Micha Leeftang and Kees van Schooten, Museum Catharijneconvent, Utrecht, and Ludion, Antwerp, ISBN 978-94-6130-078-2, EUR 30.

Rembrandt. Landschaftsradiierungen aus dem Städel Museum. Städel Museum, Frankfurt, August 28 – November 24, 2013. Curator: Martin Sonnabend.

“Die holländischen Bilder hab ich freilich gern” – Wilhelm Busch und die Alten Meister. Museum Schloss Wilhelmshöhe, Kassel, September 6, 2013 – January 12, 2014.

150 neue Niederländer: die Schenkung [Christoph] Müller. Staatliches Museum Schwerin, Schwerin, October 11, 2013 – January 19, 2014.

Albrecht Dürer. Seine Kunst im Kontext ihrer Zeit. Städel Museum, Frankfurt, October 23, 2013 – February 2, 2014. Curator: Jochen Sander.

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

Italy

Brueghel: meraviglie dell'arte Fiamminga. Chiostro Bramantesco di S. Maria della Pace, Rome, December 18, 2012 – June 2, 2013.

La ragazza con l'orecchino di perla: Il mito della Golden Age: Da Vermeer a Rembrandt: capolavori dal Mauritshuis. Palazzo Fava, Bologna, February 8 – May 25, 2014.

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.

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.

Along Amsterdam's Canals. Drawings from the Collection of the Royal Antiquarian Society of the Netherlands. Museum Het Rembrandthuis, Amsterdam, January 26 – May 26, 2013. With publication by Bert Gerlagh and Leonoor van Oosterzee. Varik: De Weideblik, ISBN 978-90-77767-40-5, EUR 25.

Uit de plooi: de 18de eeuw in beweging. Museum Het Valkhof, Nijmegen, February 2 – May 26, 2013.

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

Adriaan Dortsman (1635-1682), de ideale gracht. Museum van Loon, Amsterdam, February 8 – June 8, 2013.

Frans Hals: oog in oog met Rembrandt, Rubens en Titaan. Frans Hals Museum, Haarlem, March 23 – July 28, 2013. With catalogue edited by Anna Tummers, NAI Uitgevers, ISBN 978-94-6208-052-2, EUR 25.

Constantijn & Christiaan Huygens. Grote Kerk, The Hague, April 25 – August 28, 2013.

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

Peter the Great, an Inspired Tsar. Hermitage Amsterdam, March 9 – September 13, 2013.

Het Palais en de Dam: 400 jaar hart van de Amsterdamse grachten. Koninklijk Palais, Amsterdam, June 28 – September 15, 2013.

Dulvenvoorde en Oranje. Kasteel Dulvenvoorde, Voorschoten, April 6 – October 19, 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.

The Golden Age in Friesland. Fries Museum, Leeuwarden, opens September 30, 2013.

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

Willem II, koning en verzamelaar. Dordrechts Museum, Dordrecht, February 1 – May 31, 2014.

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

Delftware Wonderware. Gemeentemuseum, The Hague, December 1, 2012 – **June 30, 2014.**

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

Norway

Early Netherlandish Painting: From Van Eyck to Van Orley. National Museum, Oslo, February 21 – May 12, 2013.

Museum and Other News

Amsterdam

- The Rijksmuseum reopened April 13, 2013 after lengthy restoration. What is new besides the architectural elements is that the displays, spread over four floors, show paintings, sculptures, decorative arts and historical objects together and not in separate sections of the building. The Philips Wing, which remained open during the work, closed March 17. It will be converted into a venue for larger exhibitions, reopening in early 2015.
- While preparing for the new display in the recently reopened Rijksmuseum, conservators discovered that the *Portrait of William of Orange* (1579) that had been assumed to be a studio version of Adriaen Thomasz Key's portrait, turned out to be the original. (*The Art Newspaper*, March 2013)

Antwerp: The Museum Plantin-Moretus has acquired a series of ten drawings by Sebastiaan Vranckx (1573-1647) with scenes from Virgil's *Aeneid*.

Barnard Castle, County Durham: A previously unknown seventeenth-century painting has been identified as by Anthony van Dyck after being spotted online. The portrait was thought to be a copy and was in storage at the Bowes Museum. It was photographed for a project to put all oil paintings in the UK on the BBC Your Paintings website where it was seen by art historian Bendor Grosvenor. After an investigation by BBC Two's Culture Show, it has been verified by Christopher Brown, director of the Ashmolean Museum and Van Dyck expert. The portrait depicts Olivia Boteler Porter, lady-in-waiting to Henrietta Maria, wife of Charles I. (*CAA News*, March 2013)

Berkeley (CA): A team of scholars, computer scientists and web designers has developed an interactive website about Jan Brueghel the Elder where art historians and others interested in the artist can gather, share and discuss the work of Brueghel and his studio. The project, known as the Jan Brueghel Wiki Project, was started by Elizabeth Honig, University of California, Berkeley. The site is www.janbrueghel.org

Enschede (Netherlands): In the all-round budget cuts, Rijksmuseum Twente received the good news that it would receive extra funding and remain open. Huis Doorn and Slot Loevestein on the other hand are supposed to be closed. The director of Sloet Loevestein will try to find private funding for

the museum. The German Stiftung Preussische Schlösser und Gärten is willing to start talks with Huis Doorn on how to keep the museum open. Huis Doorn was the refuge of the last Emperor of Germany, Wilhelm II after World War I. (*Codart News*)

Flanders: The Vlaamse Erfgoedbibliotheek (Flanders Heritage Library), a network of six heritage libraries in Flanders launched its online treasury: flandrica.be. This online heritage library contains illuminated manuscripts, early printed books and other historical materials from the Middle Ages to the present.

Haarlem: The Teylers Museum acquired a rare Italian drawing by Maerten van Heemskerck from the period he worked in Rome (1532-1536). The drawing depicts *Four Angels with Emblems of Pope Leo X*, after a fresco by Giulio Romano in the Sala di Costantino in the Vatican Palace. (*Codart News*)

Leeuwarden: The Fries Museum acquired four drawings by Hans Vredeman de Vries, depicting the four seasons. They are long-term loans by the Ottema-Kingma Stichting. The drawings will be on view from September 2013 when the Fries Museum will present its exhibition on the Golden Age in Friesland. (*Codart News*)

Lens (France): Louvre-Lens, the Louvre branch in the city of Lens in Northern France, opened in December 2012. A Rubens exhibition, curated by Blaise Ducos, will open in May (see above).

Los Angeles

- The J. Paul Getty Museum acquired at auction the *Roman de Gillion de Trazegnies* by Lieven van Lathem (1430-1493). The Getty already owns the *Prayer Book of Charles the Bold* by Lieven.
- The Getty Research Institute has added approximately 250,000 art sales records to its database from more than 2,000 German auction catalogues dating from 1930-1945. These records are part of the Getty Provenance Index (www.getty.edu/research/tools/provenance/german_sales.html)
- Scientists have discovered a hidden portrait beneath the surface of Rembrandt's *Old Man in Military Costume* at the J. Paul Getty Museum. It is hoped that new studies with more sophisticated x-ray techniques can show who is depicted in the 'secret' image. (*CAA News*, January 2013)

Paris: The Fondation Custodia has acquired a copy of the first edition of the seventeenth-century emblem book *Linguae vitia et remedia*, published by Joannes Cnobbaert in Antwerp in 1631. The author, Antonius a Burgundia (1594-1657), a descendant of a bastard of the Duke of Burgundy, describes the evils of the spoken word in 45 mottoes and accompanying verses. In the second part, the correct use of speech is explained. The book is illustrated with prints after Abraham van Diepenbeeck (1596-1675), engraved by Jacob Neefs and Andries Pauwels. Antonius a Burgundia's other emblem book, *Mundi Lapis Lydius*, had already been acquired by Fris Lugt, making the Fondation one of the few institutions in France to have both emblem books. (*E-News, Fondation Custodia*, December 2012.)

Another recent acquisition is *Merry Company Making Music* by Anthoni Sallaert (before 1590-1650), oil on panel.

The Institut Néerlandais acquired a drawing of a self-portrait by Samuel van Hoogstraten as a boy. It was probably

shortly after the budding artist was apprenticed to Rembrandt who most likely made the corrections to the sheet, among them the outline of the right arm.

Rotterdam: The Museum Boijmans Van Beuningen has put its 15th- and 16th-century Netherlandish drawings collection online: collectie.boijmans.nl/nl/onderzoek/nederlandse-tekeningen-15e-16e-eeuw

Sremska Mitrovica (Serbia): The *Portrait of Rembrandt's*

Father by the artist was recovered in March in Sremska Mitrovica, outside of Belgrade, after it was stolen from the museum in Novi Sad, Serbia, seven years ago.

Washington DC: The National Gallery of Art acquired a portrait of *Anthonij de Bordes and His Valet* by Michael Sweerts as a gift from Dr. Arthur and Mrs. Arlene Elkind, in honor of Derald Ruttenberg's Grandchildren and New Century Fund. The exquisite small canvas (50.7 x 66.6 cm) is dated c. 1648.



Scholarly Activities

Conferences

United States

Sixteenth-Century Studies Conference

San Juan, Puerto Rico, October 24-27, 2013.

HNA-sponsored sessions:

Only Connect: Physical and Sensory Engagement in Northern European Devotional Art and Architecture. Chair: Laura Gelfand (Caine College of the Arts, Utah State University)

The Art of Martyrdom in the Early Modern Low Countries. Chair: Sarah Moran (University of Bern).

College Art Association Annual Conference 2014

Chicago, February 12-15, 2014

The HNA-sponsored session at the 2014 CAA Conference is titled "Moving Images: The Art of Personal Exchange in the Netherlands." Chaired by Marisa Bass (Washington University, St. Louis). For the Call for Papers, see below (under *Opportunities*).

HNA/AANS 2014

International Interdisciplinary Conference, Boston, June 5-7, 2014. Joint conference of the Historians of Netherlandish Art and the American Association of Netherlandic Studies. A Call for Sessions and Workshops went out recently over the HNA listserv and is posted on the HNA website under HNA Conferences (www.hnanews.org).

Conference Program Committee:

Susan Anderson
Margaret Carroll
Paul Crenshaw
Stephanie Dickey
Amy Golahny
Wijnie de Groot
David Levine
Henry Luttkhuizen
Natasha Seaman
Ron Spronk
Michael Zell

Europe

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 the full program and registration: http://www.liefdeendevotie.be/EN/wetenschappelijk_congres.html

Herman Pleij, The Triumph of Literary Self-Awareness Among an Urban Elite (in Dutch).

Wim Blockmans, Dutch Literature in Multilingual Bruges (in Dutch).

Herman Brinkman, 'Nicht vor waeldoen ende vroilic sijn!' Early Users of the Gruuthuse Manuscript (in Dutch).

Ad Leerintveld and **Henk Porck**, A Closer Look at the Gruuthuse Coat of Arms. Spectrometric Analyses (in Dutch).

Anne Korteweg, The Acquisition of the Gruuthuse Manuscript: Facts and Fictions (in Dutch).

Cyriel Stroo, Aspects of (the) Art (of Painting) in Bruges around 1400. 'Const si doch const met consten loonen' (in Dutch).

Sonia Tortajada Hernando, The Conservation of the Two Tydeman's Angels from the Prado Museum (in English).

Saskia Van Bergen, 'Goris de liberaris heeft meer bouken dan alle die vander stede...' Book Production in Bruges in the Early 15th Century (in Dutch).

Hugo van der Velden, The Concept of 'const' in the Gruuthuse Manuscript (in Dutch).

Jan Dumolyn, Corporative Ideology in the Gruuthuse Manuscript (in Dutch).

Jan de Klerk, "Goed voorgaan doet goed volgen." Views on Good Government in 'Dat kaetspel ghemoralizeert' in Relation to the Gruuthuse Manuscript and the Political and Legal Developments in Flanders between 1380 and 1440 (in Dutch).

Hendrik Callewier, The Curate of Oedelem: The Secular Clergy and the Gruuthuse Manuscript (in Dutch).

Jos Koldeweij, The Gruuthuse Manuscript in Pictures.

Johan Oosterman, "Not that I am worth anything as a poet". The First Person in the Gruuthuse Poems (in Dutch).

Noël Geirnaert, From (Informal?) Company to Rhetoric Guild: The Continuity Between Poets of the 'Gruuthuse Manuscript' and the Rhetoricians of the Holy Spirit (in Dutch).

Karl Kuegle, Musical Eroticism in the Gruuthuse' Songs (in English).

Joris Reynaert, The Many Formats of an Ethical Discourse. Artistic Projection(s) in the 'Allegorical Poems' (in Dutch).

Frank Willaert, Poetical Connections. Gruuthuse's Lyrical Poetry in Flemish and International Perspective (in Dutch).

Ita Heijmans, The Polyphonic Potential of Gruuthuse Melodies from a Central European Perspective: An Experimental Musicological Exploration (in English).

Pieter Mannaerts, Modality in the Gruuthuse Songs (in English).

Hélène Haug and **Steven Marien**, Different Ways of Performing the Gruuthuse Repertoire (in Dutch and French).

Stefan Rosmer, The Sacred Songs of the Gruuthuse Manuscript and the Works of the 'Monk of Salzburg'. Similarities and Differences (in English).

Thom Mertens, The Sermon of Brother Jan Lyoen (in Dutch).

Janet F. van der Meulen, Gruuthuse Between Bruges and Paris: On Poets, Devotion and the Debate Surrounding the Rose (in Dutch).

Dieuwke van der Poel, Uncourtly, Mad, Erotic? The Literary and Historical Context of Certain Gruuthuse Songs (in Dutch).

Frits Van Oostrom, The Polyphony of Gruuthuse (in Dutch).

The Image of the City Transformed 15th – 18th Century

MAS Antwerp, May 23-24, 2013

www.thecitytransformed.eu

info@thecitytransformed.eu

Werner Oechslin (ETH Zürich), 'Embellissement' and the Uprising Image of the Town within the City.

Kristiaan Borret (City Architect of Antwerp): Imagining the City Today. The Urban Regeneration of Antwerp.

Katrien Lichtert (U Ghent), The Artist, the City and the Urban Theatre: Early Modern Representations of the Urban Landscape in Context (Southern Netherlands - Second Half of the 16th Century).

Jelle De Rock (U Ghent), Between Reality and Ideal: The Image of the City in Late Medieval Netherlandish Panel Painting.

Jan Parmentier (MAS Museum Antwerp), Images of Cities in Travelogues and Diaries.

M. Trachtenberg (New York University), Dominion of the Eye: Transformation of Early Modern Florence.

Barbara Uppenkamp (University of Kassel), Visual and Physical Transformations of Wolfenbüttel in the 16th and 17th Centuries.

Martha Pollak (University of Illinois, Chicago), The Battered System as a Transformer of City Images.

Piet Lombaerde (University of Antwerp - University College Artesis), Transformation of City Images: The Case of Antwerp during its Golden Age.

Jaap Evert Abrahamse (Cultural Heritage Agency of the Netherlands), From Small Town to Merchant Metropolis. Amsterdam as an Example of Early Modern City Planning.

Christopher Heuer (Princeton University), The Renaissance of Savannah's City Image.

Helena Murteira (Centro de História da Arte e Investigação Artística, Universidade de Évora), **Alexandra Gago da Câmara** (Universidade Aberta, Centro de História da Arte e Investigação Artística, Universidade de Évora) and **Paulo Simões Rodrigues** (Centro de História da Arte e Investigação Artística (CHAIA), Universidade de Évora), Myth and Reason: Lisbon's Image before and after the 1755 Earthquake.

Alex Werner (Museum of London), A Commercial Aesthetics and the Rebuilding of the Image of London 1670-1810.

Past Conferences

Listed are only those conferences 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.

Facts & Feelings. Documentary Evidence on Emotions of Artists, 1580-1800

Katholieke Universiteit Leuven, December 12-13, 2012.

James Amelang (Universidad Autónoma de Madrid), The Dancer from the Dance. Early Modern Autobiography and the Expression of Emotions?

Rudolf Dekker (Erasmusuniversiteit Rotterdam), Art and Emotions in the Diary of C. Huygens Jr.

Eddy Put (KU Leuven/Rijksarchieven), Archival Intelligence and the Quest for Emotions in Early Modern Documents.

Frederica Van Dam (Universiteit Gent), "Tableau Poétique." A Recently Discovered Manuscript by the Flemish Painter-Poet Lucas de Heere.

Leo de Ren (KU Leuven), "... zodat hij netjes zijn bakkes moest houden." Enkele tussen de regels door gelezen brieven van Thomas Fendrich over architect Joris Robijn en zijn atelier in Mainz.

Gaëtane Maes (Université de Lille Nord de France UDL 3), Van Dyck's Anger in Kortrijk or His Decision to Paint "only for people and not for donkeys."

Koenraad Brosens (KU Leuven), Joy, Grief and Paintings. Dropping in on the De Hase Family, Nieuwstraat, Brussels.

Klara Alen (KU Leuven), Vermetele vrouwenhanden en verbloemde passie. Maria Faydherbe en Margareta Haverman.

Leen Huet (auteur *De Brieven van Rubens*, 2006), Sprezzatura en sprankeling. Rubens' gevoelens in brief en beeld.

Lara Yeager-Crasselt (University of Maryland), The Drawing Academy of Michael Sweerts. Pride and Ambition in Seventeenth-Century Brussels.

Kerry Gavaghan (University of Oxford), Love Brings Forth Art. Adriaen van der Werff's Self-Portraits with His Family.

Andrew Graciano (University of South Carolina), Written Evidence of Various Emotions in the Correspondence of Joseph Wright of Derby. Pride, Anger, Humor and Sympathy.

Bert Watteeuw (Rubenianum/KU Leuven), Apelles and Campaspe. Variations on a Literary Theme in Facts and Fiction.

Beatrijs Wolters van der Wey, "Ende gemerct datt'er beducht wort questie ende verschil sal commen te rysen." Verholen emoties bij officiële portretopdrachten.

Katlijne Van der Stighelen (KU Leuven), "De meesters onzer oude Vlaamsche School dachten minder dan zij voelden." Deviant gedrag bij 17de-eeuwse kunstenaars.

The World from Above. New Studies and Approaches of the World Landscape Tradition

Palais des Beaux-Arts, Lille; Académie Royale de Belgique, Brussels, January 10-12, 2013.

Organizers: Michel Weemans, Ralph Dekoninck, Agnès Guiderdoni

<http://gemca.fltr.ucl.ac.be/php/evenements/20130112.fr.php>

Tanja Michalsky (Universität der Künste, Berlin), Cosmography in the Sixteenth-Century Flemish World Landscape.

Jean-Marc Besse (CNRS, Paris), La terre vue du ciel. Méditations cartographiques à la Renaissance.

Reindert L. Falkenburg (New York University-Abu Dhabi Institute), The World from Below.

Michel Weemans (École Nationale Supérieure d'Art, Bourges), Le monde vu d'en haut. Le scopus du paysage.

Ralph Dekoninck (Université catholique de Louvain), La Fuite en Egypte. Chute des idoles, érection des images.

Paul Vandenbroeck (Koninklijk Museum voor Schone Kunsten, Antwerp), La cosmologie de Jérôme Bosch: les pulsions de la matière.

Matthijs IJssink (Noordbrabants Museum), Bosch and Bruegel as Second Bosch.

Bertram Kaschek (Dresden University), Modes of Landscaping: Scorel and Bles.

Jürgen Müller (Dresden University), *The Flight into Egypt* by Jan van Amstel.

Manfred Sellink (Museum Brugge, University of Ghent), Pieter Bruegel and the Landscape – the Relations between Paintings, Prints and Drawings.

Dominique Allart (Université de Liège), *Vele ende seer fraeye gheleghentheden van diuerssche Dorphuysinghen, Hoeven, Velden, Straten...* Les paysagistes flamands, émules de Studius.

Larry Silver (University of Pennsylvania) and **Todd Richardson** (University of Memphis), Pieter Bruegel Landscapes – Symbolic Highlands in the Lowlands.

Bret Rothstein (Indiana University), Jan van Eyck's Difficult Terrain.

Koenraad Jonkheere (University of Ghent), Beautiful Fields, Forests and Mountains Are Finer Churches than the Papist Murder Holes.

Alain Tapié (Palais des Beaux-Arts, Lille), Quand le titre est l'auteur. Le Maître de la Prédication de Lille.

Christine Göttler (University of Bern), The World Within: The Cave of Somnus and Other Dreamscapes.

Catherine Levesque (College of William and Mary, Williamsburg), Ingenious Places: Fantasia, Imitatio, and Techne in Joos de Momper's Mountain Landscapes.

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

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

Leiden, January 17-18, 2013.

Organized by Amanda Herrin (Institute of Fine Arts, NYU, Kress Fellow, University of Leiden 2010-2012) and Maureen

Warren (Northwestern University, Kress Fellow, University of Leiden 2011-2013), in cooperation with the Institute for Cultural Disciplines and the Institute for Art History of the University of Leiden.

Peter van der Coelen (Boijmans van Beuningen Museum), Art and Religion under the Sign of The Fisher.

Frans Laurentius (Independent Scholar and Art Dealer), Visscher's *Royal-bibel*.

Jungyoon Yang (University of Amsterdam), Visscher's Adornment for a Wedding.

Vanessa Schmid (National Maritime Museum, Amsterdam), Becoming an Amsterdam Printmaker: Claes Jansz. Visscher and Gibraltar.

Maureen Warren (Northwestern University), Banned to Ensure Peace in the Land: The Execution of Oldenbarnevelt in Print.

Amanda Herrin (Institute of Fine Arts, New York), Claes Jansz. Visscher and the Art and Business of Flemish Prints.

Lorena Baines (National Gallery of Art, Washington, DC), Marketing Nicolaes de Bruyn: Claes Jansz. Visscher's Prints after the Antwerp Master.

Marrigje Rikken (Leiden University), Antwerp's Animals Published by Claes Jansz. Visscher.

Marjolein Leesberg (Independent Scholar), Claes Jansz. Visscher's Re-Use of Hendrick Goltzius's Plates and Inventions.

Bryony Bartlett-Rawlings (Victoria & Albert Museum) "Zancarli, Fialetti and Visscher's *Verscheyden Aerdtige Morissen van Polifilo Zancarli*"

Femke Speelberg (Metropolitan Museum of Art, New York), Fishing in Other Ponds. C. J. Visscher as 'Importer' & Publisher of Ornament Prints.

Claudia Swan (Northwestern University), *Vermaerde Coopsteden* and the Stakes of Trade: Claes Jansz. Visscher's *Views of Bantam* (1608) & *Amsterdam* (1611).

Elizabeth Sutton (University of Northern Iowa), Amsterdam/New Amsterdam: Claiming Land & Roots in Visscher's New Netherland Map.

Elizabeth Wyckoff (Saint Louis Museum of Art), Amsterdam vs. Haarlem: Visscher, Berendrecht & the Fine Art of Print Publishing.

George Carhart (Dresden University of Technology), Commercial Interaction of the Visscher, De Wit & Danckerts Atlas Publishing Firms.

Emily D. Bilski (Independent Scholar; Jewish Museum Munich) & **Sharon Assaf** (Israel Democracy Institute, Jerusalem), Visscher's 'Dutchness' in the Eyes of the 'Other.'

Claes Christensen (National Gallery of Denmark), Hidden Treasure. Visscher's Prints in The Royal Collection of Graphic Art, Copenhagen.

David B. Kaaring (National Gallery of Denmark), Copies after Visscher's 1607/08-Sketchbook in Early 18th-Century Topographical Atlases.

Current Research on Early Sixteenth-Century Art in Leuven. Focus on Jan Rombouts and Albrecht Bouts

M Museum, Leuven, January 30, 2013. In conjunction with the exhibition "Getekend, Jan R. Een renaissancemeester herontdekt."

Yvette Bruijnen, Jan Rombouts: The Matter of His Identity and the Definition of His Oeuvre.

Valentine Henderiks (Université Libre de Bruxelles / Royal Institute for Cultural Heritage), Between Tradition and Innovation: The Serial Production of Devotional Paintings in Albrecht Bouts' Workshop at the Beginning of the 16th Century.

Joris Van Grieken (Royal Library of Belgium, Prints and Drawings), The Monogrammist IANR alias Jan Rombouts. A 'peintre-graveur' from Leuven in the Context of His Time.

David Lainé (IPARC), A Closer Look at New Infrared Reflectograms of Paintings by Jan Rombouts Revealing a Very Elaborate Underdrawing.

CAA 101st Annual Conference

New York, February 13-16, 2013.

Claudine A. Chavannes-Mazel (University of Amsterdam), *The Fishing Party* in the Louvre by Jan van Eyck?

Maximiliaan Martens and **Annick Born** (University of Ghent), Image Processing for Research on the *Ghent Altarpiece*.

Diane Wolfthal (Rice University) and **Catherine Metzger** (National Gallery of Art), From the Naked Eye to the Super Computer: New Light on Dirk Bouts's Canvas Paintings.

Iloa van Tuinen (Leiden Gallery), Reconstructing the So-Called "Berlin Sketchbook": New Insights Resulting from Material Analysis.

Anne van Oosterwijk (Groeningemuseum and University of Ghent), The Adjustments of a Triptych by Pieter Claeissens I: An Exceptional Situation or Common Practice?

Ulrike Kern (Goethe University), British Art Theory of Limning from Hilliard to Norgate.

Christoph Brachmann (University of North Carolina at Chapel Hill), Watercolor in French Manuscript Painting: The *Songe du Pastourel* (Vienna, Österreichische Nationalbibliothek, Cod. 2556).

Joanne McKeown (Moravian College), The Artful Evolution of Catherine Perrot's Career: Painter, Teacher, Academician, Author.

Danica Brenner (University of Trier), Augsburg Painters and Their Pupils from the Fifteenth to the Early Seventeenth Centuries.

Valentin Nussbaum (National Taiwan Normal University), The Master, the Pupil, and the Thief: The Life of Frans Floris and the Issue of Artistic Transmission in Karel van Mander's Theory of Art.

Eva Struhal (Université Laval), In Dialogue: Anthony Van Dyck in Peter Paul Rubens's Workshop.

Penny Howell Jolly (Skidmore College), Experiencing the Magdalene: Seeing, Smelling, and Hearing Salvation in Northern Devotional Art.

Wayne Franits (Syracuse University), Hendrick ter Brugghen, Dirck van Baburen, and the Representation of St. Sebastian in Utrecht Painting.

Natasha Seaman (Rhode Island College), Toward Beauty: St. Sebastian in Ter Brugghen's Religious Paintings.

Valerie Hedquist (University of Montana), Spiritual Comfort and Charitable Healing in Ter Brugghen's *St. Sebastian Tended by Irene*.

Ethan Matt Kavaler (University of Toronto), The Aesthetics of Spectacle: The Bruges Mantelpiece to 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 vs. 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.

Jessica Stevenson-Stewart (University of California, Berkeley, and Zentralinstitut für Kunstgeschichte, Munich), Solicitous Gifts: Kunstammer Memory, Iberian Diplomacy, and the Translation of Antwerp Art Overseas.

Cristelle Baskins (Tufts University), The Moor's Last Gift: Portraits and Patronage in *Les marques d'honneur de la maison de Tassis* (Antwerp, 1645)

Carrie Anderson (Boston University), Gifting and "Regifting" the Old Indies: The Mobility of the Gift in Early Modern Europe.

Bradley J. Cavallo (Temple University), Site/Sight of Al-terity: Albrecht Dürer's *The Men's Bathhouse* of ca. 1496

Erica O'Brien (University of Bristol), Masculine Voices and Feminine Bodies: Gendering Margaret of York's *Le Dialogue de la duchesse* (Add. Ms. 7970).

Bronwen Wilson (University of East Anglia), Human and Animal Conversions: Caricature and the Delineation of Human Faciality, ca. 1600.

Pia F. Cuneo (University of Arizona), "That Sort of Love Is Unseemly": Bestiality and the Passion for Horses in Hans Baldung Grien's *Bewitched Groom* (ca. 1544).

Sarah R. Cohen (State University of New York, Albany), Rewilding the *Museum* of Rudolf II.

Paul H. D. Kaplan (State University of New York, Purchase), A Black Jewish Astrologer in a German Renaissance Manuscript.

Crossing Borders, Drawing Boundaries: Contextualizing Rubens's Man in Korean Costume

J. Paul Getty Museum, Los Angeles, March 15, 2013.

Mayu Fujikawa (Middlebury College), The Quirinal's Exotic Figures and Rubens's *Man in Korean Costume*.

Liam Brockey (Michigan State University, East Lansing), Authority, Vanity, and Poverty: The Society of Jesus and the Use of Silk in Early Modern Asia.

John Vollmer (Independent Scholar, New York), Is What You See What You Get? East Asian Clothing in Seventeenth-Century Europe.

Claudia Swan (Northwestern), Lost in Translation: Ornament and Identity in Early Modern Northern Europe.

David Kang (USC), The Arrival of the West and Its Impact on Korea: Nationalism and the Word "Corea."

Burglind Jungmann (UCLA), Cultural Translations: the Confrontation of Joseon Painters with European Concepts of Illusionism.

Een nieuwe blik op Frans Hals

Frans Hals Museum, Haarlem, April 8, 2013. Organized by the Frans Hals Museum en Onderzoekschool Kunstgeschiedenis.

Stephanie Dickey (Queen's University, Ontario), Hals, Rembrandt, and Rubens: Portraits in Print.

Christopher Atkins (Philadelphia Museum of Art), A New Self-Portrait by Frans Hals.

Claus Grimm, The Fisher Children Re-attributed. Defining the Frans Hals Workshop.

Martin Bijl, Het mysterieuze begin van Hals' carrière.

Laurens Meerman (UU, OSK), De reputatie van Frans Hals, of wanneer portretten kunst werden.

Opportunities

Call for Conference Papers

Europe and Its Worlds: Cultural Mobility in, to and from Europe

Panel: Impact of Images in the Late Middle Ages

Radboud University Nijmegen, October 16-18, 2013. Organized by the Faculty of Arts and the Faculty of Philosophy, Theology and Religious Studies. Organizers: A.M. Koldeweij and H. van Asperen.

Europe has always consisted of different worlds, how it differs from the rest of the world. At the core of this theme is the question of how it interacts with other worlds. This conference specifically addresses the many ways in which cultural mobility impacts on European culture, past and present. Scholars of various universities and scholarly backgrounds are invited to submit an abstract for one of the twelve panels. The panel 'Impact of Images in the Late Middle Ages' focuses on centres of religion. Visitors took images with them, in the form of mental and material pictures. The mobility and exchange of surviving material images enable us to trace networks and infrastructures. The panel 'Impact of Images in the Late Middle Ages' welcomes abstracts on the transfer, impact and the power of images and the different ways the imagery was (re-)used in

Europe. What religious, political, social or cultural ideas were distributed through these images? For full panel presentations, please visit the conference website: www.ru.nl/europeanditsworlds. The deadline for submitting abstracts is **April 30, 2013**. Please send your proposal to europeanditsworld@let.ru.nl.

The organization offers accommodation and meals for all speakers. Travel expenses are not covered. For more information, please contact Maarten De Pourcq, europeanditsworlds@let.ru.nl.

Spectacular Metamorphosis and Cultural Anamorphosis. The Ornamentation in Ephemeral Festivities During the Early Modern Period

Academia Belgica, Rome, December 13-14, 2013. Organized by the University of Liège and the University of Louvain (Louvain-la-Neuve).

Whether a political or a religious event is being celebrated, festivities are a key moment of public life in the society by and for which they have been staged. They combine all forms of artistic expression in order to create a multi-sensorial experience and generate a particular space-time experience. Moreover, the spectacle is also a privileged way to embrace the culture from which it originates, highlighting, and sometimes even forging and transforming, the representations and imaginary constructs of that culture.

To date, most studies of modern festivities have essentially focused on defining the political and/or religious message of this very symbolic moment in time. Festivities remain a difficult phenomenon to study because of their ephemeral nature, but also because of the textual and iconic sources that render accounts of them – i.e. documents that are often terse and incomplete, giving idealised views of those ephemeral representations. However, one important feature of these festivities, inseparable from the program they convey, has still to be studied: the decorative apparatus, or ornamentation, framing this "speech-form", which is thought out and elaborated more broadly in order to transform a pre-existing place into a new space-time experience. Long overlooked by historiographers, the ornament is a key concept in understanding the effect of these decorations on the viewer and the experience produced, a fact that the written accounts, as well as the iconography, never fail to emphasize.

As part of the scientific project "Cultures of Baroque Spectacle between Italy and the Southern Netherlands" and in line with a renewed interest in the issue of the "ornamental", this conference aims to combine these two research fields, to study these ceremonies, by focusing on their artistic and literary aspects, based on iconographic and written sources. This topic invites further reflection on a variety of themes. A few guidelines are suggested below:

- Beyond the stylistic and ornamental innovations of these ephemeral devices, what is the place and what are the roles, as well as the value and status of the ornament in these ephemeral constructions and in these performative festivities?
- In terms of the reception of these ephemeral decorations, what are the artistic and ideological issues underlying the iconic and written representations that reflect these festivi-

ties and preserve their memory? Likewise, what impact do these representations have on the festivities?

- How do written accounts and images reflect the ephemeral dimension, which is essentially completely different? How do they fix the ephemeral character of these devices and how do they render the effect produced by the ornamental apparatus?

By studying specific cases, we would like to question the devices of ephemeral festivities through the ornamental apparatus built up for them to create a place full of meaning. This point of view aims to highlight typological characteristics (political/religious), but also geographical, chronological and cultural characteristics of these spectacular representations during the Early Modern period.

Title and paper proposals should be sent by **May 1, 2013** at the latest, via email to Gregory Ems or Caroline Heering:

gregory.ems@uclouvain.be

caroline.heering@uclouvain.be

Organizing committee:

Grégory Ems (UCL)
Caroline Heering (UCL)
Ralph Dekoninck (UCL)
Annick Delfosse (ULg)

Scientific committee:

Agnès Guiderdoni-Bruslé (UCL-FNRS)
Maarten Delbeke (UGent)
Koen Vermeir (KUL-CNRS)
Anne Surgers (Université de Caen)
Yves Pauwels (Université de Tours)

College Art Association Annual Conference 2014

Chicago, February 12-15, 2014

The HNA-sponsored session at the 2014 CAA Conference is titled "Moving Images: The Art of Personal Exchange in the Netherlands." Chaired by Marisa Bass (Washington University, St. Louis). Email: mbass@wustl.edu

The itinerancy of Netherlandish art is well known to be a defining aspect of its history. Yet within this history, global commerce and the market for large-scale productions such as tapestries and carved retables have received more attention than the intimate exchange of images between individuals. On this more intimate scale, images acted as agents affirming bonds of friendship and diplomacy, religious belief and intellectual endeavor, whether between artists, scholars, merchants, or noblemen. This session invites papers that examine how Netherlandish drawings, medals, prints, etc. communicated between senders and recipients divided by geographical distance. Studies which consider the ways in which the personal exchange of images operated within larger cultural structures such as the court or networks of trade are particularly welcome.

For submission deadline and guidelines, please see the College Art Association "Call for Participation."

Call for Articles/Manuscripts

Journals

Journal of Historians of Netherlandish Art (JHNA)

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

Alison M. Kettering, Editor-in-Chief
Mark Trowbridge, Associate Editor
Jeffrey Chipps Smith, Associate Editor

Rubensbulletin

Rubens scholars kindly are invited to submit original articles for the next issue of the *Rubensbulletin*, the online journal of the Royal Museum of Fine Arts Antwerp.

The *Rubensbulletin* focuses on art historical research topics related to the work of Peter Paul Rubens and his assistants. The title of the electronic periodical refers to the *Rubens Bulletijn*, a journal that appeared in Antwerp from 1882 to 1910 and that used to disseminate sources on Rubens and his contemporaries across the world. The new *Rubensbulletin* continues this long tradition of Rubens research in Antwerp, the master's hometown. By means of this forum, the Royal Museum intends to stimulate the development and consolidation of an international Rubens network.

Contributions should be in English. The publication is supervised by the members of the Rubens research project of the Royal Museum of Fine Arts Antwerp and an editorial board. Modifications may be required. The deadline for submission of articles is **September 1, 2013**.

Information: www.kmska.be/en/Onderzoek/Rubens/Rubensbulletin.html

Contact: valerie.herremans@kmska.be

Intersections

Special volume on Personification: Embodying Meaning and Emotion

Intersections is a peer-reviewed series on interdisciplinary topics in early modern studies. Each volume focuses on a single theme and consists of essays that explore new perspectives on the subject of study. The series aims to open up new areas of research on early modern culture and to address issues of interest to a wide range of disciplines. More information on *Intersections*: brill.com/inte

We are now soliciting manuscripts for a special volume in the series on: *Personification: Embodying Meaning and Emotion*

Personification, or prosopopeia, the rhetorical figure by which something not human is given a human identity or 'face', is readily spotted, but the figure's cognitive form and function, its rhetorical and pictorial effects, have rarely elicited scholarly attention. As a communicative device it is either taken for granted or dismissed as mere convention. The aim of the proposed volume is to formulate an alternative account of personification, to demonstrate the ingenuity with which the multifaceted device was utilized by late medieval and early modern authors and artists. The fact that literary and pictorial genres designed to appeal to large audiences, such as festival plays and royal entries, often utilize allegorical personification, indicates that the figure was seen to accommodate a wide spectrum of tastes and expectations. Personification operates in multiple registers – sensory and spiritual, visible and invisible, concrete and abstract – and it deals in facts, opinions, and beliefs. With reference to the visible, current events and situations were represented by means of personifications that objectified various social groups and institutions, as well as their defining ambitions and the forces that motivated them. As regards the invisible, processes of thinking, feeling, and experiencing were bodied forth by means of personifications that revealed how these *modi operandi* were constituted.

Our interest in personification is motivated by several trends that have emerged over the last decade in cultural (historical) studies, whereby artistic expression is approached from the point of view of the body, performance, and cognition. Seen in light of these trends, personification (along with the texts and artifacts that employ the figure) offers many research opportunities. In methodological terms, personification is susceptible to an approach that balances a more semiotic analysis, concentrating on meaning effects, and a more phenomenological analysis, focusing on presence effects. This approach would entail foregrounding the full scope of prosopopeic discourse – not just the what, but also the how, not only the signified, but also the signifier.

The editors welcome contributions in English from multiple disciplines (literature, history, art history, etc.) that address the topic, contextualizing it within a wide range of geographical regions and languages. Papers may be written on one or more of the following questions:

The Theory of Personification: What ideas about allegorical personification allegory circulated in late medieval and early modern times? How were its principles and workings described, either explicitly or implicitly? How can modern neuropsychological insights concerning metaphorical thinking be linked to theories of personification based in contemporary literary theory and philosophy?

The Perception of Personification: How did contemporary audiences perceive and interpret personifications? How did they react to them and make use of them? Did the device fulfill instructive, persuasive, propagandistic, mnemonic, or even meditative and contemplative functions? To what extent did personification stimulate the imagination or the inner eye? What about the element of playfulness?

The Means of Personification: How was the device constituted? What (self-) descriptive naming procedures were involved? What kind of visual and verbal interactions were involved? What clothes, attributes, gestures, facial expressions,

positions and actions? What courses of events or chains of thought, aided either by dialogue (in plays) or inscriptions (on prints)?

The Context of Personification: What were the wider circumstances within which personification and genres based on personification allegory came to be employed, and how do these circumstances help to explain both the contents and effects of the device in practice? Did particular religious, social, and political situations stimulate its use?

A separate colloquium is being planned. Alternatively, in order further to develop the topic and to foster prospective contributions, clusters of authors will be invited to participate in a series of panels on the theme of personification, to be proposed for the Renaissance Society of America's 2014 Annual Meeting in New York. Similar panels may also be proposed for the 2014 Sixteenth Century Studies Conference in New Orleans.

The final collection of essays will appear in 2015. The editors are Bart Ramakers and Walter S. Melion.

Proposals (300 words) for contributions should be sent electronically no later than **June 1, 2013** to:

Bart Ramakers (University of Groningen) b.a.m.ramakers@rug.nl

Walter S. Melion (Emory University) wsmelio@emory.edu

Fellowships and Prizes

The American Friends of the Mauritshuis Fellowship

This fellowship offers grants in the field of art history, to support an academic project devoted to the study and connoisseurship of Dutch and Flemish art from the fifteenth through the eighteenth centuries. Applicants should be researching dissertations that require the examination of paintings and drawings in the original. Candidates must hold a BA in art history and be working toward a PhD at an American or Canadian University. The stipend is \$15,000.

Applicants are invited to submit a proposal with a detailed description of the project (three pages maximum) and two letters of recommendation before **May 30, 2013** to americanfriends@mauritshuis.nl.

Simiolus

The editors are pleased to announce that *Simiolus*, vol. 36, 2012, nos. 1/2, is the first issue to feature an article that was awarded the Bader Prize, established by Alfred and Isabel Bader. The prize went to Ed Wouk (Metropolitan Museum of Art, New York) for his article "Reclaiming the antiquities of Gaul: Lambert Lombard and the history of northern art."

The editors are looking forward to receiving the manuscripts for the next Bader Prize before **June 15, 2013**, and promise to publish the winning contribution in *Simiolus* 37. For further details, please consult www.simiolus.nl

Manfred & Hanna Heiting Scholarship 2013

The Rijksmuseum, Amsterdam, invites applicants for the Manfred & Hanna Heiting Scholarship 2013.

The Manfred & Hanna Heiting Fund enables the Rijksmuseum to award two scholarships every year. The aim of this postgraduate scholarship is to stimulate photo-historical research of the highest quality. The research must result in an article in the field of classical photography. It should be related to the original objects in the extensive and important collection of the Rijksmuseum, and where possible to objects in other collections. This could be an in-depth study of one photograph or photo book and/or its distribution; on a series of photographs or part of an oeuvre; on the aesthetic or technical aspects of photography; on the wider context of a photo book or album; or on combinations of art-historical research and research on materials and techniques. The international research bursary is for a period of 6 months. The researcher will work independently and will be allocated a place in the reading room of the Rijksprentenkabinet (Print Room) and have access to all the museum's collections and library.

Requirements for applicants: Talented post-graduates in Art History or the History of Photography.

Required result: a paper or an article, to be submitted, resulting in a publication in the series Rijksmuseum Studies in Photography.

Starting: summer 2013.

Closing date for proposals: **May 15, 2013**

<https://www.rijksmuseum.nl/en/organisation/vacancies/manfred-and-hanna-heiting-scholarship>

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historians of netherlandish art

Review of Books

General editor: Kristin Lohse Belkin

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

Fourteenth and Fifteenth Centuries

Christian Heck, *Le 'Ci nous dit': L'image médiévale et la culture des laïcs au XIVe siècle : les enluminures du manuscrit de Chantilly*. Turnhout: Brepols 2011. 358 pp, 824 color illus. ISBN 978-2-503-54220-1.

Ci nous dit, originally known as *Une composition de la Sainte Ecriture*, was written around 1320 by an anonymous author perhaps in the region around Soissons, and survives today in 18 exemplars. The oldest and most comprehensively decorated copy is the subject of Christian Heck's study: ms. 26-27 (1078-1079) at the Musée Condé in Chantilly. Created around 1340, the Chantilly manuscript consists of over 780 chapters, each one of which opens with the salutation "*Ci nous dit que...*" and is accompanied by one or more miniatures. As Heck explains in Chapter 1, it is difficult to categorize the *Ci nous dit*, for it combines aspects associated with several different genres. Essentially, however, it is a moralizing and spiritual treatise organized according to a comprehensive world-view that is concerned with lay Christian instruction, or, as Heck suggests, a moralizing encyclopedia for the laity.

Incorporating typology, patristic and contemporary exegesis, saintly vitae, exempla and fables, *Ci nous dit* offers a coherent theological and cosmological view intended to instruct the lay reader in appropriate Christian thinking and action. Because the text of *Ci nous dit* has been thoroughly analyzed elsewhere, Heck offers a summary of its contents: Chapters 1-150 encompass the Statements of Faith and the path to Salvation; chapters 151-296 are moralizing, particularly focusing on gluttony, vanity and divine punishment; chapters 297-435 concentrate on conversion, humility, confession and preaching; chapters 436-604 discuss the life of the Christian, the acts of mercy, the "fruits of suffering" and how to listen to Mass; chapters 605-780 offer examples from the saints' lives and the miracles of the Virgin; and the final chapters appropriately discuss the Last Things, and the separation of the Just from the Damned.

In Chapter 2, Heck discusses the extraordinary status of the illuminations of the Chantilly manuscript within the group of surviving exemplars, and suggests an attribution. Relying

primarily on the research of François Avril, Richard Rouse and Marie-Thérèse Gousset, Heck attributes the manuscript to the workshop of a Parisian follower of Pucelle, an artist by the name of Mahiet who is known through inscriptions in the *Belleville Breviary*. Mahiet may possibly be identified with Mathieu de Vavasseur, a Norman cleric who was a *libraire juré* at the University of Paris in 1342 and who died around 1350.

Chapter 3 concerns the interpretive and narrative structures of the text. As Heck demonstrates, rarely does the author (or the illuminator) offer the reader literal transcription of Scriptural events or saintly vitae. While typology is sometimes invoked, in general neither chronology nor narrative sequence are of particular importance to the author, who instead is interested in bringing out the moralizing meaning of Scripture and vitae within the context of Christian spirituality and action – what Heck calls a "*commentaire typologique morale*" (p. 39). In Chapter 4, Heck links this to the growing interest in didactic literature aimed toward lay audiences in the fourteenth century, and especially to the concurrent rise of new types of subject matter. While numerous miniatures reflect long-established iconographic traditions (particularly relating to biblical subject matter), new iconographic themes in the manuscript include images of public life in the Church and pilgrimage; preaching and conversion; the dangers of idolatry, magic and heresy; courtly life and manners; scenes of justice and law; and finally, punishment and death.

Chapters 5 through 8 offer the most detailed and interesting analyses. In the first of these chapters, Heck explores the myriad of ways in which animals are illustrated in this manuscript, culminating a long tradition of using beasts for moralizing purposes in bestiaries, exempla and fables. While some of the illustrations are fairly literal, rooted in Scripture (such as Pharaoh's dream of the seven cows), for the most part animals are used as mirrors of human behavior, and vice versa. Some of this anticipates certain popular texts directed at lay audiences, such as the *Propriétés des Choses*, an encyclopedia written by Bartholomaeus Anglicus around 1245 that was translated by Jean Corbechon at the behest of Charles V of France in 1372 (although vernacular translations were circulating before then). On the other hand, some of the animals are used to express highly convoluted metaphors, revealing a particularly innovative imagination at work.

Similarly, *Ci nous dit* also reflects the rise of new religious practices and beliefs in the fourteenth century, in particular, the rise of affective devotion and piety, as Heck elucidates in Chapter 6. Here we see some of the earliest references to themes that will preoccupy devotional culture at the end of the fourteenth century and throughout the fifteenth century. These include devotion to the suffering of Christ and the *Arma Christi*; empathetic identification with Christ as encouraged in later texts such as the *Meditationes Vitae Christi*, as well as concepts and practices that will be promulgated by the *Devotio Moderna*,

including the new emphasis on the heart in religious life. At the same time, these contemporary influences are deeply imbued with knowledge of much older theories and ideas. For example, many of the miniatures stress the necessity of turning toward heaven, an idea that the miniatures visually express through posture and the symbolism of sky and earth, as informed by ancient theories concerning man's vertical nature (pp. 54-55).

Indeed, the breadth of awareness of contemporary spiritual and theological literature and of older exegesis is one of the most fascinating aspects of the *Ci nous dit*. Moreover, the ingenious manner in which these references are often invoked and intertwined in the text means that the artist of the Chantilly manuscript had to create original iconography for many of the miniatures, as Heck demonstrates in Chapter 7. The Chantilly manuscript represents the earliest appearance of iconographic themes that would become popular later, including Virgil and the Mouth of Truth, which will appear in prints only after 1500. Indeed, as Heck explains, the manuscript is a veritable *unicum* for its wealth of completely original iconography. Examples include the field divided into four parts (ms. 27, fol. 28) to represent the four stages of life and their respective fruits; the Unicorn captured by two virgins (ms. 26, fol. 64), who respectively represent the Church who collects the unicorn's blood (i.e. the blood of the martyrs) for the faithful, and the Jews who kill through hatred; or the recurring motif of the gift of the Three Crowns.

In Chapter 8, Heck connects the miniatures to contemporary theoretical debates concerning images, such as the role of the image in spirituality, and the issue of image and likeness. He argues, for example, that the miniature depicting the story of the master who sends his portrait to another master to judge its verisimilitude, showcases new ideas about the role of the portrait in expressing inner character (ms. 26, fol. 167). Similarly the role of images in lay devotion, and in particular their capacity to come to life, is expressed in several miniatures throughout the manuscript (for example, the Lactation of St. Bernard, the hemorrhaging woman who is healed by Christ and erects a statue in his honor in her garden, which in turn can heal [ms. 27, fol. 20v], images of Christ that bleed spontaneously, etc). Ultimately, the miniatures of the Chantilly *Ci nous dit* reflect a new centrality of images in lay spirituality, and argue for their essential role in devotional practice.

The rest of the book, indeed comprising the bulk of its text, consists of individual descriptions of each of the 812 miniatures, which are divided among the 781 chapters. This is followed by a comprehensive bibliography and color illustrations of all the miniatures in the manuscript. It is perhaps understandable, given the sheer number of reproductions required, that very little comparative material was included in the illustrations. This is unfortunate as some of this material is not necessarily well known even among specialists. Moreover, due to the uneven quality of the photographic reproductions, readers will find them more useful for examining the iconography of the miniatures rather than their technical or stylistic aspects. Many are extremely red to the point that the vellum ground even appears pink (figs. 142, 162). Others appear to be slightly underexposed (figs. 159, 482, 490), while some appear to have been overexposed, thus they required significant manipulation of the contrast and saturation levels (fig. 520). However, this is a handsomely produced book, as is typical of Brepols, which is to be commended for allowing such a generous number of illustrations, especially in today's often parsimonious publishing

environment. The *Ci nous dit* offers a fascinating glimpse into the rich world of lay devotion in mid-fourteenth century, and the sheer magnitude and complexity of this manuscript is sure to reward further study.

Margaret Goehring

New Mexico State University

Dominique Deneffe, Famke Peters and Wim Fremout, Dominique Deneffe, Famke Peters and Wim Fremout, eds., *Pre-Eyckian Panel Painting in the Low Countries*. Vol. I: *Catalogue*, by Dominique Deneffe, Famke Peters, Wim Fremout et al.; Vol. II: *Essays*, by Barbara Baert, Christina Currie, Livia Depuydt-Elbaum et al. Edited by Cyriel Stroo (*Contributions to Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liège*, 9). Brussels: IRPA; Turnhout: Brepols 2009. 720 pp, ca. 400 col. illus. ISBN 978-2-87033-014-6.

Anne Dubois, Roel Slachmuylders, Geraldine Patigny, Famke Peters, *The Flemish Primitives V: Anonymous Masters (The Flemish Primitives: Catalogue of Early Netherlandish Painting in the Royal Museums of Fine Arts of Belgium, Musées royaux des beaux-arts de Belgique*, V). Turnhout: Brepols 2009. 336 pp, 203 b&w illus., 105 col. illus. ISBN 978-2-503-53058-1.

A previously unpublished early Netherlandish triptych recently came to light (See *HNA Newsletter*, vol. 29, no. 2, November 2012, p. 5); its subject, *The Embalming of Christ*, is unusual, and its condition especially high. These factors, plus the surprising existence of the triptych at all, fuelled a scholarly and public interest in the work. It became the centerpiece of an exhibition, 'The Road to Van Eyck,' at the Museum Boijmans Van Beuningen in Rotterdam (October 13, 2012 – February 10, 2013). The triptych might have come from a workshop in Bruges around 1410, that is, in the period immediately before Jan van Eyck arrived from The Hague and overhauled Southern Netherlandish painting in its style, technique, and degree of verisimilitude. *The Embalming*, which is in a private collection in Italy, increases the 30-odd known pre-Eyckian paintings, a term that has become a catch-all for works made from ca. 1380 until ca. 1430. This category also includes illuminated manuscripts, which are better represented than panels. Considering the exhibition in Rotterdam, the newly discovered triptych, and the three volumes under review here, pre-Eyckian paintings are receiving considerable attention at the moment. And I hope this is only the beginning. There is much yet to be done.

The books under review are the two-volume *Pre-Eyckian Panel Painting in the Low Countries*, edited by Cyriel Stroo with more than a dozen authors, and *The Flemish Primitives V: Anonymous Masters*, written by Anne Dubois and others. Both books provide extensive technical studies, including dendrochronological analysis, infrared reflectography, stereomicroscopic study, x-ray and UV analysis, and examination of paint samples. I do not have the expertise to judge these studies as presented in these volumes, nor access to all the images and data that produced it, but can say that the volumes present a feast of materiality. Our corner of the discipline lends itself to such analyses, as the objects assert themselves with their wood,

gold, tin, metal hinges, exotic pigments, and oil paints. The more that technology makes the disembodied, digitized image more omnipresent, the more that same technology insists on the materiality of the objects by probing the objects beneath visible layers.

The first volume of *Pre-Eyckian Panel Painting* treats ten paintings thoroughly, with a wide variety of research tools. The book begins with methodological notes about infrared reflectography (Christina Currie), dendrochronology (Pascale Fraiture), and other lab techniques (Wim Fremout, Steven Saverwyns, and Jana Sanyova). These form the hard-science approaches to the paintings. Each entry also includes a pictorial analysis, which is an art historical inquiry primarily from an iconographic approach. The objects, representing approximately one-third of the known 'pre-Eyckian' paintings, are extensively studied. One of the images is painted in tempera, but most of the works are done in oil paint. We already know that the Van Eycks did not invent oil painting. What is surprising – at least to me – is how many of these works are composite objects. Several of them are complex, multi-panel affairs, which might be better described as sculptures comprising painted panels and other elements. 'Pre-Eyckian' paintings are not simply paintings on panel, but rather, they have objects stuck to them: gold foil with patterns of perforations, tin foil about twice as thick as you might use to wrap a boterham, which have been moulded, gilded, and painted, and then glued onto the panel to provide an area with a repeated metallic surface texture. Artists embellished paintings with carved wooden rosettes, arcades, and stars. They used hinges to make objects that folded around a central statuette or opened to reveal a neat array of saints.

The authors describe all of these processes in tremendous detail, providing highly useful images. They frequently use my favourite word: *stratigraphy*: how an object was put together in layers. What is surprising about these objects is that they contain multiple parts, and that figures represented in one medium interact with those represented in another medium. For example, a detail of the Tower Retable in Antwerp – lean and spindly and covered in gold – shows the Adoration of the Magi. They have followed a star that is not painted in oil paint but punched with holes in the gold-leaf sky. A painted angel, who points to the star, therefore interacts with an object rendered in a different medium and constructed at a different layer of the object's stratigraphy. All of these additive pieces and crafted portions are precisely what vanished after Jan van Eyck came onto the scene. As Cyriel Stroo and Dominique Vanwijnsberghe explain in the Introduction, 'With the refined use of oil paint, and its ability to evoke the illusion of every kind of textile, gold and silver leaf, tin foil, pastiglia and prefabricated reliefs became virtually redundant' (I, 19). All of these bits and bobbles are precisely what make pre-Eyckian painting a weird and varied composite.

The extensive pictorial analysis accompanying each object emphasizes the source of the motifs – iconographic truffle hounding –, relationships between the figures in oil paint and analogous ones in illuminated manuscripts. The authors present details side-by-side with manuscript illuminations, drawings, and other pre-Eyckian paintings in a tour de force of formal analysis. Whereas some of the iconographic discussion seems old-fashioned, it is tempered in the 'Comments' section for each catalogue entry, in which the authors provide more speculative analysis. Exciting, for example, in the discussion

of the Mechelen altar is that the object with its multiple niches might have contained relics and have been made for a hospital, for example, the hospital in Mechelen. In this way, the object may be a forerunner, one hundred years earlier, of the *besloten hofjes* made in the milieu of the Augustinian Black Sisters, who worked in the hospital. This book offers something to everyone: technical analysis, a keen commitment to pictorial analysis, and a smattering of social history. Although the catalogue does not treat the wings of the famous *Crucifixion* altarpiece, painted by Melchior Broederlam and Jacob de Baerze (Dijon, Musée des Beaux-Arts), it remains the pivotal object around which much discussion rests. After all, the triptych is the only pre-Eyckian painting with a firm date and named maker, the only object from the period with a surviving contract, with a named donor and known plan of location.

The producers of the two-volume *Pre-Eyckian Panel Painting in the Low Countries* have spared no cost in the materials: it is a lush, full-color volume with stupendous images that have been taken largely from recent technical analysis of a few key objects: the tall, pointy shrine in the Museum Mayer van den Bergh; the painted panels by Melchior Broederlam for the *Crucifixion* Altar in Dijon. I am pleased, too, to discover that the images in the volume are largely available on-line through the IRPA-KIK website. This is, for example, useful pedagogically, so that the technical analyses themselves have been well-funded. With the cataloguing and technical analysis completed, it is time for more rigorous and engaging synthesis. After so much close scrutiny and individual analysis, one would like to read about the forest rather than the trees. The Essays attempt this, albeit with mixed success.

The essays in the second volume are admittedly uneven in quality. Only two contributions, those by Schmidt and Currie have clearly stated theses with sustained arguments. The remaining essays appear primarily descriptive. Unfortunately, the editors of the second volume did not translate all of the primary texts, including the payment records, cited in the essays.

Christina Currie's substantial essay, 'Genesis of a Pre-Eyckian Masterpiece: Melchior Broederlam's Painted Wings for the *Crucifixion* Altarpiece', covers all of the technical analyses of the panels (everything from the underdrawing to the overpainting). Armed with those findings, and with the results of a recent study of the Chapterhouse of Champmol by Renate Prochno, who transcribes the relevant documents, Currie argues that Broederlam adhered to a method of painting very close to methods described by medieval recipe books for painters. The photos are superb, including those that reveal the initials "P" and "M" of Philip and his wife Margaret, punched into the gilding of the frame. Thought-provoking and helpful are the IRR photographic assemblies, which Currie has over-drawn in red to highlight the ruled construction lines. Interestingly, Broederlam employed a ruler to lay out the images of architecture in both panels.

Barbara Baert provides an overview of some of the recent literature about gold. Although useful, her essay heavily relies on secondary scholarship, such as that of Marie-Madeleine Gauthier, Wolfgang Schöne, and Henk van Os, without critical evaluation.

Victor Schmidt, in 'Panel Painting in France and the Southern Netherlands and the Influence of Italy', systematically looks for ways in which painters from the Netherlands might have had access to Italian sources. He argues, for example, that

sketches and model books played an important role in transmitting Italian painting to the north, as did the French court.

Ingrid Geelen and Delphine Steynaert, in "'Ende wyl-dyt anders yet verheuen maken...": Relief Decorations in the Art of around 1400', discuss a Southern Netherlandish recipe book (London, British Library, Ms. Sloan 345), which describes a technique for making gilded frames. They also provide a chronological analysis of the parts attached to paintings, those items that faded from use in the era of Jan van Eyck.

Livia Depuydt-Elbaum's contribution is titled 'Scenes from the Infancy of Christ: The Tower Retable in the Mayer van den Bergh Museum. Preliminary Study – Restoration – Observations'; Elisabeth Dhanens offers 'A Contribution to the Study of Pre-Eyckian Panel Painting in Ghent', which is useful and driven by archival documents pertaining to works of art. It is an extract from her much longer on-going project about Ghent before the Iconoclastic Fury. Space does not allow me to discuss all of the essays in detail.

The second publication reviewed here, *The Flemish Primitives* by Anne Dubois and her colleagues, is the fifth and final volume in a series dedicated to the so-called 'Flemish primitives' in the Royal Museums of Fine Arts of Belgium that has consistently delivered in-depth analyses of single paintings. The volumes address around eighty Southern Netherlandish paintings in Brussels. In 1984 the committee distributed them into five books, with the first three volumes grouped around named artists, the fourth treating paintings attributed to masters with provisional names from ca. 1470-1550, and the final volume treating paintings that have been unnamed, ignored, and largely unloved: those works that have not been placed in the orbit of a famous name. The thirteen objects studied, including two pre-Eyckian works and a painting on canvas, are fascinating, nonetheless. The group of paintings detailed here – thirteen of them – include two pre-Eyckian works and a painting on linen.

The formula for analyzing paintings in these volumes is largely descriptive, less so interpretive. Itemized for each work are its physical description, provenance, exhibition history, restoration overview, technical analysis (including support, underdrawing, paint layers, other materials), the *status quaestionis*, iconography, and other comments. Each of these sections is treated with utmost thoroughness.

One of the paintings under consideration, *Scenes from the Life of the Virgin*, made ca. 1400 (which is also, incidentally, covered in *Pre-Eyckian Panel Painting in the Low Countries*, vol. I), had been repurposed in the seventeenth century as a board for an item of furniture. Needless to say, it bears the damage and signs of this secondary use. Fascinating about this painting, however, is its use of tin reliefs that have been stuck onto the surface of the painting to signify windows behind the Annunciation. This little-used technique involves pressing repeated reliefs into tin foil, then holding the canals open with a filler from behind, and painting the front of the surface. One often thinks of applying gold leaf to paintings, but rarely of applying other kinds of sheet metal.

Especially fascinating are the extensive essays about the iconography for each entry, which include reproductions of comparative images. The discussion on the iconography of the Last Judgment surrounding the panel of that subject made in the first quarter of the fifteenth century is one of the finest and most thorough treatments of the subject I know, with 15

comparative images and a solid overview of the topic. Finally, readers will be pleased that the authors have transcribed all relevant archival documents in the appendix. The book is impressive and useful.

The authors and editors of these three volumes are to be commended for their commitment to the physical object and to technical analysis. I would recommend to anyone teaching a course on Early Netherlandish Painting to assign selections from these volumes. They fill in valuable ideas and objects missing from available textbooks, which have dismissed pre-Eyckian painting, as well as paintings without identifiable names.

Kathryn Rudy

University of St. Andrews

Sixteenth Century

Zsuzsanna van Ruyven-Zeman, Arjan R. de Koomen, Antonie L.H. Hage and Jan Piet Filedt Kok, eds., *De Cartons van de Sint-Janskerk in Gouda/ The Cartoons of the Sint-Janskerk in Gouda*. Delft: Eburon Academic Publishers, distributed by the University of Chicago Press, 2011. 320 pp, 161 col. and 44 b&w illus. ISBN 978-90-5972-524-9.

This beautifully produced volume presents all the cartoons, now newly restored, associated with the monumental glazing program of the Sint-Janskerk in Gouda, one of the most important series of stained glass windows created in the Netherlands in the sixteenth century. While few full-scale cartoons for monumental Netherlandish glass windows have survived, those executed for the Gouda windows are particularly significant because they exist as a complete set, due to the churchwardens' rare but fortunate decision to preserve them to use as guides for the future restoration of the glass. The group, still housed in Gouda, consists of thirty-four cartoons drawn between 1552 and 1601.

The book here under review documents the final stage of the ambitious plan to conserve this large and impressive collection of cartoons, which as a group has received relatively little scholarly attention and has remained for the most part hidden in storage, despite the sheets' historical importance and their accomplished draughtsmanship. An enormous undertaking, its most recent phase aptly named by its organizers the *Mega-project restauratie Goudse cartons*, the work on the Gouda cartoons represents one of the largest endeavors in the history of paper conservation. The project has a long history, beginning in 1984 when the Rijksmuseum's request to borrow one of the drawings led to the realization that the entire group needed restoration. In 1986, the churchwardens at Gouda created the position of permanent conservator in charge of the cartoons and work on them – as well as on the glass windows themselves, which were also in need of conservation – was carried out over several decades in numerous campaigns.

The present book was preceded by an earlier publication and exhibition focusing on the cartoons, *Het Geheim van Gouda: De cartons van de Goudse Glazen* (Zsuzsanna van Ruyven-

Zeman, Xander van Eck, and Henny van Dolder-De Wit, Gouda 2002), produced after the completion of the windows' restoration in 1989, which included sixteen restored cartoons and some not yet treated (reviewed by the present writer in the *HNA Reviews of Books*, December 2003). Conservation work on the remaining cartoons was completed in 2011.

De Cartons de Sint-Janskerk in Gouda is the result of a collaborative effort involving a team of art historians and conservators who provide a multi-dimensional and informative analysis of the cartoons and of the context in which they were produced. Detailed catalogue entries by various authors are supplied for all the works, accompanied by excellent illustrations, many of them in color. Some related cartoons for sites other than the Sint-Janskerk are also considered, such as a group from Dirck Crabeth's workshop for the former monastic church of the Regulars in Gouda. Jan Piet Filedt Kok examines a cartoon of *The Seven Sacraments*, formerly ascribed to Lucas van Leyden, made before the 1552 fire in the Sint-Janskerk. The authors have also included cartoons for the twentieth-century windows in the church.

A series of substantial essays address specific issues central to the Gouda cartoons. In an important study that provides numerous new insights, Zsuzsanna van Ruyven-Zeman examines the many artists from various cities who designed the glass windows over multiple decades, including Hendrick de Keyser from Haarlem, Isaac Claesz van Swanenburg from Leiden, Joachim Wtewael from Utrecht, Lambert van Noort from Antwerp, Dirck and Wouter Crabeth from Gouda, Willem Tybaut from Haarlem, and others. In additional excellent essays, Xander van Eck studies the iconographic program and the contemporary context of the Gouda windows, Arjan R. de Koomen addresses the nature of cartoon production in the Netherlands, Anne van Oosterwijk and Zsuzsanna van Ruyven-Zeman analyze the artists' working methods, Thomas Brain examines the artistic media employed in executing the cartoons, Henny van Dolder-de Wit documents the care and use of the Gouda cartoons in the centuries since their production, and Monique Staal provides an account of the conservation of the cartoons from 2005-2011.

The authors of the present volume conceived this publication as a pendant to the 2008 book on the Gouda windows, *De 72 glazen van de Sint-Janskerk in Gouda* (R. A. Bosch, Eburon, Delft). By simultaneously opening the two books to the pages that illustrate the windows and the corresponding cartoons, the reader can compare both stages of production, cartoon and finished window. The conservation of the Gouda windows and their cartoons, and the excellent publications presenting the results, represent a great achievement for the field of Dutch art. They will undoubtedly encourage further, much-needed study of other examples of Netherlandish monumental glass.

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Koenraad Jonckheere, *Antwerp Art after Iconoclasm. Experiments in Decorum 1566-1585*. Brussels: Mercatorfonds; New Haven: Yale University Press 2012. 311 pp, 242 illus., most in color. ISBN 978-0-300-18869-1.

Like any history, Netherlandish art has its awkward in-between stages. In the early modern instance, this neglected

period is defined by the generation between the death of Bruegel and before the advent of Rubens, to speak in terms of canonical artists, or during the tumultuous early phase of the Dutch Revolt, up to the fall of Antwerp – the years delimited in the subtitle of this volume. Significantly, in Holland – to go by Rijksmuseum exhibitions – the period “before Iconoclasm, 1520-1580” (1986) was followed by the “Dawn of the Golden Age, 1580-1620” (1992), but the same gap persisted; what really got left out was Dutch art between Heemskerck and Goltzius.

Into the breach steps Koenraad Jonckheere, prolific author of recent mono-graphs on both Willem and Adriaen Thomasz Key as well as a forthcoming study of Michael Coxie. All these artists – plus neglected figures like Ambrosius Francken and Frans Pourbus the Elder – have led him to reformulate this historical period as significantly more than a mere transition, but instead as a critical turning point when the status of religious imagery was reformulated in the wake of Iconoclasm (but also after a half-century of mounting regional debates, summarized in Chapter 1). For one who has published focused monographs on individual artists, Jonckheere's deep familiarity with published theological treatises of the sweep of his magisterial book are impressive indeed, though he fully credits David Freedberg's foundational dissertation (1988).

Additionally, this full-color Mercatorfonds book (distributed by Yale) also offers visual delight, both in good images and details of many unfamiliar or rarely illustrated works, including graphics. Its clear, concise prose provides a stimulating read in the translation by Kist and Kilian. Jonckheere has also co-edited a second volume, an anthology (reviewed separately) of diverse essays by distinguished colleagues on this same period to complement his book.

Ultimately, the basic issue focuses on religious art, its proper role, and its status or function as an image. Jonckheere (note his subtitle) formulates this issue (with Molanus) as decorum, by which he means religious propriety, including eliminating apocryphal visual traditions in favor of strict iconographic adherence to scripture and observing certain behavior before religious images (Chapters 5-6), “Bending, Bowing and Kneeling” and “Images of Stone and Idols of Gold”). But he also notes that the theologians really did not provide guidance to the newly challenged artists, who had to devise their own solutions and to seek “pictorial ecumenism.” Chapter 2 (“Taking a Stand”) focuses on Antwerp artists in reaction to the image debate and the nascent Dutch Revolt, including a critical survey of their prosperity and religious affiliations (p. 48, though some Calvinists, such as Pourbus, actively painted altarpieces). Yet Jonckheere assiduously avoids labels to define any artist's individual confessional commitment (asserted via signatures or self-portraits) within a confusing, often deeply personal spectrum of beliefs (51-52). This entire discussion also has serious (if unresolvable) implications for Bruegel scholarship in particular, suggested but not directly addressed (like the artist's own elusive pictures). Jonckheere is most emphatic about the Massacre of the Innocents (66) and grisailles (204-15). Bruegel now clearly emerges as engaged with the same current issues and events (something I also suggested in my 2011 monograph, especially for the Triumph of Death).

Closer analysis of artistic approaches and responses to the Iconoclasm challenges fills the remaining bulk of the book. Certain themes, e.g. John the Baptist Preaching, held obvious Protestant resonance in echo of contemporary hedge preaching. Chapter 3, colorfully titled “Dirty Feet and Filthy Fingernails,”

argues forcefully from small details that painters deliberately emphasized corporeal shortcomings in rendering historical saints to underscore their carnality and human sinfulness. Thus did reforming artists attempted to wean Christians of the saints' cult of sanctity (anticipating Caravaggism; 263-69). Despite the small sample, his argument is strong; however, it begs the question of how early (Floris is suggested at p. 93) such visual desacralization first held theological meaning. Age wrinkles or browned also figure early for saints, and surely grotesque faces are not confined to tormentors. Nudity (115-27) and eroticism define temptations or weaknesses of saints already in Bosch, but not with sainthood like Key's new form of the topless Magdalene (figs. 104, 107-09). St. Jerome, long featured in earlier humanist imagery fusing the saint's study with wilderness, appeared with grotesque face (sometimes with bared torso) and/or with desktop skull (figs. 94-98), which seem to qualify these later period assertions.

Portraits historiés (Chapter 4) embedded donor portraits (and sometimes artists' self-portraits) into religious narratives, especially Last Suppers (Chapter 7), well before the more familiar seventeenth-century phenomenon, although officially renounced by Catholics and Calvinists alike. According to Jonckheere, this practice asserts that those depicted present themselves as "servants of a 'purified' faith," while they anchor saintly figures as distinctly ordinary humans. Such portraits of patrons hover "between the glorification of man and the desacralization of the holy" (p. 167). Confessional boundaries could easily blur; one case study, Pourbus's Ghent triptych for Catholic jurist Viglius ab Aytta (1571; figs. 134-35), is filled with artists' portraits in scenes of the Incarnation. Here one could wish for a fuller discussion of De Vos's Panhuys Panel (figs. 57-58) whose portraits surround Moses and the Law.

In general, Jonckheere has written a thoughtful, penetrating consideration of a contentious period of religious art-making in and around Antwerp. As usual, the bias of painting specialists against prints, even those designed by the same artists (viz. De Vos) limits some of the post-Tridentine significance of the discussion even though more works would have swelled the pages considerably. Moreover, his welcome emphasis on relatively neglected painters, esp. those Jonckheere favors – Pourbus, Francken, Key, and Coxie – means that painters such as De Vos receive short shrift, unfortunate because despite Zweite's 1980 monograph of the paintings and the New Hollstein prints catalogue, only scattered articles have reconsidered that artist-designer and his dominant career, which sits squarely across this time period and locale and even straddles the Lutheran/Catholic boundary, involving major patrons.

But to quibble thus is to see this large Belgian beverage container as a glass half-empty, whereas Koenraad Jonckheere has advanced our knowledge and our re-thinking of the late sixteenth century in Flanders by a quantum leap. This book, both welcome and necessary, will remain foundational, to stimulate both lively discussion and new research for a generation to come.

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Koenraad Jonckheere and Ruben Suykerbuyk, eds., *Art after Iconoclasm. Painting in the Netherlands between*

1566 and 1585. Turnhout: Brepols, 2012. 130 pp, 62 b&w illus. ISBN 978-2-503-54596-7.

Extending the insights in his own new book, *Antwerp after Iconoclasm* (Yale/ Mercatorfonds, 2012; reviewed separately), Koen Jonckheere has also co-edited a complementary anthology of essays on the same period by distinguished colleagues: co-editor Suykerbuyk, David Freedberg, Karolien de Clippel, Anne Woollett, Filip Vermeulen, and Thijs Weststeijn. While this Brepols volume does not offer the same rich color illustrations, it does deliver a real diversity of approaches and insights.

Jonckheere's own essay, "Repetition and the Genesis of Meaning," uses his findings on Willem Key to emphasize how a willful Flemish archaism combined with references to newer Italian style options – "copying and emulating" – in the open painting marketplace of midcentury Antwerp. To this same phenomenon he also links the younger generation of Gillis Coignet, Adriaen Thomasz Key, and Frans Pourbus the Elder. As in the larger study, he contrasts the emphatic classicism and traditional iconography of arch-Catholic Michiel Coxie, favorite painter of the Habsburgs, with the pictorial austerity and strict use of Scripture by the younger Key, a Reformed convert, in a process he terms "creating significance through omission." Such breaches of conventional decorum held deep spiritual significance for the Reformed artists in their process of redefining a religious image for their epoch. Such seemingly minor details indicated both pictorial innovation and personal devotion.

HNA readers will relish the return of David Freedberg to the work of his dissertation in the essay, "Art after Iconoclasm," though his text is an unmodified symposium talk. His remarks and notes provide a mine of historiography and bibliography, a veritable handbook to these issues. Freedberg reprises the basic issue of the relationship between art and religious politics, stressing the vitality of prints, especially under Philips Galle. He notes the sponsorship of those, including Viglius d'Aytta (also a major figure in Jonckheere's book), who sought moderation within their official local duties to rule. In 1571 Viglius' triptych by the Protestant Pourbus for Ghent St. Bavo's featured portraits historiés alongside the meaningful teaching centerpiece subject of Christ among the Doctors. Freedberg rightly considers the protean painter Martin de Vos, labeling him as a fence-straddling Nicodemist, despite his various ardent patrons, Catholic and Reformed alike, especially Gillis Hooftman. And he claims that pictorial diffidence towards religious imagery in the 1570s after Iconoclasm sparked an impetus towards portraiture and varied other genres, especially in prints.

Karolien de Clippel, a specialist on the nude by Rubens, takes up the nude in prior Antwerp painting, particularly the works of Floris and De Vos. She agrees with Freedberg that after 1570 these figures declined with Protestant prudishness, also seeing more general application of what she labels "self-censorship" in response to Catholic regulations. Moreover, many of those nudes appeared in Last Judgments, not as Bathshebas or Susannas (mostly dated during the 1560s, and mostly Old Testament themes) from the prior generation of Jan Massijs. The same shift also appeared in public progresses between 1549 and 1582 as personifications covered themselves up, though in prints allegories still offered opportunities for artists like de Vos. She concludes plausibly that under different circumstances, the cultural prestige of female nudes as artistic ideals would have generated more eroticism; her principal case

study is Bartholomeus Spranger, Flemish emigré at the Prague court of Emperor Rudolf II.

Echoing Jonckheere's new book and forthcoming monograph, Anne Woollett focuses on the late career of arch-Catholic and Habsburg favorite Michiel Coxcie. She emphasizes how specific altarpieces about Sts. Sebastian and George for the Antwerp schuttersgilden displayed steadfast martyrs' faith in the 1570s, during the period before the Catholic restoration of 1585. In the process Coxcie fused traditional Netherlandish technique with austere assimilated Italianate forms. For the Habsburgs Coxcie had also replicated venerable Flemish religious monuments: van Eyck's Ghent Altarpiece and Van der Weyden's Prado Descent. Woollett helpfully appends the Antwerp document that describes 1581 damage to the Crossbowmen's Altarpiece.

Filip Vermeylen, Antwerp art market expert, focuses on that topic during 1566-85, particularly on the effects of war. He reaffirms that the Dutch Revolt stimulated art markets and artistic emigration into the North Netherlands, led by Amsterdam and Haarlem, to the detriment of Antwerp. In doing so, he underscores the continuity between emerging Dutch painting and its Antwerp antecedents as a form of "creative destruction" that distributed human capital and artistic expertise. Among the new developments that followed in the North Netherlands, he cites the formation of guilds as protectionist institutions against cheap Flemish imported art and the continuity of art-collecting as a practice, imported by immigrants to the North.

Thijs Weststeijn brings his focus on art theory to "Idols and Ideals" and joins Vermeylen in stressing the continuity between Netherlandish and Dutch painting. He notes that disputes among theologians about the power of images continued outside the religious struggles amidst a general impulse toward mimesis in art. Both Calvinists and Catholics attacked each other with the same premises of being lured by images, whether religious "idols" or sensuous nudes. Finally the "Book of Nature" linked mimetic art to religious sensibility for all denominations.

As this summary reveals, these essays are strong, original, and fascinating. Best read along with Jonckheere's own fuller volume, each one addresses larger period issues distinctively; together, they provide an index of current methodology, sometime dovetailing nicely, perhaps due to being published after a symposium. Ultimately, this volume provides rich testimony of current scholars' variety and vitality for this important, newly investigated period.

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Joaneath Spicer, ed., *Revealing the African Presence in Renaissance Europe*. [Exh. cat. Walters Art Museum, Baltimore, October 14, 2012 – January 21, 2013; Princeton University Art Museum, Princeton, February 16 – June 9, 2013.] Baltimore: Walters Art Museum, 2012. 144 pp, 54 illus., most color, 80 thumbnails. ISBN 978-0-911886-78-8.

Scholarship remains cumulative. The bracing ripple effects of resuming the project on *The Image of the Black in Western Art* are still being felt. First some of the main contributors to the crucial early modern volumes – particularly Jean-Michel Massing, Elizabeth McGrath, and Elmer Kolfin – collaborated

on *Black Is Beautiful*, a European exhibition at the Nieuwe Kerk, Amsterdam (2008; reviewed in this journal April 2010). Then the actual three-volume set was published by Harvard University Press, edited by David Bindman (vol. 2 by Massing; reviewed in this journal April 2012). Now an American exhibition at the Walters (slated to travel to Princeton), organized by Joaneath Spicer, contributes five powerful new essays and 80 objects on view to further the long-awaited analysis of this important topic.

Kate Lowe, co-editor of a major Cambridge anthology (with T.F. Earle; 2005) on imagery of blacks in Renaissance Europe, offers an introductory history chapter on the lives of slaves and varying status of blacks. She notes that medieval slavery consisted primarily of whites from the eastern Mediterranean and Black Sea areas, so that importation of blacks from Africa is basically a Renaissance phenomenon. In Europe slavery also did not last a lifetime, so blacks enjoyed some social mobility; represented blacks thus cannot automatically be construed as slaves, even though they often toiled as household servants and may appear portrayed with those employers. Because of their adopted Christian names, however, slaves' origins do not emerge easily from documents.

Spicer's own thoughtful first essay considers "blackness" as represented. Often a dark antipode to white and lightness, black carried a negative stigma, though black skin was attributed to burning from sun exposure in the torrid zone (Ethiopia means "scorched"), according to ancient Greek authorities. But later associations with the sin of Ham, son of Noah, led to the ideology of skin pigment as a cursed marker of moral inferiority that so frequently recurred in later racist theory. Spicer's introduction provides a helpful, brief survey of explanations for this sordid history of ideas, whose shift can already be seen in the sixteenth century. Under both beliefs, black Africans formed a marked antipode to European white-skinned norms, as the popularity of the proverb-turned-emblem "washing an Ethiopian" attests (p. 43, n. 38). Many Dutch narratives (e.g. Cornelis van Haarlem's 1594 Bathsheba, fig. 16) exploited this contrast, reinforcing the association of black servants with comely mistresses. Spicer even reads the rare black nudes in Bosch's *Garden of Delights* (fig. 23) as a sympathetic aesthetic of diversity. However, while the latter might well be intended to show a cosmic image of terrestrial humanity, the overt sinfulness of the central luxuriousness surely stands close to later racist indictments of "miscegenation." Actual inclusion of black figures in narratives, such as the Baptism of the Eunuch (Acts 8), also afforded black figures central roles as protagonists well up to the era of Rembrandt, and careful drawing studies by Dürer (no. 55) as well as Veronese (nos. 53-54) appear on the walls of the exhibition.

"Leo Africanus," a black African of Moroccan descent, mentioned in the first two essays becomes the focus of Natalie Zemon Davis's study. Seized and presented to Pope Leo X as an Ottoman diplomat, he associated closely with Egidio da Viterbo and authored a first-hand 1526 geography and travel text on Africa, emphasizing costumes and commerce as well as conflicts. Eventually that work was refashioned in Venice by Giovanni Battista Ramusio into the 1550 *Descrittione dell'Africa* (illustrated with costume woodcuts – not engravings – in the 1556 French edition).

Spicer's second essay concentrates on individual blacks in Renaissance Europe, including discussion of the celebrated portrait of a man in courtly dress by Jan Mostaert (ca. 1520/25;

Amsterdam, fig. 39) and her newly discovered small tondo echo of a similar court figure (no. 61). She also raises the supposed African ancestry of duke Alessandro de' Medici in Florence, portrayed by Pontorno and Bronzino (no. 62; see Carl Brandon Strehlke, *The Transformatoin of the Renaissance Portrait in Florence*, exh. cat. Philadelphia, 2004). Her predictably discouraging conclusion: "The educational attainments of a few underscore the lack of education of the many. . . except for scholars or persons operating under a diplomatic umbrella." (p. 91) Taking up that lead in her second essay, Kate Lowe also focuses on individuals, African ambassadors and rulers, in "Visual Representations of an Elite." All were made by and for Europeans, especially around the turn of the seventeenth century. Here, however, the representation of individuals blends readily into types and study heads with costume, whether for Vermeijen in the sixteenth century or Rubens (who used Vermeijen as a source) in the seventeenth.

Joaneath Spicer and the Walters deserve warm thanks for mounting this topical exhibition and especially for producing their instructive accompanying catalogue, whose essays provide authoritative and up-to-date assessments of the state of our knowledge. Sometimes the objects on view really needed the broader contextualizing provided by their catalogue, but this accessible introduction to a neglected field will surely spark further research and scholarship, so it deserves a place on the shelf beside those lavish three volumes of the early modern Image of the Black in Western Art.

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Stijn Alsteens and Freyda Spira, eds., *Dürer and Beyond. Central European Drawings in The Metropolitan Museum of Art, 1400-1700. With contributions by Maryan W. Ainsworth, Dirk H. Breiding, Geoge R. Goldner, Guido Messling, Marjorie Shelley and Joshua P. Waterman. [Exh. cat. Metropolitan Museum of Art, New York, April 3 – September 3, 2012.] New York: Metropolitan Museum of Art; New Haven: Yale University Press 2012. xvi, 256 pp, 318 color, 8 b&w illus. ISBN 978-1-58839-451-4.*

Over the past two decades and under the leadership of George Goldner, the Metropolitan Museum's Department of Drawings and Prints has built up its holdings in areas that were previously underrepresented, one of these being the Central European Renaissance and Baroque. This catalogue of a 2012 exhibition marks two decades of drawings acquisitions, bringing together new material with drawings that came to the museum earlier in its history. The earlier acquisitions represented here are significant. They include five Dürer drawings, among them the 1493 self-portrait – four of these as well as drawings by Hans Baldung, Hans Schwarz, and Sebald Beham come from the Lehman Collection; Dürer's painting of Christ as *Salvator Mundi*, included for its visible underdrawing; two Aldegrever pen drawings for prints; and an Altdorfer drawing on prepared paper, which was purchased by the museum in 1906.

Of the recent acquisitions, some are by artists active in the wake of Dürer in Nuremberg: Peter Flötner, Virgil Solis, Wenzel

Jamnitzer, and Jost Amman; other sheets are by contemporaries working in Switzerland, such as Urs Graf, Tobias Stimmer, Daniel Lindtmayr, and Christoph Murer. Further groups of drawings represent the court patronage of the Wittelsbach dynasty in Munich and Emperor Rudolf II in Prague. The internationalism of these courts creates a little confusion over nationalities. The German and Swiss artists working at Rudolf's court are included, although the Netherlanders are not. However, the same rationale is not applied to the Munich court, of which the key figures represented are Friedrich Sustris and Pieter Candid (painters of Dutch and Flemish descent and of Florentine artistic formation).

Among the seventeenth-century drawings are works by Nicolaus Knüpfer, Jacob Marrel, Wenceslaus Hollar, and Joachim von Sandrart. Finally, interspersed with works from ca. 1600 and later are representative *Stammbuch*, *Turnierbuch*, and *Thesenblatt* drawings. Broad coverage of this material is still unusual in North America: a generation ago, the only comparable collection belonged to the Crocker Art Museum in Sacramento.

This publication is not a full catalogue of the museum's Central European drawings but rather a selection that was chosen for exhibition: 110 individual drawings and one bound tournament book [in the exhibition, *Stammbuch* drawings were shown with their albums]. The research is meticulous and reflects the expertise of curators from the Departments of Drawings and Prints and Arms and Armor, as well as the Kunsthistorisches Museum's German Paintings Curator, Guido Messling. Metropolitan Museum conservators Maryan Ainsworth and Marjorie Shelley were also brought into this project: Ainsworth provides an essay on Dürer's *Salvator Mundi*, and Shelley examines several drawings; her broader findings will be published separately. Finally, in line with the Metropolitan Museum's production standards, the catalogue is lavishly illustrated in color.

While the attributions of the drawings are generally well established, a few venture onto new ground. The drawings connected with Monogrammist AW and Hans Werl (cat. nos. 39, 54) help to define these South German artists. Werl worked alongside Friedrich Sustris and Pieter Candid in Munich, and his oeuvre could be expanded further. A third case is the drawing of the *Standing Virgin in Mourning*, connected with Monogrammist G.Z., a designer of woodcuts active in the Upper Rhine region around 1520 (cat. 17). On my visit to the exhibition, I was struck by the immaculate condition of the paper and ink and by the skewed angle of the Virgin's halo, set against a blank ground that in its flatness creates a spatial tension with the foreshortened halo.

An often unresolved issue in drawings research concerns the intended purposes of drawings, for in workshop traditions they had multiple functions. Much literature on sixteenth-century Central European drawings, most notably the exhibition catalogue, *Painting on Light*, co-authored by Barbara Butts and Lee Hendrix (Malibu and St. Louis, 2000-2001), has drawn attention to *Scheibenrisse*, drawings for stained glass. As a result, painted glass production is often the first hypothesis posed in connection with certain, very detailed Swiss and South German drawings, in which passages with distinct tonal ranges and unshaded areas are clearly outlined (see for example, cat. nos. 19, 22, 32, 44-48, 58); this is especially the case with roundels. In the exhibition catalogue, *ExtravagAnt! A Forgotten Chapter of Antwerp Painting, 1500-1530* (Antwerp and Maastricht, 2005-2006), Peter van den Brink noted that "round model sheets . . .

were not necessarily intended for one specific final product [i.e., decorated glass], but rather as *vidimus* with many possibilities, depending on the client's wishes." (p. 112). The authors of the present catalogue have identified various kinds of objects for which drawings provided figural decorations (e.g., nos. 23, 42-44, 49, 68), and my comments by no means identify a weakness of this catalogue but rather a common supposition that needs to be examined. So many decorative trades flourished across Renaissance and Baroque Central Europe – from medals, book illustrations, art cabinets, and portable altars, like those discussed in this catalogue; to jewelry and larger metalwork objects; painted furniture, shutters and façades; ornamental wood- and ivory carvings; embroidery, and so on – that artists' designs could be replicated in multiple forms.

Dürer and Beyond is an attractive publication, and it is a record of intensive collection building and of sound and current research in Renaissance and Baroque drawings. However, is it the most useful form for the furtherance of knowledge, particularly in this digital age – or would those needs be better served by an online catalogue of the museum's entire holdings in Central European drawings? If institutions like the Metropolitan Museum made the transition to digital media, they would transform collections catalogues and catalogues raisonnés themselves, bringing those forms of scholarship into line with the fluid realities of collecting and monograph development. Further, an interlocking network of such catalogues, shared with other institutions and scholars, could bring us farther in finding relationships between works that are now widely dispersed: a particular problem in the study of drawings. And finally, access to full collections online might revitalize the field of drawings scholarship and attract more students to a field that seems to draw fewer, year by year.

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Seventeenth-Century Flemish

Bernard G. Maillet, Pierre Loze et al., *Intérieur d'Églises 1580-1720. La Peinture Architecturale dans les Écoles du Nord*. Brussels: Pandora 2012. 560 pp, over 2000 b&w and color illus. With CD-ROM. ISBN 978-90-5325-337-3.

After many decades, research into late sixteenth- and early seventeenth-century Netherlandish architectural painting seems to be gaining in momentum. One reason for the long stagnation may have been Hans Jantzen's book *Das niederländische Architekturbild* (Leipzig 1910), which for a long time not only was the only survey text in the field but also one of the most boring books in the history of art history. It has taken over a hundred years for a book to come out that appears to have the breadth and content to succeed as a general reference work. It must be admitted that the large format and weighty tome by Bernard G. Maillet, with the collaboration of Pierre Loze and others, comes as a surprise since none of the authors has uttered a word on the subject up to now.

Having collected material on Netherlandish church interiors since the 1970s, Bernard G. Maillet presented his findings

to the Association du Patrimoine artistique in Brussels where Dominique Vautier and Françoise Vigot revised the documentation, while Pierre Loze edited and prepared the catalogue raisonné of 2,163 entries for publication. The main part of the catalogue comprises lists of works by approximately 30 architectural specialists (172-514); two shorter sections list approximately 45 occasional painters of church interiors as well as followers (498-538). The entries record technical information on ground, size, signature, date, and collection, as well as some bibliographic references or sales records. Most catalogue numbers are illustrated. Within an artist's work, paintings are grouped according to compositional aspects, making it somewhat cumbersome to locate the securely dated (signed or documented) works between the undated, less secure attributions or copies. An important addition to the printed volume is the CD-Rom which contains the entire catalogue as pdf, allowing the reader/viewer to use the search function as well as offering better quality illustrations.

Two lengthy introductory texts by Pierre Loze precede the catalogue. One is an introduction to the history of the period, combined with general comments on the development of the pictorial genre in the context of the history of ideas ("Le contexte historique et géopolitique dans le Pays-Bas du Nord et du Sud"). Except for some comments on the influence of Rubens on baroque church interiors in the Southern Netherlands, this part does not go beyond narrative fragments set side by side or ad hoc assumptions (readers of Seymour Slive's and Hans Vlieghe's introductions to their respective volumes in the Pelican History of Art may safely skip this section of the book).

In the second introductory text, Loze presents the artists' biographies in chronological order, divided into the Northern and Southern Netherlands. The reader's hopes for a sharp division between biographical facts and later hearsay accounts as well as characterizations of an artist's style at hand of securely attributed works will be disappointed. Unfortunately there is no clear list of secure, i.e. authentically dated and signed pictures, on which to build a stylistic analysis in order to achieve a differentiation in attributions. Rather, the ideal of stylistic characterization is the elegant one-sentence synthesis à la Jacques Foucart who is repeatedly and favorably quoted. Moreover, the first parts of the book do not refer to the catalogue numbers so that one has to search individually for the illustrations in the catalogue part. This arrangement does not provide a well-rounded representation of individual manners of painting or technical peculiarities.

When it comes to methodology, there is some uncertainty in regard to dates in church interiors which should not always be understood as the date of the painting. This can be seen in a version of a view of Antwerp cathedral, wrongly attributed to Hendrick van Steenwijck the Elder, which more likely is by Sebastiaen Vrancx (100). A little later (106, 107) it is implied rather anachronistically that Abel Grimmer antedated a picture in order to claim the composition for himself. If a date in a church interior is not directly connected to the signature, it should not be interpreted as the date of the painting. There are paintings which besides containing definitive signatures and dates also display other dates. Thus dates in church interiors should only be read as "terminus post quem" (see T. Fussenig in: *Hans Vredeman de Vries und die Folgen*, ed. by H. Borggreffe and V. Lüpkes, Marburg 2005, pp. 143-149).

The high standard aimed at in offering a general overview as well as diligence in the particulars is aptly formulated by

Pierre Loze: "L'étude approfondie de chacun de ces artistes et la reconstruction du catalogue complet de leur production connue à ce jour ont permis de réenvisager et de redistribuer des oeuvres que les études monographiques avaient mises à leur actif, et qui sont dues à des émules plus tardifs, dont la carrière a été elle aussi très soigneusement étudiée" ["The in-depth investigation of each of these artists and the reconstruction of the complete catalogue of their known works, have made it possible to re-evaluate works attributed to them in monographic treatments, and to distribute them among followers whose careers have also been carefully researched" (10)]. Sadly, these high demands have not been entirely met.

This can be shown in the case of two painters from the Holy Roman Empire: Wolfgang Avemann from Kassel, active in Nuremberg ca. 1610, and Paul Juvenel who also worked in Nuremberg. The articles on Avemann in *Oud-Holland* (117, 2004) and *Dresdener Kunstblätter* (4, 2006) are considered only incompletely or not at all. Avemann's oeuvre (M-0055-70) is being obscured by unfounded attributions (M-55: probably Paul Juvenel; M-57: signature on this painting not mentioned; M-59: Paul Vredeman de Vries; M-60: Pieter Neeffs, with signature and high-quality staffage; M-61 and M-62: more likely Pieter Neeffs; M-63: interesting early picture by B. van Bassen of 1615 [cf. M-130 and M-131]; M-64: more likely Hendrick van Steenwijck the Younger with staffage from the circle of Jan Brueghel the Elder; M-65, M-66, M-68, M-69, M-70: copies after a Van Steenwijck composition without any of Avemann's stylistic characteristics; M-67: copy after a repeatedly documented composition by Van Steenwijck with staffage from the circle of Jan Brueghel the Elder; M-71: Hendrick van Steenwijck, with a date after Avemann's death shortly after 1620). On the other hand, well-founded attributions to Avemann are given to other artists (M-1296 and M-1318: as Hendrick van Steenwijck the Younger).

Some of the works by Paul Juvenel who, the son of a Netherlander born in Dunkirk, worked in Nuremberg in the style of Van Steenwijck, are compiled in the section of the catalogue headed "Etrangers" (M-E-2158-2162). Apart from the fact that one of the paintings listed under his name (M-E-2160) could hardly be by him, his works occasionally appear under the names of others (M-109: as Hans J. Baden; M-467: as Nicolas de Gyselaer; M-1006: as dubious Pieter Neeffs; M-O-2016: as "Ecole flamande"; possibly M-O-1970: as Rutger van Langevelt; possibly M-424: as Abel Grimmer).

Despite the large number of artists treated by Maillet, there are lacunae. For example, Sebastian Vrancx presumably plays a more important role in the development of Antwerp architectural painting than presented here. Although Vrancx appears with three works in the category "Occasionnels" (M-O-1996-1997; M-O-1998, hardly by Vrancx), this does not do justice to his special role in connection with the interior views of Antwerp cathedral. His important composition is listed under several artists (M-1193 and M-1194: as Van Steenwijck the Elder; M-655 and M-661: as Pieter Neeffs the Elder). In the Northern Netherlands the role of Pieter van Boeckhorst in Delft remains to be further determined. Furthermore, an important perspective painter from Hamburg with Netherlandish influence is notably not represented. Instead, two of his works are mentioned under different attributions: M-313, as Jansz van Buesem and M-114, as Hans J. Baden (cf. T. Fusenig, in: Hamburg, *Eine Metropolenregion zwischen Früher Neuzeit und Aufklärung*, ed. by J.A. Steiger and S. Richter, Berlin 2012).

However, the random samples of criticism enumerated here should not outweigh the enormous amount of material that is covered in this volume. There are again and again long stretches without any problems in attribution. The examination and classification of paintings in museums and other collections as well as on the art market are impressive, offering many valuable discoveries, among them the first serious attempt since Jantzen known to me of a catalogue of the works of Pieter Neeffs, or the extensive documentation of copyists, such as Christian Stöcklin and Johann Morgenstern. This surprising, a little uncoordinated and in some details slightly irritating book ultimately constitutes a welcome expansion to our current knowledge of the field. Jantzen's book has long been out of date in many details as well as general interpretation with its art-geographically hypostasized North-South division. Thanks to the strenuous efforts of Bernard G. Maillet and his team, we now have a work providing a large amount of material on which to base future research.

Thomas Fusenig

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(Translated by Kristin Belkin)

Caprice Jakumeit-Pietschmann, *Künstlerkonkurrenz in Antwerpen zu Beginn des 17. Jahrhunderts: Janssen, Jordaens & Rubens*. Weimar: Verlag und Datenbank für Geisteswissenschaften (VDG) 2010. 238 pp, 8 color, 68 b&w illus. ISBN 978-3-89739-680-7.

In this book (a doctoral thesis, University of Kassel, 2008), the author investigates the competition among artists working in Antwerp between 1608, the year Rubens returned from Italy, and 1620. During those years around 250 painters were active in Antwerp, among them thirty-two history painters. Jakumeit-Pietschmann's goal was to choose works from among the well established artists and investigate whether they were competing among each other. The final selection includes Abraham Janssen (ca. 1575-1632), Peter Paul Rubens (1577-1640) and Jacob Jordaens (1593-1678). Including a brief vita for each artist, the author reminds the reader of the artists' different stages in their lives and work which needed to be considered in such a direct comparison. Van Dyck is mentioned only parenthetically since he was the youngest and at that stage not yet ready to compete directly. Nevertheless, he contributed in ca. 1617-18 (rather than 1616) together with Rubens and Jordaens to the series of fifteen paintings commissioned by the Dominicans in Antwerp for their church of St. Paul's, rendering the Mysteries of the Rosary. Why Janssen was not included in this project is unknown. This cooperation rather than competition among a group of Antwerp artists working on the same project appears to have been special to that city, continuing a tradition of collaboration going back to Quentin Massys and Joachim Patinir.

The specific topics the author chose for a direct comparison were Meleager and Atalanta known in five paintings by Janssen, Rubens and Jordaens that originated close in time, and Pan and Syrinx, also painted by Janssen, Jordaens and Rubens, the latter in collaboration with Jan Brueghel the Elder (1568-1625). Each painting is discussed with regard to its artistic position within the group. Jakumeit-Pietschmann examines specifically how these artists approached the same theme, discussing the difference between competition (*Konkurrenz*) and contest (*Wett-*

streit). Agreeing with Elizabeth Honig (*Painting & the Market*, New Haven 1998, reviewed in this journal November 2000), the author confirms that basically there was no sharp competition among Antwerp artists since everyone belonged to the guild. Nevertheless, she does not exclude a certain competition among painters with studios and those who worked for studios. This topos is also found in a number of early published sources, beginning with Cornelis de Bie's (1627-ca. 1716) fictive competition between Maarten Pepyn (1575-1643) and Rubens as described in his *Het Gulden Cabinet* of 1661. The suggestion has been disavowed, however. The competition theme between teacher and pupil was broached by Giovanni Pietro Bellori (1613-1696) who wrote about a rivalry between Rubens and Van Dyck which was also taken up by Arnold Houbraken (1628-1670) who published a slightly different version in 1719 in his *De groote Schouburgh*. A variant episode is found in Joachim von Sandrart (1606-1688) who wrote about Abraham Janssen challenging Rubens to a competition, a topic that Houbraken also included in a somewhat altered form which has found some acceptance among present-day art historians such as Van der Auwera who believes that Janssen's position as one of the leading history painters was indeed challenged when Rubens returned from Italy, since Rubens soon surpassed him.

A new approach is Jakumeit-Pietschmann's investigation whether the format of pictures and their relative worth was of importance. This leads to her discussion of the Antwerp representations of art galleries where the painting of pride, the *schouwstuk*, hung above the fireplace. The idea of original versus copy or replica becomes significant together with the concept of 'amplificatio', the strengthening of the effect on the viewer, a term coined by Joost van der Auwera. The author concludes that a direct competition is not that evident among the artists. Rather the younger painters tried to learn from the leading artists while those that had arrived tried to avoid direct competition and attempted to continue on their proven path.

In a separate table (p. 195) Jakumeit-Pietschmann compares the various works she discusses according to size, number of figures or animals, price for the work and price per Antwerp foot. She further investigates whether the work is by the artist or painted with assistance from a pupil, assistant, another artist or retouched by the artist as in the case of Rubens. Finally she notes whether the painting in question is an original or a replica.

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Alejandro Vergara and Friso Lammertse, eds., *The Young Van Dyck*. [Exh. cat. Museo Nacional del Prado, Madrid, November 20, 2012 – March 3, 2013.] Madrid: Museo Nacional del Prado 2012. 415 pp, fully illustrated in color. ISBN 978-84-8480-255-6.

More than thirty years after the pioneering exhibition in Ottawa curated by Ian MacNairn (1980), the Museo del Prado organised a comprehensive exploration of Anthony van Dyck's early years. The exhibition focused exclusively on work from his so-called first Antwerp period, that is to say, the time when Van Dyck was taking his first steps as a painter until his departure for Italy in 1621. The organisers of the exhibition, Alejandro Vergara of the Prado and Friso Lammertse of Museum Boij-

mans Van Beuningen in Rotterdam – capably assisted by Anne-Marie Logan for the drawings – deserve the highest praise. Van Dyck's works were intelligently arranged in a series of airy, differently shaped rooms with some natural light. The colour of the walls, an unconventional sage green, was well-chosen, the artificial illumination unobtrusive and almost state-of-the-art. This superb exhibition was accompanied by a lengthy and fully illustrated catalogue available in both Spanish and English. The book comprises two main essays, one by Vergara/Lammertse and the other by Logan, followed by ninety succinct entries, a considerable number of which were written by the curators of the exhibition. The final section – which deals with scientific analyses of ten paintings, including six from the Prado – is an invaluable part of the catalogue.

In October 1609 the ten-year-old Van Dyck became a pupil of Hendrick van Balen (1573-1632). The first surviving painting by his hand – a portrait of 1613, now in Brussels (not exhibited) – was possibly painted in his teacher's studio. It bears an inscription with the artist's monogram and the quite exceptional record of his age: fourteen years old. How long Van Dyck stayed with Van Balen is unclear, for only in 1618 does his name crop up again in archival documents, when he registered as a master in Antwerp's Guild of St Luke. It has often been suggested that he started working under Rubens's supervision at an early age, although nothing about this is known for certain. Actual collaboration between the two is documented only between 1617 and 1620. Did the young Van Dyck also study with Rubens, or did his remarkable talent lead to his immediate employment as the master's assistant?

Although Van Dyck's early works are not at all stylistically coherent, they betray a close connection with Rubens's manner of working, and at the same time reveal an artist striving for a style of his own. The artistic rivalry between the young, ambitious painter and his famous example and mentor (whose own beginnings as a painter had been hesitant and awkward) is one of the most exciting episodes in art history and runs like a thread through this show. The exhibition demonstrates how Van Dyck tried to free himself from Rubens as he feverishly sought a personal style that would finally distinguish him from his rival. At this time Rubens sometimes painted with enamel-like smoothness, whereas Van Dyck's work displayed a coarseness that reflected nothing less than his endeavour to forge a revolutionary new style.

The lack of both documentation and dated works makes the placement of Van Dyck's earliest work a matter of conjecture. The first dated paintings after the 1613 portrait are four portraits of 1618. Not one of the large history paintings of this period bears a date, so it is understandable that the curators allowed themselves some chronological liberties.

As in the large retrospective exhibitions in Antwerp and London in 1999, the show opened with the extraordinary self-portrait – no larger than 25 x 20 cm – painted in around 1615 at the age of fifteen or sixteen, in which Van Dyck's head is turned, giving the impression of sudden movement. The eyes are those of a boy, mature beyond his years and already capable of intense observation. Whereas the first history paintings in the exhibition show a painter still struggling with composition and the human form, the young Van Dyck was soon to emerge as a painter who could rival Rubens. Christ Crowned with Thorns (no. 55), with its vivid colors and rapid, occasionally slashing brushstrokes, reveals a passionate identification with the subject, while the superb Betrayal of Christ (no. 84) is a stu-

pendous nocturnal vision of a torch-bearing horde closing in on its victim. These two works, both from the Prado, rank among the greatest history paintings produced in the seventeenth century. Van Dyck approached large subjects by exploring possible compositional ideas with his pen – trying out figural arrangements, delineating forms, experimenting with light – until he hit upon a satisfactory solution. These preparatory drawings, often cleverly and elegantly arrayed in display units that made it possible to view them in alignment with the finished paintings, bear fascinating witness to the various stages in which his final paintings took shape as he pondered and explored the subject on paper. The sensation of accompanying the artist in this exploratory process is enough to make the exhibition a revelation. Together with at least seven other paintings from Van Dyck's first Antwerp period, *The Crowning with Thorns* – the composition of which is based on a Rubens painting – and *The Betrayal of Christ* were once owned by Rubens, who probably had them in his possession before Van Dyck left for Italy in 1621. Unfortunately, the extent to which Rubens played a supervisory role in their genesis remains an open question.

The complex gestation of *Christ Carrying the Cross* (no. 21) – the artist's first public commission, painted for the church of the Dominicans in Antwerp and again a work in which Rubens's influence is strongly felt – is also unravelled by Logan in exemplary fashion. This painting of c. 1618 was the first for which there exists a substantial group of preparatory drawings, so it is particularly regrettable that the Museum Plantin-Moretus in Antwerp could not be persuaded to lend the Prado the final modello for *Christ Carrying the Cross*, which is squared in black chalk for transfer. In this drawing Van Dyck finalized the composition, restoring the figure of Simon of Cyrene to his place beside the Virgin and introducing changes in the background. Here, too, we find ample proof of how the artist continued to experiment, in order to arrive – at last – at ingenious and entirely natural solutions.

The final section of the show contained a wonderful assembly of portraits, including the charming, animated *Portrait of a Family* from St. Petersburg (no. 86), which owes so much to Rubens, two spectacular double portraits from London and Washington (nos. 88 and 89) and the incisive *Portrait of Cornelis van der Geest* (no. 87), perhaps one of the finest portraits ever produced. It is a great pity that this unsurpassed masterpiece, like a handful of other works in the exhibition, is not reproduced to best advantage in the catalogue.

Otherwise there was very little to object to in this fine show. The works were judiciously selected and there were neither jarring encounters nor glaring omissions. Only a handful of paintings – including *The Crucifixion of St Peter* (no. 11) and the rather boring *Portrait of an Elderly Man* (no.12), both from Brussels and both blurred by excessive surface dirt and discoloured varnish – added little to the show and might better have been omitted. While it would be unfair to reproach the curators for the absence of the large panel of *St. Martin Dividing his Cloak* from Zaventem, a painting that comes terrifyingly close to Rubens's style, it is a pity that the exhibition did not include any pictures made during Van Dyck's short spell in England, from October 1620 to late February or early March 1621, especially since the artist's style seems to have undergone important changes in London.

Despite these minor reservations, *The Young Van Dyck* offered both intellectual revelation and visual delight, sharpening

our perception of Van Dyck's working method and illuminating the complex interplay between two great masters.

Ben van Beneden

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Seventeenth-Century Dutch

Elizabeth McGrath and Jean Michel Massing, eds., *The Slave in European Art. From Renaissance Trophy to Abolitionist Emblem (Warburg Institute Colloquia, 20)*. London: Warburg Institute; Turin: Nino Aragno 2012. 386 pp, 15 color, 157 b&w illus. ISBN 978-1-908590-43-5.

Yet another of the splendid consequences for scholarship of the revival of the dormant project, *The Image of the Black in Western Art*, was the association of its images with the iconographic library at the Warburg Institute. Many contributors to this volume, the product of a Warburg conference in 2007, soon afterwards participated in a landmark exhibition in Amsterdam, *Black is Beautiful* (Nieuwe Kerk, 2008; reviewed in this journal April 2010) and went on to offer illuminating essays to the published volumes of *The Image of the Black* series, edited by David Bindman and published by Harvard University Press (3 vols., 2010-11; reviewed in this journal April 2012). So despite the staggered timing of publication, these essays offer detailed studies that complement the more generalized overviews of the Harvard compendium, which has finally inserted the crucial early modern period – here defined as 1500-1800 – into accounts of how racialization developed to alter the understanding of black humankind. Indeed the first color plate of the volume could serve as its ultimate epigraph: Josiah Wedgwood's 1787 medallion shows an isolated black African kneeling in profile while bound in chains together with his plaintive motto, "Am I not a man and a brother?"

The Warburg volume has a sharper focus – on slaves and on the abolition movement (its 2007 date coincided with the bicentenary of Britain's ending of the slave trade). In fact, medieval slavery was dominated by whites, abducted chiefly from the Black Sea and eastern Mediterranean. But the early modern period increasingly turned to black Africa as its supply of slaves, the indirect product of the West African voyages of discovery by Portuguese explorers across the fifteenth century and of emerging plantation culture in the shared tropical climate of colonial Brazil and the Caribbean. In this period slavery came to be identified increasingly with blacks.

Like any conference volume, this one varies in its subjects and their breadth. More general studies include essays by the editors: a thematic introduction by McGrath and a study of Mediterranean slavery images in both paintings and prints analyzed by Massing. *Slave trade to the Americas* is studied by Carmen Fracchia for New Spain, and Ernst van den Boogaart focuses on the brief but momentous episode of Dutch Brazil (1637-52). Later book illustrations, studied by Elmer Kolfin, align more with eighteenth-century British imagery (including caricature) about abolition, which provides topics for Meredith Gamer, David Bindman, and Temi Odumosu. Only in this later

period do we find imagery that represents actual slave sales (though in Charles Robertson's essay, fig. 16, a German broadsheet after 1526 by Erhard Schoen, accuses the Turks of selling captive Christians).

Additional essays consider Italian imagery – from Michelangelo's allegorical "slaves" (called "prisoners" by contemporaries; see Robertson), to Vasari's and Borghini's festive presentation of Turkish captives in naval battles (Rick Scorza), to Pietro Tacca's influential shackled Moors on his Livorno monument to Grand Duke Ferdinando I de' Medici (Anthea Brook; also mentioned in Massing's article). In the only outlier essay Jean-Luc Liez discusses how slavery became a religious metaphor for spiritual liberation for the Trinitarian Order, founded in 1198, which ransomed real slaves.

McGrath relates imagery of slaves to the heritage of the caryatid/atlandid, a strong yet morosely subdued supporter of heavy weight (Michelangelo surely drew upon this conceit for his Tomb of Julius II; see Robertson). McGrath also perceptively notes how often a metal collar marks the social inferiority of the slave. More literal captives on the base of a monument later informed the Tacca monument; these galley slaves captured in sea combat against Ottoman foes attested to the power of the ruler (Brook) and also updated the ancient theme of a triumphal entry by a conqueror with his captives in tow. The easy slippage between blacks as Moors and more ethnically identifiable captive Turks (mustachioed and wearing topknots on shaved heads) merges on the Tacca monument as well as in Scorza's essay, and especially in Massing's imagery about typical Mediterranean port imagery by artists of varied countries, including etchings by Callot and della Bella and numerous Dutch painted examples (the subject of a dissertation by Christine Schloss, cited at n. 28).

For students of imagery of blacks in European art, the remaining essays, about Spain, Dutch Brazil, and England, address core issues of black slavery and its abolition. In fact, it was chiefly Portuguese (and later Dutch and English) traders on the African coast who populated the new world with black slaves, but New Spain redirected them. Fracchia adduces early slave imagery by Christoph Weiditz (1529), and she even discusses Juan de Pareja, the slave assistant of Velázquez, but she underplays the far more significant eighteenth-century Spanish colonial obsession with racial mixing, charted in visual permutations called *casta* paintings (pp. 204-06; to her references add Ilona Katzew, *Casta Painting*, New Haven, 2004).

The same theme of racial mixing in Brazil forms a core issue in Ernst van den Boogaart's authoritative study, probably most pertinent to HNA membership. His imagery includes the human content of Frans Post landscapes, especially those made on site before the artist's return to Holland and those vignettes of activities included on Blaeu maps (1647) of Dutch Brazil, in addition to the more familiar life-sized "ethnographic portrait" pairs painted in a scale of civility (but without any Dutch or Portuguese) by Albert Eckhout. Van den Boogaart makes the useful distinction in these normative images between Post's *historia moralis*, figures in a human setting, and Eckhout's *historia naturalis*, figures in nature. Indeed, the Blaeu vignettes contrast a primitive subsistence before colonization with productive labor and mutuality between masters and slaves under the new regime. Both artistic projects, however, engaged the issue of relative civility of American natives and imported Africans, as well as the position of slaves in a new constructed society. The author notes that both racial mixing and manu-

mission were more frequent in multi-ethnic Dutch Brazil than elsewhere in American plantations and that such relative judgments were "clearly ethnocentric, but not racist or doctrinaire." (p. 235)

These same issues also recur in the Dutch printed books analyzed by Elmer Kolfin (esp. pp. 256-59), whose essay chiefly monitors the changes of attitudes and conventions that increasingly turned against slavery and treatment of slaves across the eighteenth century, especially in France and England. That study introduces the concluding segment on England and abolition. Here the study by Meredith Gamer should be singled out for its analysis of George Morland's ambivalent first anti-slavery pictures: *Slave Trade* (1788) and *African Hospitality* (1790), reproduced as mezzotints by John Raphael Smith.

Larry Silver

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Natasha T. Seaman, *The Religious Paintings of Hendrick ter Brugghen: Reinventing Christian Painting after the Reformation in Utrecht*. Farnham, UK: Ashgate Publishing Limited, 2012. 179 pp, 70 b&w illus., 4 color plates. ISBN 978-1-4094-3495-5.

Seaman's closely argued study addresses two entwined issues, the limits of Ter Brugghen's Caravaggism and the significance of "archaisms" – echoes of pre-Reformation Northern imagery – discernable in certain religious paintings by the Utrecht master. Abandoning the prevailing view of Ter Brugghen as Caravaggio's uncritical dependent, Seaman envisions the Reformed Dutch painter as having engaged dynamically with models provided by his Italian Catholic colleague, a process that led to the production of religious pictures that oppose, both in terms of theology and art theory, those of Caravaggio. The noted archaisms, she posits, play a key role in realizing Ter Brugghen's critical agenda.

Seaman's argument turns upon the issue of "materiality," the degree to which the works of art under discussion call attention to their existence as images versus their existence as physical objects. By way of their radical illusionism, Caravaggio's religious altarpieces move the attention of the viewer away from the painting as object or icon – they "deny their materiality" (4). Consequently, these pictures found legitimacy within the Counter-Reformation Church, which, in an effort to avoid accusations of promoting idol worship, distanced itself from works of art that emphasize physical presence and iconic function. In contrast, Ter Brugghen's archaic religious pictures "assertively reject ... dematerialization." (4) Their blending of Caravaggist elements with features derived from the artistic culture of the pre-Reformation North both critique Post-Tridentine image theory and affirm opposing religious values.

The author lays out her thesis in several brief but densely packed chapters that offer fascinating historical analyses of Caravaggism, archaism, and the cultural and religious environment of Utrecht. She then tests it on four of Ter Brugghen's most Caravaggesque and most archaic pictures. Seaman's close readings all attempt to demonstrate the role of anachronistic formations in asserting the paintings' materiality and, by extension, in both recalling and upending Counter Reformation principles.

Ter Bruggen's *Crucifixion* of 1625 (Metropolitan Museum of Art, New York), the author's first main object of attention, has long mystified observers owing to its overtly archaizing depiction of Christ. Previous efforts have gone to pinning down the painter's pre-Reformation artistic sources. Seaman focuses instead upon the rivulets of blood emanating from Christ's open wounds. As the author has it, the gore appears to pour down upon the surface of the canvas rather than upon the body or objects within the illusory space of the picture. She sees this feature as a deliberate ploy that "overtly calls attention to the materiality of the canvas and paint that made the illusion, not just illusion itself." (76) The openly Caravaggesque style and elements of modern dress introduced in the flanking depictions of Mary and John bring the object-ness of the archaic Christ figure into high relief. By these means and others, the canvas declares itself "incompatible with the ideals of Tridentine sacred image theory." (94) Seaman suggests interestingly that *The Crucifixion* might have hung in the private home of a Catholic out of sympathy with Tridentine reforms, or someone who wanted to celebrate "not only the power of past devotions, but also past devotional art." (94)

The author makes a comparable argument about Ter Bruggen's *Christ Crowned with Thorns* of 1620 (National Gallery of Denmark, Copenhagen), although in this case, she admits, the emphasis upon materiality is less pronounced. Somewhat in the manner of a period *Bildtabernakel*, *The Crowning* encases imagery redolent of sixteenth-century German and Netherlandish art in an up-to-date – Caravaggesque, in this case – visual framework. By employing these means, the artist "invites consideration and contemplation of the recent history of religious art and attempts a re-enchantment of the object that admits yet equivocates the role of materiality in the creation of powerful and iconic images." (114)

Seaman regards Ter Bruggen's *Calling of Matthew* (1621; Centraal Museum, Utrecht) and *Doubting Thomas* (c. 1622; Rijksmuseum, Amsterdam), her two other main objects of analysis, as "appear[ing] to have been produced with one another in mind" (120) and thus best understood in tandem. The first work, deeply inspired by Caravaggio's picture of the same subject in San Luigi dei Francesi, upholds Protestant principles by incorporating archaic Northern figural types and compositional arrangements that call attention to the object's iconic properties, and by replacing Saint Peter, the papal apostle, with another whom she identifies as the Protestant-friendly Saint John. The second picture, even more dependent upon Caravaggio with respect to composition, reverses the positive interpretation of Thomas favored by Catholic theologians by incorporating sixteenth-century Northern types expressive of the apostle's spiritual blindness and by introducing praying holy figures exemplifying the faithfulness that Thomas lacks. "The pairing," Seaman concludes, "can be seen as a discourse on confessional differences between Calvinism and Catholicism...[that] contrasts Protestant and Catholic notions of faith and the role of images through the emphasis on or rejection of their materiality." (120)

There are aspects of Seaman's thesis over which one might take issue, and some lacunae. The book's conclusion, that the Utrecht master's archaizing works uphold theological positions opposed to those of Caravaggio, does not square with older judgments that Ter Bruggen's religious paintings display an unmatched sensitivity toward the Italian painter's spiritual message. That discrepancy calls attention to the fragility of the

book's governing premise. To be sure, Caravaggio was a master illusionist and Ter Bruggen was less of one, but to construe their approaches as oppositional around the issue of materiality is, in my view, not entirely persuasive. After all, both masters made use of illusionistic elements in their paintings, and both referenced models provided by the pre-Reform Northern past. Arguably, Caravaggio's paintings attain their power and mystery through the paradoxical enmeshing of materializing and dematerializing elements. The same might be said of Ter Bruggen's religious pictures.

Whatever controversies it may engender, *The Religious Paintings of Hendrick ter Bruggen* is a most welcome contribution to the field. A glowingly intelligent and original piece of scholarship, it is the first book to treat the two defining elements of Ter Bruggen's art, Caravaggism and archaism with the seriousness that they require, and one that goes a long way to making sense of them.

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Shorter Notice

Liesbeth M. Helmus and Gero Seelig, eds., *The Bloemaert Effect: Colour and Composition in the Golden Age*. With contributions by Marten Jan Bok, Albert J. Elen, Ghislain Kieft, and Elizabeth Nogrady. [Exh. cat. Centraal Museum, Utrecht, November 11, 2011 – January 29, 2012; Staatliches Museum, Schwerin, February 24 – May 28, 2012.] Petersberg: Michael Imhof Verlag 2011. 192pp. ISBN 978-3-8656-8731-9.

If anybody deserves to be designated "the father of the Utrecht school," it is Abraham Bloemaert (1566-1651). A wildly successful teacher, Bloemaert attracted scores of students and shop assistants, an astonishing 33 of whom we know by name. Renowned Utrecht masters such as Hendrick ter Bruggen, Gerard van Honthorst, Cornelis van Poelenburg, and Jan Both learned the fundamentals of their profession while under his tutelage. Moreover, Bloemaert was a well-respected and highly prolific artist in his own right. His extant oeuvre includes more than 200 paintings and 1700 drawings, and he provided models for over 600 prints. Yet, his stellar record of achievement notwithstanding, Bloemaert remains little known by the museum-going public. *The Bloemaert Effect*, produced to accompany a similarly titled exhibition held in Utrecht and Schwerin in 2011-12, was surely conceived with an eye to improving this unfortunate state of affairs.

The book begins with five brief, easily digestible essays examining aspects of the Utrecht painter's life and oeuvre. An "Introduction" by Liesbeth Helmus offers capsule accounts of Bloemaert's stylistic development, reception over the ages, and place in the history of art. Marten Jan Bok follows with a "Life of Abraham Bloemaert" summarizing and updating his extensively documented biography of the artist published in Marcel Roethlisberger's 1993 monograph on the Bloemaert family. Ghislain Kieft discusses a painting that possibly represents Bloemaert in the process of teaching, Albert Elen focuses upon the role of drawings in Bloemaert's working process, Gero Seelig surveys Bloemaert's activity as a designer of prints, and Elizabeth Nogrady points out Bloemaert's importance in

the production and popularization in Utrecht of the “artistic series.”

Considering the book’s provocative subtitle, it is surprising that none of the essays deal specifically with Bloemaert’s handling of color and composition. Extended reflection on these matters would have been useful at this point, I think, especially to readers coming to Bloemaert for the first time and interested in gaining a better handle on the Utrecht master’s “artistic personality.” As they stand, however, the essays offer a useful introduction to Bloemaert’s art and life in an accessible format.

The Bloemaert Effect concludes with a catalogue treating 76 paintings, drawings, and prints executed or designed by the master. Rather than ordering them chronologically, the catalog groups the pictures according to their place within the hierarchy of artistic genres conceived by early modern art theorists. Beginning with sections devoted to religious altarpieces, other religious works, and mythologies, that is to say, history paintings, it moves on to treat the “lesser” categories of genre, landscape, and still life. Although this method of organization nicely highlights Bloemaert’s substantial thematic range, it might puzzle readers interested in getting a handle on Bloemaert’s artistic development. The catalogue entries themselves are notably user-friendly: brief, well-illustrated, minimally footnoted mini-essays seemingly designed to appeal to a public largely unfamiliar with the history of art. Scholars hungry for extensive data will revert to more academically focused publications on Bloemaert by Roethlisberger, Seelig, Nogrady, and others.

In her introduction, Helmus voices the intention of the authors to present Bloemaert as “an influential, internationally-oriented Utrecht artist with an oeuvre that . . . ranks among the greatest achievements of the Dutch school.” If *The Bloemaert Effect* falls a bit short of attaining that lofty goal, it succeeds in meeting another honorable objective: making an important but still grievously under-appreciated painter accessible to an expanded audience.

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Miscellaneous

Sharon Gregory and Sally Anne Hickson, eds., *Inganno. The Art of Deception. Imitation, Reception, and Deceit in Early Modern Art*. Farnham and Burlington: Ashgate 2012. 204 pp, 21 b&w illus. ISBN 978-1-4094-3149-7.

The Italian in its title (*inganno* means “deception”) ought to give away the fact that this book is really not intended for HNA members, despite its otherwise neutral designated subject of “early modern art.” Because its nine case studies deal with the subject of both copies and forgeries, it will certainly still elicit interest, not least for its implications, rarely spelled out, for the famous names and reputations of individual artists in this formative epoch of what Joseph Alsop called the “rare art tradition” of Renaissance Europe. That moment generated efficient production and growth of the business of art, which

extend in this volume from Italian sixteenth-century workshops to salons and galleries of eighteenth-century London. And these several essays consider the fluid boundary between copying – whether for artistic training after renowned models or for translation into another medium – and outright forgery. At the heart of many studies lies the question of reception through imitation and transformation.

Editor Sharon Gregory considers homage to Dürer woodcuts by Pontormo, a form of adaptation that Vasari criticized for betrayal of the painter’s personal style; she demonstrates that Pontormo actually melded various print sources from both Germany and Italy, but within the modern cult of individuality and originality, such borrowings previously would have been viewed as shortcomings. Allison Sherman offers a case where Tintoretto suppresses his personal style to imitate, or better to emulate, Veronese in order to please his patrons. Here competition amidst imitation points to the artist’s business strategy in mid-sixteenth-century Venice.

The shift of imagery from iconic reference to assertion of artistic vision and personal style (cf. Hans Belting and Christopher Wood) generated a tension between reception of venerated visual tradition and artistic transformation. Ancient models became sources of emulation, especially for Michelangelo, whose forgery of an ancient Sleeping Cupid by Praxiteles (1496) is the subject of editor Sally Anne Hickson’s study. Here successful deception became a badge of originality and virtuoso contemporary authenticity. Of course, deceptive copies of prints are well known to HNA members, not only the infamous engravings in Venice by Marcantonio Raimondi after Dürer woodcuts, but also virtuoso reworkings, such as the Wierix engravings after Dürer prototypes, often in the original orientation and even with the same detail executed in miniature. Yet copying and distribution of certain celebrated prototypes, especially the chalk drawings by Michelangelo for both Vittoria Colonna and Tomasso Cavaliere, held special value for the collectors and friendship circles who were proud possessors of those derivative works, some of them in luxury media, as Maria Ruvoldt has demonstrated. Not to mention the burgeoning period interest in engraved reproductions of works in other media by professional printmakers, a topic to which I personally devoted an exhibition two decades ago (Larry Silver and Timothy Riggs, *Graven Images*, 1993; to be supplemented by various later studies, such as Rebecca Zorach and Elizabeth Rodini, *Paper Museums*, 2005). As usual when the artworks are chiefly Italian, prints are ignored, despite the importance of Cornelis Cort and the Carracci in this tradition.

With the turn of the seventeenth century, replication as appropriation became increasingly suspicious, as analyzed in Elizabeth Cropper’s study of Domenichino’s composition after Agostino Carracci, under attack by Giovanni Lanfranco (*The Domenichino Affair*, 2005). Here copying comes close to a modern notion of copyright violation, yet again the inattention to prints and the developing concept of “privilege” within a given territory or rulership would have strengthened the Italo-centrism of this volume. Yet no one better epitomizes than Rubens the importance of copying both as an homage and as a form of insertion of the later painter into the grand tradition of his illustrious predecessor; his copies after Titian are exemplary, but his varying uses of copying are well elaborated in the latest *Corpus Rubenianum* volumes by Jeremy Wood and Kristin Belkin – ample testimonial to Rubens’s vast contributions to this living tradition.

The real payoff for HNA members in this volume comes from a stimulating essay – the promising harbinger of her full-length Ashgate study, just released – by Andrea Bubenik about the “Dürer Renaissance.” This phenomenon, already well studied for animal and plant studies by Fritz Koreny (1988), chiefly occurred in the Prague of Rudolf II but all over northern Europe, where Dürer held the canonical status usually accorded to Raphael (Cathleen Hoeniger’s essay). Here Bubenik focuses on the *Feast of the Rose Garlands* and on the critical importance of collecting, especially at courts, in stimulating this phenomenon of copying (particularly back at the original site whence a religious image was expropriated, e.g. the Rose Garlands from Venice or the All Saints from Nuremberg). She also nicely distinguishes between imitation (more or less exact copy), emulation (a competitive imitation that often transforms the original), and outright forgery, intended to deceive, usually for financial gain. All of these strategies are generated by the heated demand conditions of the emerging rare art tradition – where collecting also prompts forging of famous works.

The volume concludes with essays chiefly about fraud within the art market. Sally Anne Hickson examines a dialogue, *L’Inganno*, by humanist Giuseppe Orologi (Venice, 1562) about forgery in art; one of the speakers is theorist Lodovico Dolce. Hickson focuses there and in a separate essay on forgeries in the heated Italian antiquities market – yet another example of Alsop’s rare art culture abetted by collectors. Lynn Catterson’s essay returns to an earlier era of the first Italian prose about art, Lorenzo Ghiberti’s *Commentari*, which already indicates the prevalence of fraud in antiquities. Finally, Kristin Campbell discusses fraud in the late eighteenth-century London art market, specifically dealer Noel Desenfans and his exploitation of purported expertise to deceive clients.

In sum, this relatively slim volume raises important questions – already broached by Joseph Alsop – but suffers from myopia of geography (Italy, with little excursions to Prague and London) and media (chiefly sculpture with some painting) – at the cost of wider usefulness, which would have necessitated attention to prints and decorative arts as well as to other regions, artists, and centuries. HNA members, however, can look forward to inspecting the larger study by Bubenik on the many poshumous uses made of Dürer’s art up to 1700.

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New Titles

Aardewerk, Emiel, and Esther Aardewerk, *Tall and Small. Antique Dutch Silver Miniatures*. The Hague: Uitg. Aardewerk Antiquair-Juwelier 2012. ISBN 978-90-818671-0-8, \$55.

Albrecht Dürer. *Gestochen scharf und fein geschnitten. Das gesamte druckgrafische Werk*. Augsburg: Schaezlerpalais und Diözesanmuseum 2012. 2 vols. EUR 30. – Exhibition Schaezlerpalais und Diözesanmuseum, October 12, 2012 – January 27, 2013.

Antonova, Irina, and Kevin Tomlinson, *‘The Satyr and the Peasant’ by Jacob Jordaens. Research and Restoration*. Moscow: Pushkin State Museum of Fine Arts 2012. ISBN 978-5-4350-0032-0, \$45.

Antonova, Irina (ed.), *Under the Sign of Rembrandt. Art Collection of the Mosolov Family*. Moscow: Red Square Publishers 2012. ISBN 978-5-91521-060-7, \$ 95. – Exhibition Pushkin Museum, Moscow, October 9, 2012 – February 3, 2013. In Russian.

Apperloo-Boersma, Karla, *God, Heidelberg en Oranje. 450 jaar Heidelbergse Catechismus*. Kampen: Kok B.V. 2013. ISBN 978-90-435-1976-2, EUR 40.

Bade, K.J., P.C. Emmer, L. Lucassen and J. Oltmer (eds.), *The Encyclopedia of Migration and Minorities in Europe from the 17th Century to the Present*. New York: Cambridge University Press, 2011. – Includes Natasja Peeters, “Migrant Artists in Antwerp in the Early Modern Period.”

Bakker, Boudewijn, *Landscape and Religion from Van Eyck to Rembrandt*. Ashgate, 2012. ISBN 978-1-409-40486-6.

Baum, Hans-Peter, *Das “Silberne Ratsbuch” des Stadtarchivs Würzburg. Zeugnisse Würzburger Buchmalerei des 18. Jahrhunderts (Schriften des Stadtarchivs Würzburg, 19)*. Würzburg: Verlag Ferdinand Schöningh 2012. ISBN 978-3-87717-840-9.

Biermann, Veronica, *Von der Kunst abzudanken. Die Repräsentationsstrategien Königin Christinas von Schweden*. Cologne: Böhlau Verlag 2012. ISBN 978-3-412-20790-8.

Black, Peter, with Erma Hermens, *Rembrandt and the Passion*. Munich, London, New York: Prestel 2012. ISBN 978-3-7913-4736-3, £25. – Exhibition Hunterian Museum and Art Gallery, Glasgow, September 15 – December 2, 2012. Listed previously without catalogue information.

Blöcher, Heidi, *Die Mitren des Hohen Mittelalters*. Riggisberg: Abegg-Stiftung 2012. ISBN 978-3-905014-51-8.

Bubenik, Andrea, *Reframing Albrecht Dürer. The Appropriation of Art, 1528-1700 (Visual Culture in Early Modernity)*. Farnham/Burlington, VT: Ashgate 2013. ISBN 978-1-4094-3847-2. \$105. – To be reviewed.

Carpreau, Peter, et al., *Van voor Teniers tot na Ensor. Collectie Noordbrabantse Museum te gast (Reflecties, 15)*. Leuven: M Museum 2012. ISBN 978-90-814097-6-6, EUR 25.

Charron, P., M. Boudon-Machuel and M. Brock (eds.), *Aux limites de la coulaur: monochromie et polychromie dans les arts (Études Rénaissantes, 7)*. Turnhout: Brepols, 2012. ISBN 978-2-503-54222-5, EUR 85.

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 Matrijs, spring 2013. ISBN 978-90-5345-461-9, EUR 35.

Craft-Giepmans, Sabine, Annette de Vries, Constance Scholten and Paul van Kooij (eds.), *Portret in portret in de Nederlandse kunst 1550-2012*. Bussum: Uitgeverij Thoth 2012. ISBN 978-90-6868-613-5, EUR 29.50. – Catalogue of the exhibition organized in honor of Rudi Ekkart’s retirement at Dordrecht Museum, December 9, 2012 – April 8, 2013.

Cuttler, Charles D., *Hieronymus Bosch. Late Work*. London: Pindar Press 2012. ISBN 978-1-904597-44-5, £150.

De Gendt, Annemie, *Over het genot van de zintuigen in de schilderkunst*. Sint-Niklaas: Stadsbestuur Sint-Niklaas 2012. EUR 35. – Exhibition Tentoonstellingszaal Zwijgershoek, Sint-Niklaas, September 30, 2012 – January 31, 2013.

De Mey, Marc, Maximiliaan Martens and Cyriel Stroo, *Vision and Material. Interaction Between Art and Science in Jan van*

Eyck's Time (Speciale Uitgaven 6). Brussels: Koninklijke Vlaamse Academie 2012. ISBN 978-90-6569-105-7, EUR 45.

Dekoninck, R. (ed.), *Relations artistiques entre Italie et anciens Pays-Bas, XVIe-XVIIIe-siècles. / Artistieke relaties tussen Italië en de Nederlanden (16de – 18de eeuw). Bilan et perspectives / Status quaestionis en vooruitzichten (Artes: Institut Historique belge de Rome, 3)*. St. Martens-Latem: Belgisch Historisch Instituut 2012. ISBN 978-90-74461-77-1, EUR 45. – Includes Natasja Peeters, “Michiel Coxcie (1499-1592), the Laocoon, and the Introduction of *raccourci* in the Southern Netherlands.”

Dubbe, B., *Huusraet. Het stedelijke woonhuis in de Bourgondische tijd*. Maartensdijk: PolderVondsten 2012. ISBN 978-90-817063-0-8, EUR 50.

Eikema Hommes, Margriet, *Art and Allegiance in the Dutch Golden Age. The Ambitions of a Wealthy Widow in a Painted Chamber by Ferdinand Bol*. Amsterdam: Amsterdam UP 2012. ISBN 978-90-8964-326-1, EUR 45.

Eikema Hommes, Margriet, and Mariska Vonk, *A Mysterious Series by Ferdinand Bol. The Painted Wall Hangings in The Peace Palace Examined*. The Hague: Carnegie Foundation 2012. ISBN 978-90-71450-39-6, EUR 29.50. – This is an edition for the general readership of the book above.

Erhardt, Michelle A., and Amy M. Morris (eds.), *Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque (Studies in Religion and the Arts, 7)*. Leiden/Boston: Brill 2012. ISBN 978-90-04-23195-5. \$228.

Ferré, R.-M., *René d'Anjou et les arts. Le jeu des mots et des images (Culture et société médiévales, 23)*. Turnhout: Brepols 2012. ISBN 978-2-503-54468-7, EUR 75.

Franits, Wayne, *The Paintings of Dirck van Baburen (ca. 1595-1625). Catalogue raisonné (OCULI: Studies in the Arts of the Low Countries, 13)*. Amsterdam: John Benjamins 2013. ISBN 978-90-272-4965-4, EUR 340. To be reviewed.

Galileo Galilei und die Bildkünste. Erwin Panofsky. Vorgestellt von Horst Bredekamp. Zurich: Diaphanes Verlag 2012. ISBN 978-3-03734-149-0.

Gasser, Stephan, Katharina Simon-Muscheid, and Alain Fretz, *Die Freiburger [Switzerland] Skulptur des 16. Jahrhunderts. Herstellung, Funktion und Auftraggeberschaft*. 2 vols. Petersberg: Michael Imhof Verlag 2011. ISBN 978-3-86568-626-8, EUR 98. – Cat. exh. Museum für Kunst und Geschichte, Fribourg, October 14, 2011 – February 19, 2012.

Geest en gratie. Essays Presented to Ildikó Ember on Her Seventieth Birthday. Budapest: Szépművészeti Múzeum 2012. – Contents listed in the online Bibliography, April 2013: www.hnanews.org

Geibig, Alfred, *Die Macht des Feuers. Ernstes Feuerwerk des 15. – 17. Jahrhunderts im Spiegel seiner sächlichen Überlieferung*. Coburg: Kunstsammlungen der Veste Coburg 2012. ISBN 978-3-87472-089-2.

Geutjes, Leon A.J.H., *Schoonheid en stadstrots*. Alkmaar: Stedelijk Museum Alkmaar 2012. ISBN 978-90-816858-0-1, EUR 15.

Gould, Charlotte, and Sophie Mesplède (eds.), *Marketing Art in the British Isles, 1700 to the Present. A Cultural History*. Aldershot: Ashgate 2012. ISBN 978-1-4094-3669-0, £54. – Includes Dries Lyna, “In Search of a British Connection. Flemish Dealers on the London Art Market and the Taste for Continental Paintings (1750-1800).”

Hall, Michael, *The Harold Samuel Collection. A Guide to the Dutch and Flemish Pictures at the Mansion House*. With an introduction by Clare Gifford. London: Paul Holberton Publishing 2012. ISBN 978-1-907372-41-4, \$25. To be reviewed.

Heard, Kate, and Lucy Whitaker, *The Northern Renaissance: Dürer to Holbein*. London: Royal Collections Publications, distributed by University of Chicago Press 2012. ISBN 978-1-905686-32-2, £ 40. – Exhibition Queen's Gallery, Buckingham Palace, London, November 2, 2012 – April 14, 2013.

Hecht, Christian, *Katholische Bildertheologie der Frühen Neuzeit. Studien zu Traktaten von Johannes Molanus, Gabriele Paletti und anderen Autoren*. 2nd, revised and enlarged ed. Berlin: Gebr. Mann 2012. ISBN 978-3-786-12622-5.

Heijbroek, Freek, *Frits Lugt 1884-1970. Living for Art. A Biography*. Paris: Fondation Custodia; Bussum: Thoth 2012. ISBN 978-90-6868-592-3, EUR 45.

Hendrikman, Lars, *Bonnefantenmuseum. Collectie Nederlandse en Duitse schilderkunst, 1500-1800*. Maastricht: Bonnefantenmuseum 2012. ISBN 978-90-72251-61-9, EUR 15.

Hermens, Erma, and Jørgen Wadum (eds.), *On the Trail of Bosch and Bruegel: Four Paintings United Under Cross-Examination*. London: Archetype Publications, 2012. ISBN 978-1904982784, \$80. – Exhibition Kelvington Art Gallery and Museum, Glasgow, till February 28, 2013. Previously in Talinn and Copenhagen. Investigates the Boschian *Christ Driving the Money Changers from the Temple*, known through four paintings in Geneva, Copenhagen, Talinn and Glasgow.

Heymans, Vincent, *Les Maisons de la Grand-Place de Bruxelles*. Rev. ed. Brussels: CFC-Editions 2011. ISBN 978-2-930018-89-8, EUR 32.

Hille, Christiane, *Visions of the Courtly Body: The Patronage of George Villiers, First Duke of Buckingham, and the Triumph of Painting at the Stuart Court*. Berlin: Akademie Verlag 2012. ISBN 978-3-05005-908-2, \$92.50 – To be reviewed.

Hopmans, Anita, Roman Koot and Lien Heyting (eds.), *Als er meer in zit ga je door. Rudolf Erik Otto Ekkart. Bij zijn afscheid als directeur van het RKD*. The Hague: Rijksbureau voor Kunsthistorische Documentatie 2012. ISBN 978-90-71929-03-8, EUR 15.

Huys Janssen, Paul, *Saenredam in Den Bosch*. Eindhoven: Lecturis 2013. ISBN 978-94-6226-003-0, EUR 25.

Huys Janssen, Paul, *Zeven zeventiende-eeuwse schilderijen in het Sint Eloyen Gasthuis te Utrecht*. Utrecht: St. Vrienden van het Sint Eloyen 2012. ISBN 978-90-819699-0-1, \$22.

The Invention of Glory. Afonso V and the Pastrana Tapestries. Madrid: El Viso, S.A., Ediciones 2011. ISBN 978-84-95241-84-9, EUR 55. – Exhibition National Gallery of Art, Washington, and Peabody Essex Museum Salem. Previously listed without catalogue information.

Janochy, Michala, Aleksandry Sulikowskiej et al. (eds.), *Bizancjum a Renesansy. Dialog kultur, dziedzictwo antyku Tradycja i współczesność/ Byzantium and Renaissances. Dialogue of Cultures, Heritage of Antiquity, Tradition and Modernity*. Warsaw 2012. ISBN 978-83-927476-2-8. – Proceedings of a conference held in Warsaw, October 19-21, 2011. Includes contribution by Sarah Laporte, “Dialogue artistique avec les estampes des Pays-Bas méridionaux.”

Jonckheere, Koenraad, *Antwerp Art after Iconoclasm (1566-1585). Experiments in Decorum*. Antwerp: Mercatorfonds 2012. ISBN 978-90-6153-754-0, EUR 122. Reviewed in this issue.

Jong-Krap, Froukje de, *Saskia van Uylenburgh 1612-1641. Uit de schaduw van Rembrandt*. St. Anne: Stichting Ons Bildt 2012. ISBN 978-90-70679-00-2, EUR 18.

KAPITAL. *Kaufleute in Venedig und Amsterdam*. Zürich: Kein & Aber 2012. ISBN 978-3-0369-5653-4. – Exhibition Schweizerisches Landesmuseum Zurich, September 14, 2012 – February 17, 2013.

Kelchtermans, K., K. Van der Stighelen and K. Brosens (eds.), *Embracing Brussels. Art and Art Production in Brussels (1500-1800)*. Turnhout: Brepols 2012. ISBN 978-2-503-54228-7, EUR 70.

Kerckhoffs, Paul, and Janjaap Luijt, *Duurzame glans. Maas-tricht's zilver*. Zwolle: Epos House 2012. ISBN 978-90-819165-0-9, EUR 25.

Kockelbergh, Iris, et al., *De ziel van de meester/ l'Âme du maître/ The Soul of the Master. Antwerpse tekeningen van Rubens tot Panamarenko/ Esquisses anversoises de Rubens à Panamarenko/ Antwerp Drawings from Rubens to Panamarenko*. Wommelgem: BAI 2012. ISBN 978-90-8586-635-0, EUR 18.50

Koeppe, Wolfram, *Extravagant Inventions. The Princely Furniture of the Roentgens*. New York: Metropolitan Museum of Art; New Haven, London: Yale UP 2012. ISBN 978-1-58839-474-3. – Exhibition Metropolitan Museum of Art, New York, October 30, 2012 – January 27, 2013.

Krems, Eva-Bettina, *Die Wittelsbacher und Europa. Kulturtransfer am frühneuzeitlichen Hof*. Cologne: Böhlau 2012. ISBN 978-3-412-20810-3.

Kreuger, Frederik H., *Vermeer-schetsen. Kijk mee over de schouder van de grote Hollandse meester*. Uithoorn: Karakter Uitgevers 2012. ISBN 978-90-452-0176-4, EUR 20.

Leuschner, Eckhard (ed.), *Ein privilegiertes Medium und die Bildkulturen Europas: Deutsche, Französische und Niederländische Kupferstecher und Graphikerleger in Rom von 1590 bis 1630. Akten des Internationalen Studientages der Bibliotheca Hertziana Rom, 10.-11. November 2008 (Römische Studien der Bibliotheca Hertziana 32 – Rom und der Norden: Wege und Formen des künstlerischen Austauschs, 4)*, Munich 2012. – From the contents: Huigen Leeflang, "The Roman Experiences of Hendrick Goltzius and Jacob Matham: a Comparison;" Lothar Sickel, "Anthonis Santvoort. Ein niederländischer Maler, Verleger und Kunstvermittler in Rom. Mit einem Exkurs zum Testament Cornelis Cortis;" Léna Widerkehr, "Jacob Matham (1571-1631) et son implication dans la diffusion des modèles romains. Un disciple de Hendrick Goltzius à Rome et son 'excursion' auprès de l'éditeur Giacomo Lauro;" Suzanne Boorsch, "Cornelis Galle I and Francesco Vanni;" Christian Tico Seifert, "Depicting Darkness: Hendrick Goudt, Printmaker in Rome and Utrecht;" Louise Rice, "Matthaeus Greuter and the Conclusion Industry in Seventeenth-Century Rome;" Eckhard Leuschner, "Hans Troschel zum Beispiel. Stiloptionen und Selbstverständnis ausländischer Kupferstecher im Rom des frühen Seicento;" Peter Jonathan Bell, "Baglione's 'Forestieri'. Northern Printmakers in Roman Biography."

Lieburg, Fred van, *Heilige plaatsen in een Hollandse stad. Duizend jaar religieuze gebouwen op het Eiland van Dordrecht (Historische Vereniging Oud-Dordrecht, Jaarboek 2011)*. Dordrecht: Oud-Dordrecht 2012. ISBN 978-90-812135-0-9, EUR 20.

Matei, Thomas, 'Al wat in de kerck noodig is'. *De Antwerpse beelhouders Van der Neer (1700-1838) (Verhandelingen Nieuwe Reeks 24)*. Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten 2012. ISBN 978-90-6569-106-4, EUR 39.

Meer Mohr, Quirine van der, *Uitgelicht. De verzameling van de Geschiedkundige Vereniging Oranje-Nassau op Palei Het Loo nationaal museum. Catalogus van tekeningen, aquarellen en gouaches*. The Hague: Geschiedkundige Ver. Oranje-Nassau 2012. ISBN 978-90-817438-2-2, EUR 28.

Melion, W.S., R. Dekoninck and A. Guiderdoni-Bruslé (eds.), *Ut pictura meditatio. The Meditative Image in Northern Art, 1500-1700 (Proteus, 4)*. Turnhout: Brepols 2012. ISBN 978-2-503-53583-8, EUR 135. – To be reviewed.

Meulen, Adri van der, and Paul Smeele, *De pottenbakkers van Gouda (1570-1940) en hun betekenis voor de geschiedenis van de Nederlandse keramiek*. Leiden: Primavera Pers 2012. ISBN 978-90-5997-129-5, EUR 39.50

Michel, Eva, and Maria Luise Sternath (eds.), *Kaiser Maximilian I. und die Kunst der Dürerzeit*. Munich: Prestel 2012. ISBN 978-3-7913-5171-1. – Exhibition Albertina, Vienna, September 14, 2012 – January 6, 2013. Previously listed without catalogue information.

Moodey, Elizabeth, *Illuminated Crusader Manuscripts for Philip the Good of Burgundy (Ars Nova, 12)*. Turnhout: Brepols 2013. ISBN 978-2-503-51804-6, EUR 100. – To be reviewed.

Muller, W. (ed.), *La nature, rythme et danse des saisons dans les stalles médiévales. Actes du colloque "Misericordia International" de Bâle (septembre 2006) (Profane Arts of the Middle Ages, 4)*. Turnhout: Brepols 2012. ISBN 978-2-503-53094-9, EUR 55.

Nederland museumland. Gids langs meer dan 1000 musea, kastelen, oudheidkamers, dierentuinen en hortussen. Rev. ed. Utrecht: Kosmos Uitgevers B.V. 2013. ISBN 978-90-215-5310-8, EUR 15.

Nichols, Lawrence W., *The Paintings of Hendrick Goltzius (1558-1617). A Monograph and Catalogue Raisonné*. Doornspijk: Davaco Publishers, 2013. ISBN 978-90-70288-28-0, Eur 275.

Nuechterlein, Jeanne, *Translating Nature into Art. Holbein, the Reformation and Renaissance Rhetoric*. University Park: Penn State University Press, 2011. ISBN 978-0-271-03692-2, \$85.

Orth, Myra. D., *French Renaissance Manuscripts: The Sixteenth Century*. London/Turnhout: Harvey Miller/Brepols 2013. ISBN 978-1-872501-30-7, EUR 250.

Ottenheim, K.A. and K. De Jonge (eds.), *The Low Countries at the Crossroads. Netherlandish Architecture as an Export Product in Early Modern Europe (1480-1680) (Architectura Moderna, 8)*. Turnhout: Brepols 2012. ISBN 978-2-503-54333-8, EUR 120.

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