

Alfred Baber Fonds

Correspondence

History of  
Netherlandish Art

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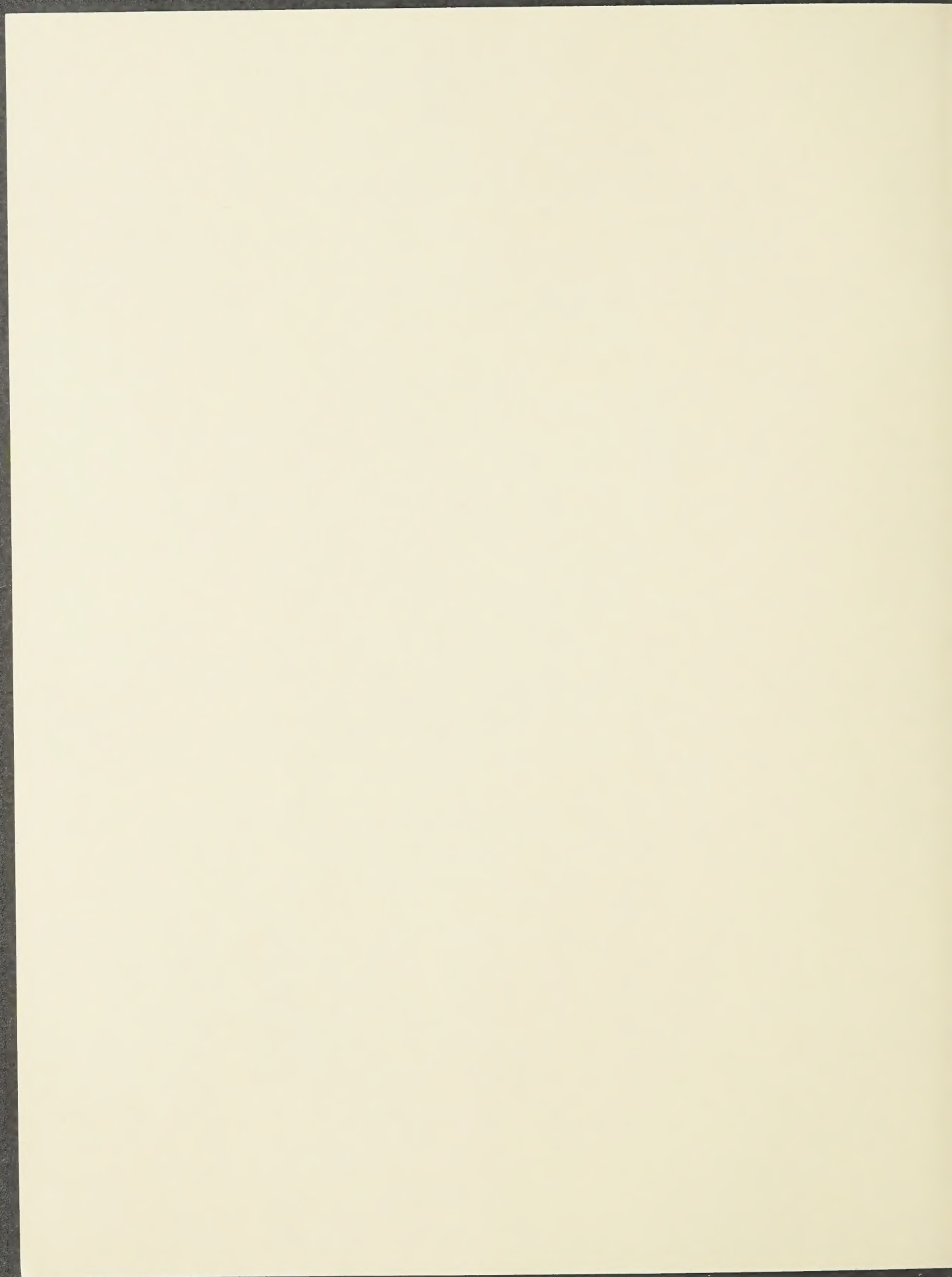


*historians of netherlandish art*

**Membership Directory**

**1995**





# Historians of Netherlandish Art

## Membership Directory

1995

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Compiled and edited by  
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#### *Principal research:*

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17th-century Northern European art trade

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16th-century painting in Louvain

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*Principal research:*

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15th- and 16th-century paintings and prints;  
15th- and 16th-century Dutch memorial paintings

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Dutch 17th-century painting; Impact of  
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17th-century Dutch paintings

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David Teniers II; Witchcraft iconography

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Interrelationship between Northern and

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16th-century Antwerp altarpieces; Adoration

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*Principal research:*

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Still life; Dutch Mannerism; Collection of T. J. Bryan

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Northern European art, 13th-16th centuries

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Rubens, Whitehall Ceiling (volume in *Corpus  
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Women and art in 16th- and 17th-century Netherlandish art

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art; 19th- and 20th-century German art

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*Principal research:*

Relations between Flanders and Italy

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patronage

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*Principal research:*

Antwerp Mannerism; Scientific examination  
of 16th-century paintings, specifically Pieter  
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PhD, University of California, Santa Barbara,  
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*Principal research:*

Historicism; Social, political and economic  
history of Netherlandish art (14th-18th  
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PhD in archaeology and art history

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Scientific examination of paintings; Technol-  
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*Principal research:*  
17th-century Netherlandish painting

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*Principal research:*  
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Technology of painting; Scientific examination of paintings

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17th-century Dutch painting

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15th-16th-century Netherlandish portraiture

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16th- and 17th-century Netherlandish art

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### **Getty Center for the History of Art and the Humanities**

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Dr. Alfred R. Bader  
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August 19, 1993

Dr. Kenneth Craig  
Fine Arts Department  
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Dear Dr. Craig:

Enclosed please find the registration papers for my wife, Isabel Bader, and me for the conference of the Historians of Netherlandish Art in October in Boston.

As you will see from the enclosed copy of my check of May 2nd, I joined the Historians at that time, but have not received a single paper or notification about the meeting. Luckily, Dr. Alice Davies visited us recently and Dr. Kristin Belkin's letter of August 12th, copy enclosed, will be self-explanatory.

I have accepted invitations to lecture at two New Jersey colleges and to the Worcester Foundation on Wednesday and Thursday of the meetings, and Isabel and I will not be able to attend the meetings at Wellesley College until mid-Friday morning. But then we would like to attend all of the meetings, including the dinner, until Sunday afternoon.

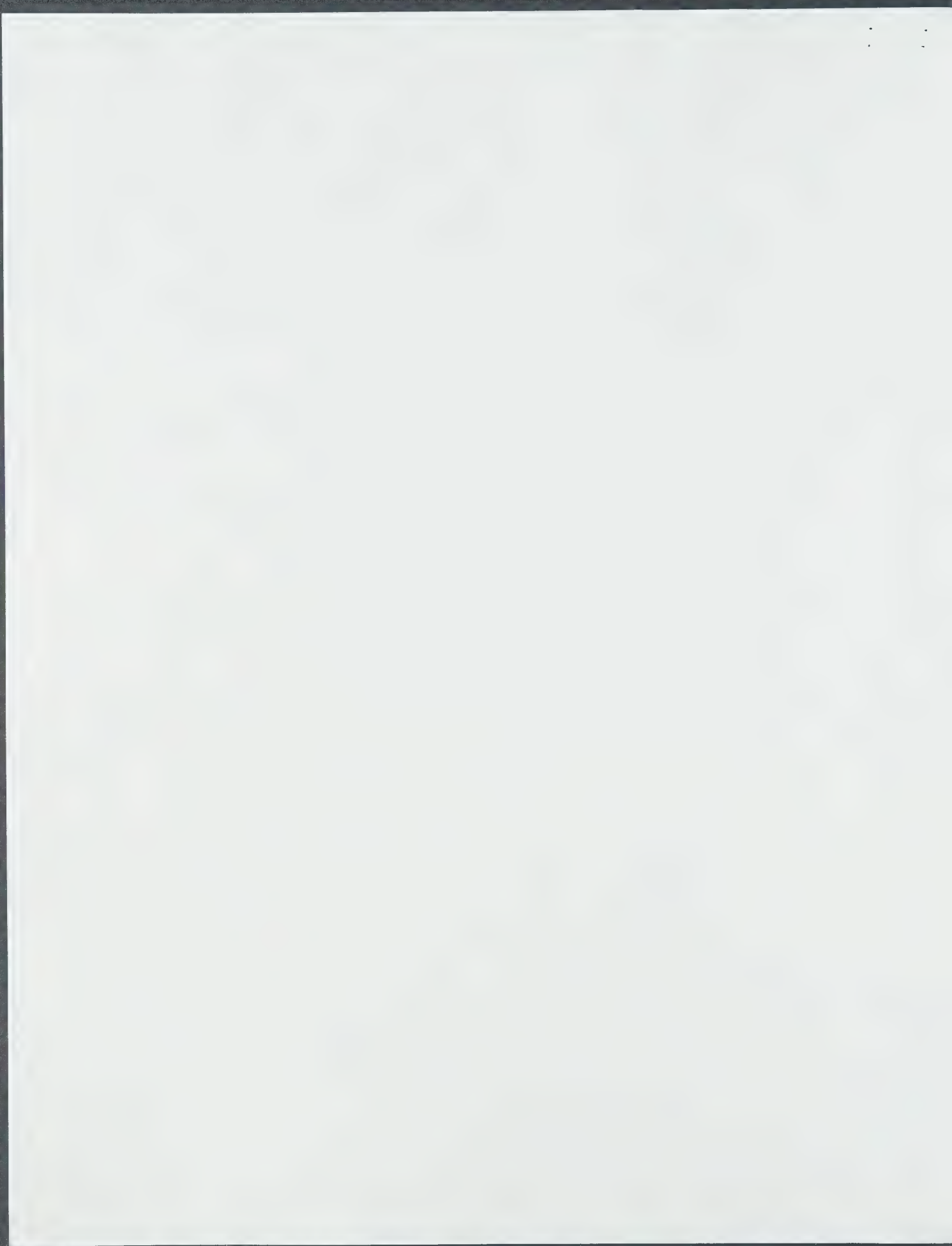
You will note that Dr. Belkin suggested that the late registration penalty be waived, and I don't know whether, in view of the arrival only on Friday, Isabel and I should each pay the full registration of \$75. However, two times \$75 is enclosed with the total, and if some overpayment is involved, please just give me a refund.

We very much look forward to being at the meeting.

Best wishes.

Sincerely,

Enclosures  
c: Dr. Kristin Belkin





# CONFERENCE REGISTRATION

## QUESTIONING THE POWER OF NETHERLANDISH PAINTING

The Historians of Netherlandish Art

October 13-17, 1993

### Location

Conference events will take place at the Fogg Art Museum, the Museum of Fine Arts Boston, Wellesley College, and the Worcester Art Museum. Details are given in the program.

### Accommodation

Rooms have been reserved at the Boston Park Plaza Hotel & Towers, 64 Arlington Street. The conference rate is as follows: single: \$110; double: \$130. Conference rates are available beyond session dates, subject to availability. Reservations **must** be made directly with the Boston Park Plaza Hotel & Towers. Reservation cards (enclosed) must be received by September 22, 1993.

### For further information, contact:

Kristin Belkin, 23 South Adelaide Avenue,  
Highland Park, NJ 08904, tel.: (908) 937-8394;  
or

Kenneth Craig, Fine Arts Department, Devlin Hall,  
Boston College, Chestnut Hill, MA 02167  
Tel.: (617) 552-4295.

### Symposium at the MFA Boston

There will be a symposium in conjunction with the exhibition *Rubens and His Age* at the MFA Boston, Saturday, October 16. The symposium is separately organized and funded. HNA members are invited to attend at a reduced rate of \$20. Notifications and registration forms will be mailed separately to all HNA members.

## Conference Registration

### Register before July 1, 1993

Name ALFRED & ISABEL BADER

Affiliation \_\_\_\_\_

Address 2961 N. SHEPARD

MILWAUKEE, WI, 53211

Telephone (414) 962 5169

### Please check appropriate boxes

#### Registration before July 1, 1993

Members \$75  x 2  
Non-members \$85   
Students \$50

#### Registration after July 1

Members \$100   
Non-members \$110   
Students \$ 50

#### Optional

Dinner (Friday, Oct. 15) \$ 35  x 2

It is advisable that conference participants who plan to attend one of the Friday evening workshops sign up for dinner as there is a very limited choice of restaurants in Wellesley.

Total \$ 220.-

Special Needs (dietary, handicapped, childcare, etc.) See letter please

NO PORK, SHRIMP,  
LOBSTER

## Conference Registration Fees

**Foreign Registrants:** Payment to the Historians of Netherlandish Art may be made by an International Money Order in U.S. dollars, or by **your** cheque drawn on **your** bank in **your** currency to the equivalent amount with the equivalent of \$3.50 added as service charge.

**European registrants:** You may also pay by Euro-cheques made out to the Historians of Netherlandish Art in **your** own currency (**NOT** in US dollars!) with the equivalent of \$3.50 added as service charge.

Three lunches/ brunch, two coffees and bus transportation to and from Wellesley and to and from Worcester are included in the registration fee. Dinner optional, \$35 (Friday, October 15th).

Please indicate attendance for planning.

Brunch, Sunday, October 17, Worcester  2

### Buses

#### Friday, October 15

8:15 am Boston Park Plaza-Wellesley  20  
8:15 pm Wellesley-Boston Park Plaza   
9:45 pm Wellesley-Boston Park Plaza  2

#### Sunday, October 17

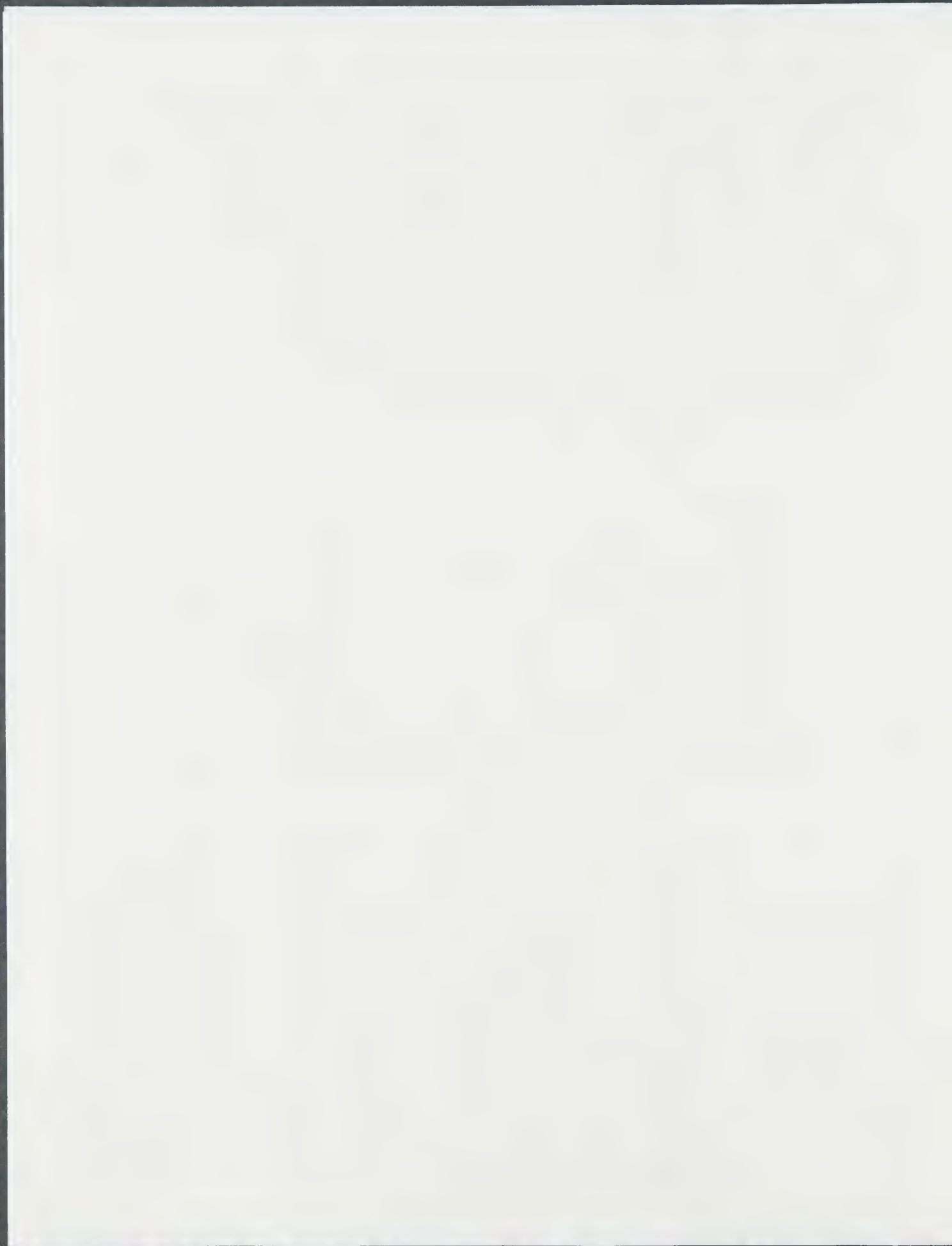
8:45 am Boston Park Plaza-Worcester  2  
3:30 pm Worcester-Logan Airport   
3:30 pm Worcester-Boston Park Plaza   
4:00 pm Worcester-Logan Airport  2  
4:00 pm Worcester-Boston Park Plaza

One should count on 1-1 1/2 hr. for the trip to Logan Airport, and 1 hr for the trip to Boston.

### Send registration and cheque to:

Kenneth Craig  
Fine Arts Department, Devlin Hall  
Boston College  
Chestnut Hill, MA 02167

TEAR HERE



# HISTORIANS OF NETHERLANDISH ART

PRESIDENT:

Ann M. Roberts  
School of Art and Art History  
University of Iowa  
Iowa City, IA 52242  
(319) 335-1778

Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, WI 53211

VICE PRESIDENT:

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Minneapolis Institute of Arts  
2400 Third Avenue South  
Minneapolis, MN 55404  
(612) 870-3111

August 12, 1993

SECRETARY-TREASURER:

*United States:*

Corine Schleif  
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Arizona State University  
Tempe, AZ 85287-1505  
(602) 965-3223

*Europe:*

Fiona Healy  
Ansbacherstrasse 72  
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Germany

NEWSLETTER:

Kristin Lohse Belkin, Editor  
23 S. Adelaide Avenue  
Highland Park, NJ 08904  
(908) 937-8394

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Reindert Falkenberg

Dear Dr. Bader:

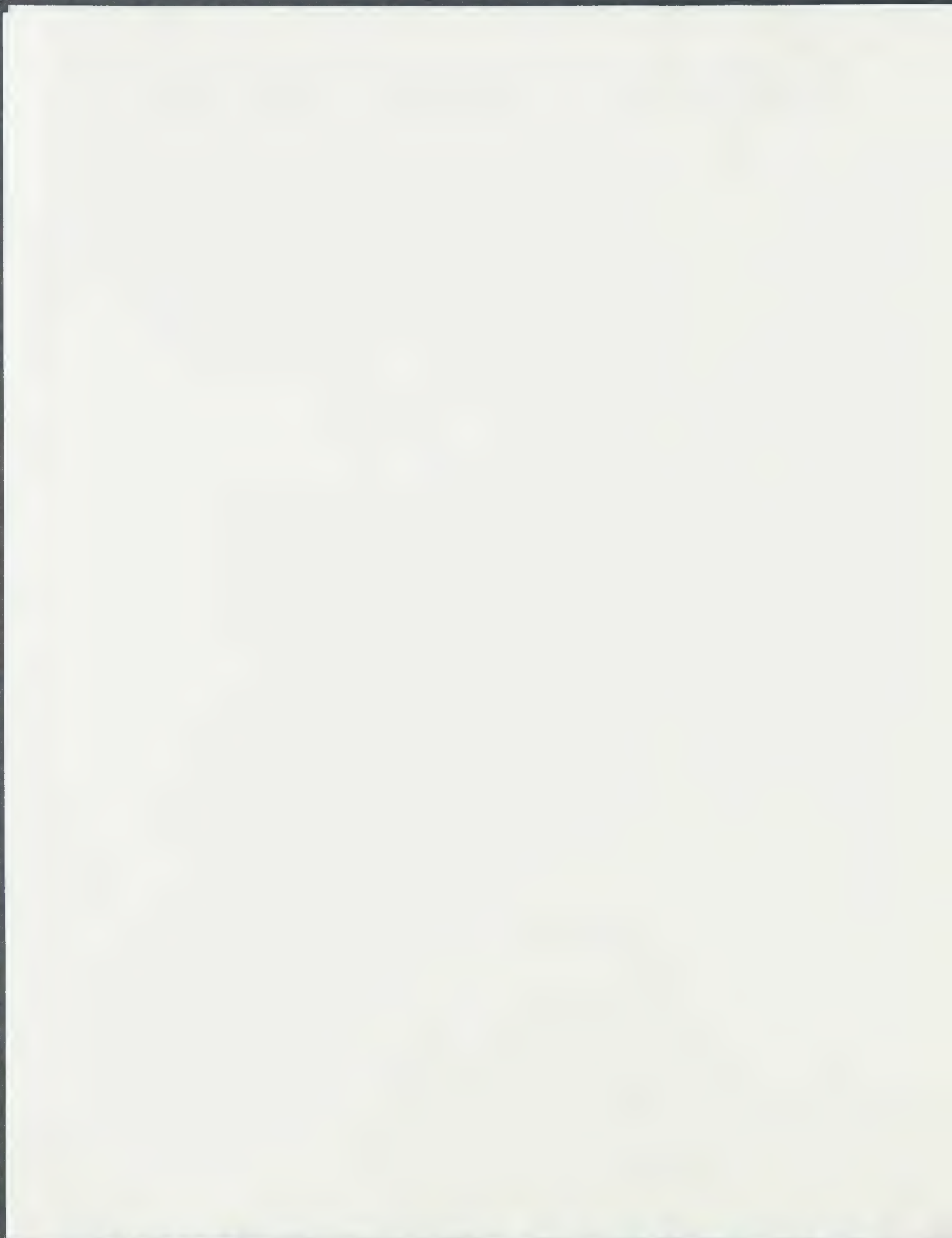
I hear from Alice Davies that you recently joined HNA but have neither received an acknowledgement of your membership nor, more seriously, any conference materials. New members are reported to me by our secretary/treasurer who, since February, is Corine Schleif from Arizona State University. Unfortunately Professor Schleif's husband became ill and subsequently died shortly after she took office so that she has not been able to do her work. She is in Germany at the moment (her husband was buried there) and will be back in September. Meanwhile I am taking care of business as best as I can, but I don't always know what needs to be done. Enclosed please find the conference program and all registration materials. You may ignore the late registration fee, but please make a note on the form that this was suggested by me so that the conference treasurer, Kenneth Craig, does not charge you.

Please accept my apologies for the delay. I am looking forward to meeting you in Boston.

Sincerely yours,



Kristin Belkin, conference chair



4:30-6:30 Reception and viewing of the exhibition  
*Flemish Drawings in the Age of Rubens:  
Selected Works from American Collections*  
in the Davis Museum and Cultural Center

6:00 Dinner, Wellesley College Club.  
*Ticket included in registration packet for those who  
have paid for dinner.*

Welcome: **Susan Taylor**, Director of the Davis  
Museum and Cultural Center

8:15 Buses leave for Boston Park Plaza Hotel

8:00-9:30

**Seven simultaneous workshops**  
Jewett Arts Center

**INTERPRETATION OF STILL-LIFE PAINTING**  
Coordinator: **Kenneth M. Craig**, Boston College

**ART AND MYSTICISM IN THE LATE MIDDLE AGES**  
Coordinator: **Reindert Falkenburg**, Rijksbureau  
voor Kunsthistorische Dokumentatie

**SEVENTEENTH-CENTURY FLEMISH DRAWINGS**  
Coordinator: **Anne-Marie Logan**, Yale Center  
for British Art

**RE-CREATING A FIFTEENTH-CENTURY PAINTING THEORY  
FOR NORTHERN EUROPE: WHO NEEDS IT?**  
Coordinator: **Carol Purtle**, Memphis State University

**FEMINIST SCHOLARSHIP AND NETHERLANDISH ART**  
Coordinator: **Carol Schuler**, The Cloisters, The  
Metropolitan Museum of Art

**COMIC STRATEGIES IN GENRE PAINTING IN THE  
NORTHERN NETHERLANDS**  
Coordinator: **Mariët Westermann**, Institute of Fine  
Arts, New York University

**INTERPRETATION OF PORTRAITURE**  
Coordinator: **Joanna Woodall**, The Courtauld  
Institute of Art

9:45 Buses leave for Boston Park Plaza Hotel

### Saturday, October 16, 1993

Symposium in the Museum of Fine Arts Boston in  
conjunction with the exhibition *The Age of Rubens*.  
Separately organized and funded.

### Sunday, October 17, 1993

Session in the auditorium of the Worcester Art Museum,  
Worcester

8:45 am Buses leave Boston Park Plaza Hotel for  
Worcester Art Museum

10:00-1:00 Welcome: **James A. Welu**, Director of  
the Worcester Art Museum

Brunch; Viewing of *Judith Leyster: A Dutch  
Master and Her World*

1:00-3:00 **THE REPRESENTATION OF MEN AND WOMEN  
AND THEIR RELATIONSHIPS**  
Chair: Alison McNeill Kettering, Carleton College

**Lisa Rosenthal**, Mill Valley, California  
Masculinity, Femininity and the Play of Pendants  
in Rubens's *Hercules Mocked by Omphale* and  
*Venus Lamenting Adonis*

**Zirka Z. Filipeczak**, Williams College  
Water and Women

**Nanette Salomon**, College of Staten Island, CUNY  
Vanishing Acts: Male Narrativity and the Rhetoric  
of the Bordello

**Eric J. Sluijter**, Rijksuniversiteit Leiden  
Seventeenth-century Dutch Images of Seductive  
Women as Allegories of the Pleasures and Dangers  
of Looking

Discussion

Closing remarks: **Ann M. Roberts**, University of Iowa,  
President, The Historians of Netherlandish Art

3:30 and 4:00 Buses leave for Logan Airport and Boston  
Park Plaza Hotel

#### Conference Committee

**Kristin Lohse Belkin**, Highland Park, New Jersey  
**Margaret D. Carroll**, Wellesley College  
**Liana Cheney**, University of Massachusetts at Lowell  
**Kenneth M. Craig**, Boston College  
**Elizabeth A. Honig**, Tufts University

*The Historians of Netherlandish Art would like to  
acknowledge the kind support of:*

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Wellesley College

The Samuel H. Kress Foundation  
Professor Seymour Slive

Auditorium A (cont.)

Auditorium B (cont.)

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11:15-12:45

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**IMAGINING POLITICAL COMMUNITY**

Chair: H. Perry Chapman, University of Delaware

**Joanna Woodall**, The Courtauld Institute of Art  
Love is in the Air: *Amor* as Motive and Message in  
Seventeenth-century Netherlandish Painting

**Nadine M. Orenstein**, The Metropolitan Museum of  
Art  
Prints and the Politics of the Publisher

**Diane Cearfoss**, University of Kansas  
New Ruins: The Political Implications of Illustrations  
in a Dutch History of the *Rampjaar*

Discussion

**PAINTINGS IN THE CHURCH INTERIOR**

Chair: Cynthia Lawrence, Temple University

**Corine L. Schleif**, Arizona State University  
The Nuremberg Altar Dedicated to Saint Deocarus  
and the Twelve Apostles: The Power of  
Painting in Multiple and Movable Contexts

**Hans Vlieghe**, Katholieke Universiteit, Leuven, and  
Nationaal Centrum voor de Plastische Kunsten  
van de 16de en de 17de eeuw, Antwerp  
Abraham van Diepenbeeck and the Decoration of the  
Carmelite Church in Paris: The Invention of an  
Integrated Chapel Interior

**Carol Janson**, Western Washington University  
Spiritual Spectacles: Personal Piety, Monumental Art  
and the Protestant Sanctuary

Discussion

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1:00-2:00 pm Lunch, Alumnae Hall

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2:30-4:30

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**Auditorium A (Jewett Arts Center)**

**ART AND CURIOSITY: REPRESENTING THE  
UNFAMILIAR**

Chair: Peter Parshall, Reed College

**Christopher Wood**, Yale University  
Curious Pictures

**Lee Hendrix**, J. Paul Getty Museum  
Wonders of Nature and Art: Hoefnagel and the  
Representation of Insects

**Erik A. de Jongh**, Vrije Universiteit, Amsterdam  
Art and Curiosity: Reading the Garden

**David Freedberg**, Columbia University  
Botany and Brazil at Breda

Discussion

**Auditorium B (Davis Museum and Cultural Center)**

**THE PAINTER IN THE STUDIO**

Chair: Melanie Gifford, The National Gallery of Art,  
Washington

**Katherine Crawford Lubert**, New York, New York  
The Construction of Pictorial Space: Albrecht Dürer's  
*The Feast of the Rose Garlands* and the Appropriation  
of Venetian Technique

**Molly Faries** (speaker), Indiana University, and  
**Christa Steinbüchel**, Wallraf-Richartz-Museum  
Communication in the Studio: Comments apropos  
Maarten van Heemskerck's *Lamentation* in Cologne

**Kristin Lohse Belkin**, Highland Park, New Jersey  
The Classification of Rubens's Drawings Collection  
as a Studio Resource

**Ella Hendriks** (speaker), Frans Halsmuseum, and  
**Karin Groen**, Stichting restauratie Atelier Limburg,  
Maastricht, and Rembrandt Research Project  
Judith Leyster's Studio Practice

Discussion

# Questioning the Power of Netherlandish Painting

## PROGRAM

### QUESTIONING THE POWER OF NETHERLANDISH PAINTING

An International Research Conference  
Sponsored by the Historians of Netherlandish Art

Museum of Fine Arts Boston - Wellesley College - Worcester Art  
Museum

October 13-17, 1993

#### *Special Exhibitions*

*The Age of Rubens.* Museum of Fine Arts Boston, September 22, 1993 - January 2, 1994. Selected and organized by Peter Sutton.

*Flemish Drawings in the Age of Rubens: Selected Works from American Collections.* Davis Museum and Cultural Center, Wellesley College, October 15 - November 28, 1993. Selected and organized by Anne-Marie Logan.

*Judith Leyster: A Dutch Master and Her World.* Worcester Art Museum, September 19 - December 5, 1993. The exhibition opened at the Frans Halsmuseum in May. Project directors: Pieter Biesboer, James A. Welu.

#### Wednesday, October 13, 1993

5:00-7:00 pm Registration and reception, Fogg Art Museum, Harvard University, Cambridge

*Conference participants are asked to make their own way to the Fogg Art Museum.*

#### Thursday, October 14, 1993

Sessions in the Museum of Fine Arts Boston, Remus Auditorium

*Conference participants are asked to make their own way to the MFA. Allow 30 minutes for public transportation from the Boston Park Plaza Hotel.*

8:45-9:15 am Late registration, coffee and muffins

9:30 Welcome: Alan Shestack, Director of the Museum of Fine Arts Boston

Introduction: Kristin Belkin, conference chair

9:45 Keynote Address: Seymour Slive, Harvard University  
Notes on the Power of Netherlandish Painting

**10:15-11:45 THE DOMINANCE OF PAINTING: HISTORICAL FACT OR MODERN CONSTRUCTION?**

Chair: Diane Wolfthal, Manhattanville College

**Charles Talbot**, Trinity University

How Do Sculpture and Painting Meet in Late-Gothic German Altarpieces?

**Lynn Jacobs**, University of Arkansas

The Sale of Early Netherlandish Art: Questioning the Dominance of Painting

**Carol Schuler**, The Cloisters, The Metropolitan Museum of Art  
Netherlandish Scholarship and the Primacy of Painting

Discussion

**11:45-12:00 Break**

**12:00-1:30 pm COLLECTING AND THE MUSEUM: NETHERLANDISH PAINTINGS AND THE RHETORIC OF DISPLAY**

Chair: Ivan Gaskell, Harvard University Art Museums

**Jeremy Wood**, Oxford Brookes University

"The Duke in his whimsys": Charles Seymour, 6th Duke of Somerset (1662-1748) and the Display of Northern Pictures at Petworth

**Petra ten-Doesschate Chu**, Seton Hall University  
Dominique Vivant Denon and the Formation of the Netherlandish Painting Collection in the Musée Napoléon

**Ellinor Bergvelt**, Universiteit van Amsterdam  
Princely, Private and Public: Collecting and Display in the Netherlands, 1815-1850

Discussant: **Jan Piet Filedt Kok**, Rijksmuseum, Amsterdam

**1:30-3:00 Lunch**, Tapestry Gallery

**3:00-4:30 NETHERLANDISH PAINTING: CRITICAL PERSPECTIVES**

Chair: Margaret D. Carroll, Wellesley College

**Elizabeth McGrath**, The Warburg Institute, London  
Rubens's Ethiopians

**Svetlana Alpers**, University of California, Berkeley  
Rubens's Silenus: Creativity in the Flesh

Discussion

**5:00-9:00 Open house and reception, ars libri, Ltd.,**  
560 Harrison Avenue, Boston,  
tel.: (617) 357-5212

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**Friday, October 15, 1993**

Sessions and Workshops at Wellesley College, Wellesley

**8:15 am** Buses leave Boston Park Plaza Hotel for Wellesley College

**9:00** Coffee and breakfast snack in the Davis Museum and Cultural Center

*There is a book fair throughout the day and evening in the Davis Museum and Cultural Center.*

**PARALLEL SESSIONS**

**9:30-11:00**

**Auditorium A  
(Jewett Arts Center)**

**PAINTING AND THE ART MARKET**

Chair: Alan Chong, The Cleveland Museum of Art

**Walter Gibson**, Case Western Reserve University  
Landscapes for the Open Market: Patinir, Bles, and Hieronymus Cock

**Katlijne Van der Stighelen**, Katholieke Universiteit, Leuven

Cornelis de Vos and the Market for Paintings in Seventeenth-century Antwerp

**John Loughman**, National Gallery of Ireland  
Principles of Display: The Distribution and Hanging of Paintings in Seventeenth-century Dutch Homes

Discussion

**Auditorium B  
(Davis Museum and Cultural Center)**

**NETHERLANDISH PAINTING AND ITS DISCOURSES**

Chair: Celeste Brusati, University of Michigan

**Walter Melion**, Emory University  
Self-Imaging and *virtú* in the Vienna *Pietà* of Hendrick Goltzius

**Ann Jensen Adams**, University of Chicago  
Portraiture and the Practice of Painting

**Keith Moxey**, Barnard College  
A Late Look at *Early Netherlandish Painting*

Discussion



HNA CONFERENCE, BOSTON  
October 13-17, 1993

Workshop Registration

Workshops are sessions more oriented to discussion than to strictly formal presentation of papers. While the format will vary from one workshop to another, in all cases it is hoped that participants will take an active role in the proceedings. Therefore we are requesting that if you are interested in participating in a workshop, you **pre-register now**. Lists of registrants will be sent to the workshop coordinators, who may contact you with preparatory material in advance of the conference.

Because of their format, the size of workshops will be limited. We ask that you mark three choices (in order of preference) on this registration form. Enrolment will be on first-come, first-serve basis. If only one workshop interests you, you can mark only that one, but be aware that if it is full you will simply not be placed in any workshop.

Lists of workshop assignments will be available at the conference registration.

①

**Interpretation of Still-Life Painting.** Coordinator: **Kenneth Craig**.

A discussion of issues and problems in Netherlandish still-life painting, with topics to be determined by the participants who may claim in advance a few minutes of time to present a favorite problem to challenge the entire group. All participants are welcome; those wishing to raise an issue for consideration send a brief letter of interest to Kenneth Craig, Fine Arts Department, Devlin Hall, Boston College, Chestnut Hill, MA 02167, no later than July 15. The names of these 'discussion facilitators' will appear in the final program and a list of topics to be raised will be circulated to all participants in advance of the meeting.

\_\_\_\_\_ **Art and Mysticism in the Late Middle-Ages.** Coordinator: **Reindert Falkenburg**

The workshop will be devoted to problems of interpretation regarding the relationship between late-medieval Netherlandish art and mysticism. Three themes will be discussed with the group participants after a short introductory talk on each of following themes: 1. the 'undepictable' and the visual arts: mystical experience and mystical imagery in language and art; 2. the relationship between 'devotional images' (Andachtsbilder) and mysticism; 3. the 'mix' of secular and mystical imagery: the case of the *Mérode Altarpiece*.

full

\_\_\_\_\_ **Seventeenth-century Flemish Drawings.** Coordinator: **Anne-Marie Logan**

The workshop will consist of three short presentations on the late drawings of Egidius Sadeler, and on the drawings of Cornelis Schut and of Jan Siberechts (the names of the speakers will appear in the final program). This will be followed by a discussion specific to the three presentations as well as to seventeenth-century Flemish drawings generally. The workshop is organized in conjunction with the exhibition *Flemish Drawings in the Age of Rubens*; it will favour questions of connoisseurship and attribution as they relate to the exhibition.

\_\_\_\_\_ **Re-creating a Fifteenth-Century Painting Theory for Northern Europe: Who needs it?**

Coordinator: **Carol Purtle**

This workshop will convene those interested in discussing the content and potential use of a reconstructed theory of fifteenth-century painting. Envisioned as a group project, short presentations will be made by four or five participants delineating various points of departure from which a meaningful contribution could emerge. While several presentations have already been determined, others who have explored related material are invited to contact: Carol Purtle, Department of Art, Memphis State University, Memphis, TN 38152; telephone office: (901) 678-2942; home: (901) 685-6497.

Choices for Isabel & Aepa BADER



3

**Feminist Scholarship and Netherlandish Art.** Coordinator: **Carol Schuler**

This workshop will provide an opportunity for those interested in feminist scholarship to meet, to exchange information about on-going research projects, and to discuss related concerns.

Questions to be addressed could include: What kinds of gender issues are of particular relevance to Netherlandish art? How can we introduce the findings of feminist scholarship into our teaching?

2

**Comic Strategies of Genre in the Northern Netherlands, c. 1585-1700.** Coordinator: **Mariët Westermann**

This workshop will explore comic processes of signification in genre paintings produced in the Dutch Republic. It will ask which themes were (and which were not) suitable for comic treatment, what pictorial means could render these themes comic, and what motifs might add comic 'flavor' to otherwise 'serious' works. The possible functions (recreational, economic, political, psychological?) of these representations for their makers and various other viewers will also be addressed. In a brief presentation Mariët Westermann will suggest how seventeenth-century literature and theatre might be brought to bear on the pictorial material, and how consumers of comic representations might be defined. Subsequent discussion would preferably focus on images and texts that can be situated with some historical specificity, and participants are encouraged to propose or present such works for consideration. A few jokes and even fewer serious texts relevant to the workshop are available from Mariët Westermann now and at the conference: Mariët Westermann, 56 Ringmer Ave, London SW6 5LW, England.

full

**The Possibilities of Portraiture.** Coordinator: **Joanna Woodall**

Portraiture can be described as a transaction between four subject-positions: the artist, the sitter, the patron or purchaser, and the viewer. All these positions may, theoretically, be occupied by a single individual, as in a self-portrait, or they may represent different subjectivities, personae, or interests.

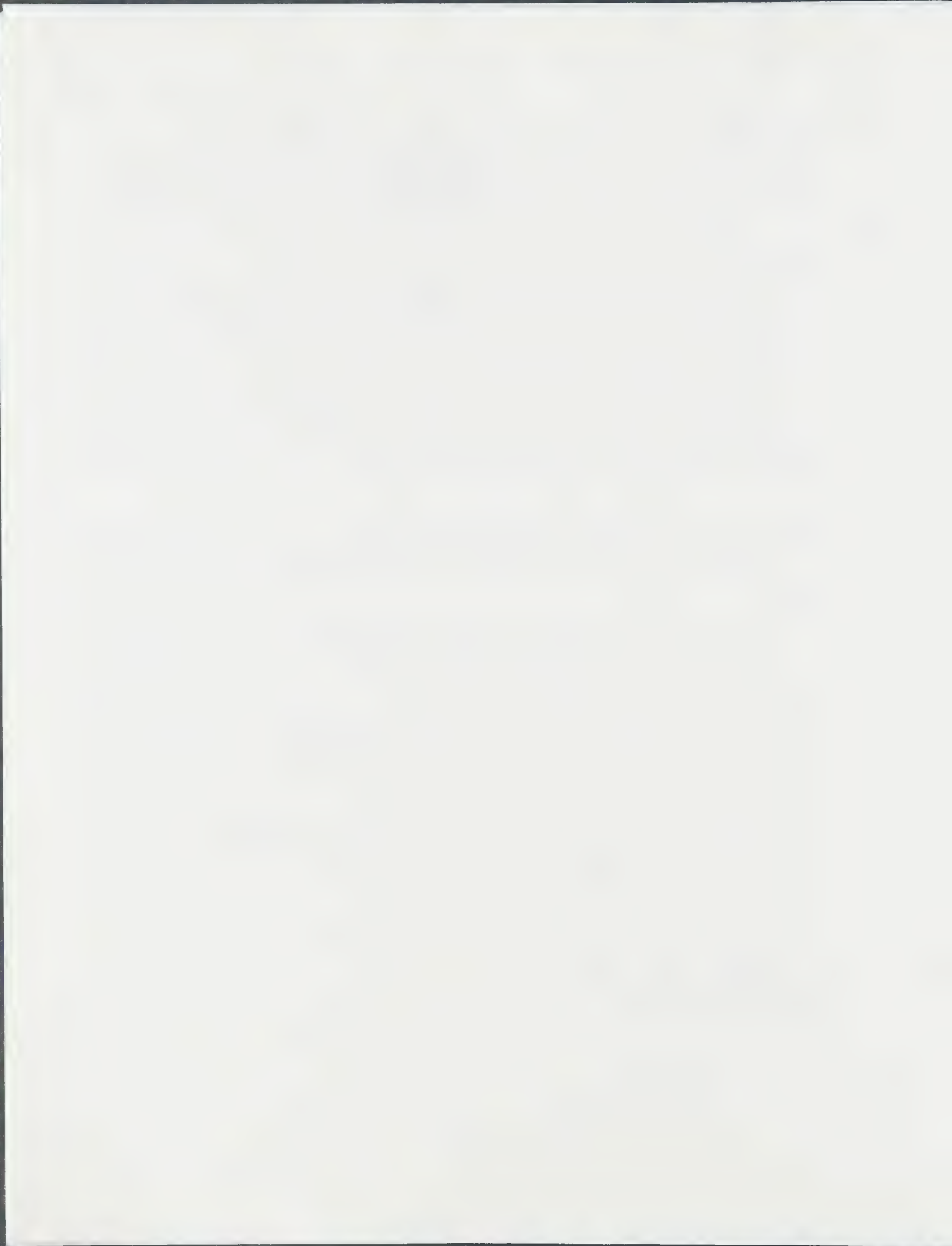
This workshop will explore the portrait transactions in the Netherlands by means of a structured discussion of two short texts: Pat Simon, "Women in Frames: the Gaze, the Eye, the Profile in Renaissance Portraiture," *History Workshop Journal*, 25, spring 1988, pp. 4-30; David Solkin, "Great Pictures or Great Men? Reynolds, Male Portraiture, and the Power of Art," *Oxford Art Journal*, v. 9, no. 2, 1986, pp. 42-49.

Participants will be asked to read these articles beforehand and consider the issues which they raise in relation to specific Netherlandish contexts. Joanna Woodall will give a short introductory paper and chair the discussion. She would welcome offers of short (5-10 minutes) contributions in which the concepts and arguments posited in the texts are critically examined with reference to Netherlandish case studies. Those not making these more formal contributions are, of course, also welcome to attend and speak.

Please send proposals for contributions to Joanna Woodall, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, England. Photocopies of articles can be obtained from Joanna Woodall (see above) or Kristin Belkin, 23 South Adelaide Ave, Highland Park, NJ 08904. They will also be available at the conference itself.

**Send this form together with your conference registration and cheque to:**

Kenneth Craig  
Fine Arts Department, Devlin Hall  
Boston College  
Chestnut Hill, MA 02167



HISTORIANS OF NETHERLANDISH ART  
October 13-17, 1993

Singles: \$110 ~~SM~~ Doubles: \$130

- Group reservations are assigned on a priority, as received, basis.
- Cards must be received by: September 22, 1993 after that date, will be confirmed on space and rate availability only.
- Reservations for arrival after 4:00pm must be guaranteed via AMEX, VISA, MasterCard, or Diner's Club (card number, expiration date, and cardholder's name) or by company or personal check. Checks must be received 7 days prior to arrival.
- If plans change or you need to cancel, call 800-225-2008 before 4pm (EST) on the day of reservation to avoid billing. Retain the cancellation number given by Boston Park Plaza agent at point of cancellation.
- Massachusetts hotel tax not included in quoted rate.

Name: BADER ALFRED  
PLEASE PRINT

FRIDAY  
Arrival Date: 10/15

Sharing room with: ISABEL BADER  
PLEASE PRINT

Time: VERY LATE

Company: \_\_\_\_\_

Departure Date: \_\_\_\_\_

Address: 7961 N. SHEPARD MILWAUKEE  
STREET CITY, STATE  
53211 414 962 5169  
ZIP CODE DAYTIME PHONE NUMBER

Room Preference:  
 Smoking  Non-Smoking  
 One bedded room  
 Two bedded room

Credit Card: MC 5442 7532 5125 2275 11/93

Cardholder's Name: ALFRED BADER 5  
PLEASE PRINT EXP. DATE

- Check-in is after 2 pm. Check-out is prior to 12 noon.



11

Questioning the Power of Netherlandish Painting

AN INTERNATIONAL  
RESEARCH CONFERENCE  
SPONSORED BY THE  
HISTORIANS OF  
NETHERLANDISH ART

OCTOBER 13-17, 1993

Museum of Fine Arts, Boston • Wellesley College • Worcester Art Museum



PROGRAM

## Conference Committee

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Kristin Lohse Belkin, Highland Park, New Jersey  
Margaret D. Carroll, Wellesley College  
Liana Cheney, University of Massachusetts at Lowell  
Kenneth M. Craig, Boston College  
Elizabeth A. Honig, Tufts University

## Sponsors

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*The Historians of Netherlandish Art would like to acknowledge the kind support of:*

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The Hon. Henry Z. Kol, Consul for Press and Cultural Affairs  
of the Consulate General of the Netherlands in New York  
The Samuel H. Kress Foundation  
Dr. Anne-Marie Logan  
Professor Seymour Slive



## Special Exhibitions

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### October 13

**Chaste, Chased and Chastened: Old Testament Women in Northern Prints.** Fogg Art Museum, Harvard University, August 7 - October 24, 1993. Organized by Susan Dackerman.

### October 14

**The Age of Rubens.** Museum of Fine Arts, Boston, September 22, 1993 - January 2, 1994. Selected and organized by Peter Sutton.

**Rubens, Bellange, Rembrandt: European Graphic Art, 1580-1660.** Museum of Fine Arts, Boston, Department of Prints, Drawings and Photographs, Trustman Gallery, October 13, 1993 - February 6, 1994. Selected and organized by Clifford Ackley.

**The Age of Rubens: Dutch and Flemish Illustrated Books from a Private Collection.** ars libri, ltd., 560 Harrison Avenue, Boston, MA 02118; tel.: (617) 357-5212

### October 15

**Flemish Drawings in the Age of Rubens: Selected Works from American Collections.** Davis Museum and Cultural Center, Wellesley College, October 15 - November 28, 1993. Selected and organized by Anne-Marie Logan.

### October 17

**Judith Leyster: A Dutch Master and Her World.** Worcester Art Museum, September 19 - December 5, 1993. The exhibition opened at the Frans Halsmuseum in May. Project directors: Pieter Biesboer, James A. Welu.

### In Addition...

**Rubens and the Book.** An exhibition of title pages and book illustrations will be on view during the month of October 1993 in the Widener Library Rotunda, Widener Library, Harvard Yard, Harvard University, Monday through Friday, 9: 30 am - 4: 30 pm.

## Wednesday, October 13, 1993

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**5:00-7:00 pm** Registration and reception, Fogg Art Museum, Harvard University, Cambridge  
*Conference participants are asked to make their own way to the Fogg Art Museum.*

## Thursday, October 14, 1993

---

Sessions in the Museum of Fine Arts, Boston, Remis Auditorium  
*Conference participants are asked to make their own way to the MFA.  
Allow 30 minutes for public transportation.*

**8:45-9:15 am** Late registration, coffee and muffins

**9:30** **Welcome: Alan Shestack, Director of the Museum of Fine Arts, Boston**

**Introduction: Kristin Belkin, conference chair**

**9:45** **Keynote Address: Seymour Slive, Harvard University**  
**Notes on the Power of Netherlandish Painting**

**10:15-11:45** **THE DOMINANCE OF PAINTING: HISTORICAL FACT OR MODERN CONSTRUCTION?**  
Chair: Diane Wolfthal, Manhattanville College

**Carol Schuler**, The Cloisters, The Metropolitan Museum of Art  
Netherlandish Scholarship and the Primacy of Painting

**Charles Talbot**, Trinity University  
How Do Sculpture and Painting Meet in Late-Gothic German Altarpieces?

**Lynn Jacobs**, University of Arkansas  
The Sale of Early Netherlandish Art: Questioning the Dominance of Painting

Discussion

**11:45-12:00** Break

**12:00-1:30 pm** **COLLECTING AND THE MUSEUM: NETHERLANDISH PAINTINGS AND THE RHETORIC OF DISPLAY**  
Chair: Ivan Gaskell, Harvard University Art Museums

**Jeremy Wood**, Oxford Brookes University  
'The Duke in his whimsys': Charles Seymour, 6th Duke of Somerset (1662-1748) and the Display of Northern Pictures at Petworth

**Petra ten-Doesschate Chu**, Seton Hall University  
Dominique Vivant Denon and the Formation of the Netherlandish Painting Collection in the Musée Napoléon

**Ellinoor Bergvelt**, Universiteit van Amsterdam  
Princely, Private and Public: Collecting and Display in the Netherlands, 1815-1850

Discussant: Jan Piet Filedt Kok, Rijksmuseum, Amsterdam

## Thursday, cont.

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- 1:30-3:00** Lunch, Tapestry Gallery  
*You may visit the museum galleries during the break.  
The guards will honour your HNA badge as your ticket of admission.*
- 3:00-4:30** **NETHERLANDISH PAINTING: CRITICAL PERSPECTIVES**  
Chair: Margaret D. Carroll, Wellesley College
- Elizabeth McGrath**, The Warburg Institute  
Rubens's Ethiopians
- Svetlana Alpers**, University of California, Berkeley  
Rubens's Silenus: Creativity in the Flesh
- Discussion
- 5:00-9:00** Open house and reception, **ars libri, ltd.**, 560 Harrison Avenue, Boston, tel.: (617) 357-5212

## Friday, October 15, 1993

---

Sessions and Workshops at Wellesley College, Wellesley

- 8:15 am** Buses leave Boston Park Plaza Hotel for Wellesley College
- 9:00** Coffee and breakfast snack in the foyer of the Jewett Arts Center Auditorium  
*There is a book fair throughout the day and evening in the Davis Museum and Cultural Center*

### Parallel Sessions

9:30 - 11:00

#### Jewett Arts Center Auditorium

##### PAINTING AND THE ART MARKET

Chair: Alan Chong, The Cleveland Museum of Art

**Walter Gibson**, Case Western Reserve University  
Landscapes for the Open Market: Patinir, Bles, and Hieronymus Cock

**Katlijne Van der Stighelen**, Katholieke Universiteit, Leuven  
Cornelis de Vos and the Market for Paintings in Antwerp in the Seventeenth Century

**John Loughman**, National Gallery of Ireland  
Principles of Display: The Distribution and Hanging of Paintings in Seventeenth-century Dutch Homes

Discussion

#### Davis Museum and Cultural Center, Collins Cinema

##### NETHERLANDISH PAINTING AND ITS DISCOURSES

Chair: Celeste Brusati, University of Michigan

**Walter Melion**, Emory University  
Self-Imaging and *virtù* in the Vienna *Pietà* of Hendrick Goltzius

**Ann Jensen Adams**, University of California, Santa Barbara  
Portraiture and the Practice of Painting

**Keith Moxey**, Barnard College  
A Late Look at *Early Netherlandish Painting*

Discussion

## Friday, cont.

---

### Jewett Auditorium

#### IMAGINING POLITICAL COMMUNITY

Chair: H. Perry Chapman, University of Delaware

**Joanna Woodall**, The Courtauld Institute of Art  
Love is in the Air: *Amor* as Motive and Message in Seventeenth-century Netherlandish Painting

**Nadine M. Orenstein**, The Metropolitan Museum of Art  
Prints and the Politics of the Publisher

**Diane Cearfoss**, University of Kansas  
New Ruins: The Political Implications of Illustrations in a Dutch History of the *Rampjaar*

Discussion

### Collins Cinema

11:15 - 12:45

#### PAINTINGS IN THE CHURCH INTERIOR

Chair: Cynthia Lawrence, Temple University

**Corine L. Schleif**, Arizona State University  
The Nuremberg Altar Dedicated to Saint Deocarus and the Twelve Apostles: The Power of Painting in Multiple and Movable Contexts

**Hans Vlieghe**, Katholieke Universiteit, Leuven, and Nationaal Centrum voor de Plastische Kunsten van de 16de en de 17de eeuw, Antwerp  
Abraham van Diepenbeeck and the Decoration of the Carmelite Church in Paris: The Invention of an Integrated Chapel Interior

**Carol Janson**, Western Washington University  
Spiritual Spectacles: Personal Piety, Monumental Art, and the Protestant Sanctuary

Discussion

1:00-2:00 pm Lunch, Alumnae Hall

2:30-4:30

#### ART AND CURIOSITY: REPRESENTING THE UNFAMILIAR

Chair: Peter Parshall, Reed College

**Christopher Wood**, Yale University  
Curious Pictures

**Lee Hendrix**, J. Paul Getty Museum  
Wonders of Nature and Art: Hoefnagel and the Representation of Insects

**Erik A. de Jong**, Vrije Universiteit, Amsterdam  
Art and Curiosity: Reading the Garden

**David Freedberg**, Columbia University  
Botany and Brazil at Breda

Discussion

#### THE PAINTER IN THE STUDIO

Chair: Melanie Gifford, The National Gallery of Art, Washington

**Katherine Crawford Luber**, Philadelphia Museum of Art  
The Construction of Pictorial Space: Albrecht Dürer's *The Feast of the Rose Garlands* and the Appropriation of Venetian Technique

**Molly Faries** (speaker), Indiana University, and Christa Steinbüchel, Wallraf-Richartz-Museum  
Communication in the Studio: Comments apropos Maarten van Heemskerck's *Lamentation* in Cologne

**Kristin Lohse Belkin**, Highland Park, New Jersey  
The Classification of Rubens's Drawings Collection as a Studio Resource

**Ella Hendriks** (speaker), Frans Halsmuseum, and Karin Groen, Stichting Restauratie, Atelier Limburg, Maastricht, and Rembrandt Research Project  
Judith Leyster's Studio Practice

Discussion

## Friday, cont.

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- 4:30-6:30** Reception and viewing of the exhibition *Flemish Drawings in the Age of Rubens: Selected Works from American Collections* in the Davis Museum and Cultural Center
- 6:00** Dinner, Wellesley College Club.  
*Ticket included in registration packet for those who have paid for dinner.*  
Welcome: **Susan Taylor**, Director of the Davis Museum and Cultural Center
- 8:15** Buses leave for Boston Park Plaza Hotel
- 8:00-9:30** **Seven simultaneous workshops**, Jewett Arts Center
- **INTERPRETATION OF STILL-LIFE PAINTING**  
Coordinator: Kenneth M. Craig, Boston College  
Presenters:  
**Ellen Konowitz**, Vanderbilt University  
**Alan Chong**, The Cleveland Museum of Art  
**Susan Donahue Kuretsky**, Vassar College
  - **ART AND MYSTICISM IN THE LATE MIDDLE AGES**  
Coordinator: Reindert Falkenburg, Rijksbureau voor Kunsthistorische Dokumentatie
  - **SEVENTEENTH-CENTURY FLEMISH DRAWINGS**  
Coordinator: Anne-Marie Logan, Yale Center for British Art  
Presenters:  
**Dorothy Limouze**, St. Lawrence University. The Late Drawings of Egidius Sadeler  
**Gertrude Wilmers**, Newington-Cropsey Foundation, Hastings-on-Hudson, NY. Problems of Connoisseurship and Questions of Function in the Drawings of Cornelis Schut the Elder (1597-1655)  
**Gregory M. G. Rubinstein**, Sotheby's, London. The Drawings of Jan Siberechts (1627-1703)
  - **RE-CREATING A FIFTEENTH-CENTURY PAINTING THEORY FOR NORTHERN EUROPE: WHO NEEDS IT?**  
Coordinator: Carol Purtle, Memphis State University  
Presenters:  
**Diane Wolfthal**, Manhattanville College, Some Preliminary Thoughts Concerning Early Netherlandish Painting Composition  
**Anne van Buren**, independent scholar. Expectations of the Receivers: Documents of Commissions and the Task of the Artist  
**Sara Pearman**, Cleveland Museum of Art. Interaction of Painting and Sculpture in One Brussels Workshop  
**Diane Scillia**, Kent State University. Painters and Fifteenth-century Scientific Theory
  - **FEMINIST SCHOLARSHIP AND NETHERLANDISH ART**  
Coordinator: Carol Schuler, The Cloisters, The Metropolitan Museum of Art
  - **COMIC STRATEGIES IN GENRE PAINTING IN THE NORTHERN NETHERLANDS**  
Coordinator: Mariët Westerman, Institute of Fine Arts, New York University
  - **INTERPRETATION OF PORTRAITURE**  
Coordinator: Joanna Woodall, The Courtauld Institute of Art
- 9:45** Buses leave for Boston Park Plaza Hotel

## Saturday, October 16, 1993

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Symposium in the Museum of Fine Arts, Boston, in conjunction with the exhibition *The Age of Rubens*.  
Separately organized and funded.

## Sunday, October 17, 1993

---

Session in the auditorium of the Worcester Art Museum, Worcester

**8:45 am** Buses leave Boston Park Plaza Hotel for Worcester Art Museum

**10:00-1:00** Welcome: **James A. Welu**, Director of the Worcester Art Museum

Brunch; Viewing of *Judith Leyster: A Dutch Master and Her World*

**1:00-3:00** **THE REPRESENTATION OF MEN AND WOMEN AND THEIR RELATIONSHIPS**

Chair: Alison McNeill Kettering, Carleton College

**Lisa Rosenthal**, Mill Valley, California

Masculinity, Femininity and the Play of Pendants in Rubens's *Hercules Mocked by Omphale* and *Venus Lamenting Adonis*

**Zirka Z. Filipczak**, Williams College

Water and Women

**Nanette Salomon**, College of Staten Island, CUNY

Vanishing Acts: Male Narrativity and the Rhetoric of the Bordello

**Eric J. Sluijter**, Rijksuniversiteit Leiden

Seventeenth-century Dutch Images of Seductive Women as Allegories of the Pleasures and Dangers of Looking

Discussion

Closing remarks: **Ann M. Roberts**, University of Iowa,  
President, The Historians of Netherlandish Art

**3:30 and 4:00** Buses leave for Logan Airport and Boston Park Plaza Hotel



**The Triumph of Death** by Pieter Brueghel the Younger  
On canvas, 117 x 167 cm, signed and dated P BREVGHEL 1626 lower left  
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Historians of Netherlandish Art is an international organization founded in 1983 to foster communication and collaboration among historians of Northern European art from medieval to modern times. Its membership comprises scholars, teachers, museum professionals, art dealers, publishers, book dealers, and collectors throughout the world. The art of the Netherlands (Dutch and Flemish) and Germany, including manuscripts, sculpture, and architecture, forms the core of members' interests.

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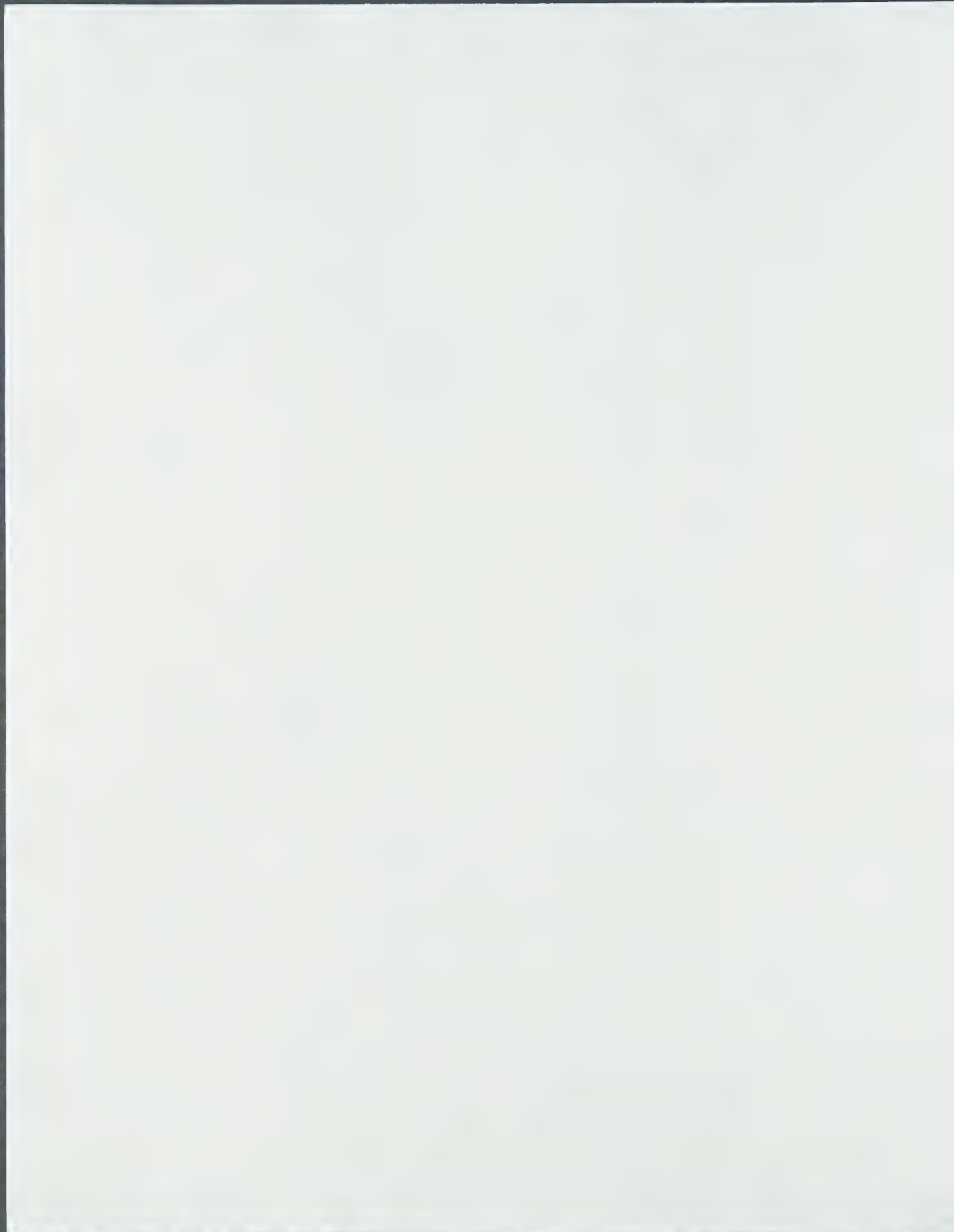
## RUBENS SYMPOSIUM ATTENDANTS

You are invited to participate in the activities of the last day of the conference 'Questioning the Power of Netherlandish Painting', organized by the Historians of Netherlandish Art (see program).

**Day: Sunday, October 17; Time: 11:00 am - 3:00 pm**  
**Location: The Worcester Art Museum, 55 Salisbury Street, Worcester.**

The activities consist of a viewing of the exhibition *Judith Leyster: A Dutch Master and Her World*, led by James A. Welu, director of the Worcester Art Museum, followed by the session 'The Representation of Men and Women and Their Relationships', chaired by Alison McNeill Kettering, professor of art history at Carleton College, Northfield, Minnesota.

Admission to the exhibition is \$5.00; admission to the HNA session is \$10.00. There will be a table set up for registration at the entrance to the auditorium.



Dr. Alfred Bader  
Chairman



February 8, 1989

Miss Ann W. Lowenthal  
Historians of Netherlandish Art  
340 Riverside Drive  
New York, New York 10025

Dear Miss Lowenthal:

Thank you for your kind letter of January 25th which reminded me of our meeting at the Institute some years ago.

As you perhaps know, Isabel and I have established two fellowships at the Institute, for students to spend some time studying Netherlandish art in Holland, and I think that these really support exactly your aims.

Of course I would like to join your society and am applying for membership.

Best personal regards.

Sincerely,

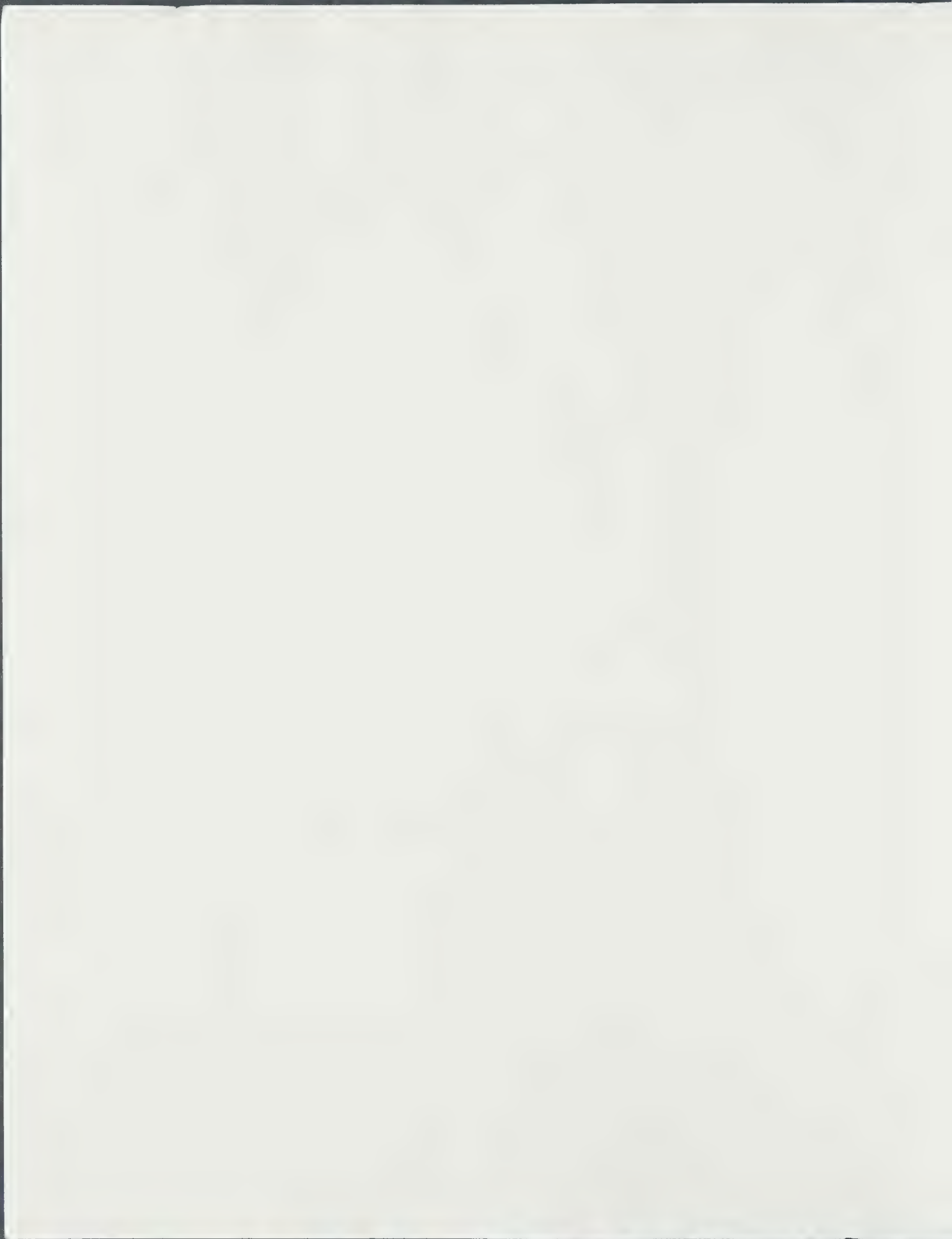
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340 Riverside Drive  
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25 January 1989

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Dear Dr. Bader:

## SECRETARY-TREASURER

Ann M. Roberts  
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Chicago, Illinois 60610

We met several years ago when you spoke at the Institute of Fine Arts of New York University. I am writing you now to invite your support of the conference, "In Search of the Netherlandish Tradition," announced in the enclosed poster. We are very excited about the program and about the number of illustrious scholars who have agreed to participate.

## NEWSLETTER

Petra ten Doesschate-Chu, Editor  
Department of Art and Music  
Seton Hall University  
South Orange, New Jersey 07079

We are working hard to raise funds to support this venture, and I wonder whether you might be interested in helping us. For example, if you would care to sponsor a session, such as "The Netherlands and Other Lands," the total contribution would be \$5,069: travel (\$2,669), per diem expenses (\$2,000), and modest honoraria (\$400) for the two featured speakers, who will be coming from Warsaw and Rome. Or, perhaps you would prefer to underwrite travel expenses of foreign speakers who will respond to the call for papers. We would be grateful indeed for any help you are able to provide.

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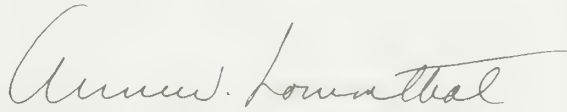
Laurinda Dixon  
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Carol Purtle

As a sponsor, you would, of course, be a guest at the conference. It promises to be an important meeting for all those who love and study Netherlandish art, and we would be very pleased to have you there.

I am enclosing a brochure about the organization, should you like to become a member.

With all good wishes,

Sincerely yours,

  
Anne W. Lowenthal





# historians of netherlandish art

## NEWSLETTER

Vol. 10, No. 2

November 1993

### From the President

Dear Colleagues:

As we slowly recover from the Boston-Wellesley-Worcester conference, I would like to take one more opportunity to thank all of those who devoted time, money, energy and thought to making the event a success. All of us who participated owe a great debt to Conference Director, Kristin Belkin, to the Conference Committee members Margaret Carroll, Liana Cheney, Kenneth Craig and Elizabeth Honig, and to Anne van Buren who was greatly responsible for the initial stages of the conference preparations. We are deeply grateful to our donors - ars libri, Art Department and Davis Museum and Cultural Center, Wellesley College, Corcoran Fine Arts Limited, Erasmus Antiquariaat en Boekhandel (whose contribution came too late to be acknowledged in the conference program), Harvard University Art Museums, Jack Kilgore, The Hon. Henry Z. Kol, Consul for Press and Cultural Affairs of the Consulate General of the Netherlands, New York, The Samuel H. Kress Foundation, Dr. Anne-Marie Logan, and Professor Seymour Slive - and to the helpers who made things run smoothly. As in the past, a selection of conference papers will appear in a special issue of *Simiolus* devoted to the conference.

As we learned several weeks ago, an international conference is a wonderful way to share information, thoughts and research with colleagues from all over the world. Thus it gives me special pleasure to announce that the College Art Association has a new initiative which will increase the opportunity for this type of scholarly communication. Under a program to be inaugurated at San Antonio in 1995, affiliated societies like the HNA are invited to propose two and one-half hour sessions in the CAA's program, along with our regular one and one-half hour business/social meetings. A proposal has been submitted for 1995, subject to the usual reviews and selection process. But for the future, I would like to ask the members of HNA for advice, ideas and suggestions, so that we may use this opportunity to better serve the membership. What topics would you like to see the HNA address in this forum? Are there issues you feel have been neglected in recent years? Your input is necessary to make the most of this new initiative.

As usual, your input is requested in another arena, too - the financial. As we settle the bills for the Boston conference, we ask you to remember that a new dues year is coming up. Consider this a nudge to renew your membership, so that the HNA can continue to serve you.

With best wishes,  
Ann Roberts



Judith Leyster, *Self-Portrait*. National Gallery of Art, Washington, DC, gift of Mr. and Mrs. Robert Woods Bliss; exh. Worcester Art Museum.

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## Beatrijs Brenninkmeyer-de Rooij — In Memoriam

With deep sadness, I write in memory of Beatrijs Brenninkmeyer-de Rooij, who died on March 12, 1993, at her home in The Hague. She was 51 years old. The last years of Beatrijs's intensely involved scholarly life were plagued by intermittent intervals of serious illness, first multiple sclerosis,



then cancer, but no one ever coped with assaults on the physical self with more dignity and steadfastness. Even a stay in the hospital invariably included books and papers, portable computer and frequent communication with colleagues, by telephone or with visitors, as many of us well remember. Beatrijs delighted in discussing all aspects of our field, from professional gossip about places and people to debating the most

abstruse points of historical and iconographical research. Happily, she was able to remain engaged in active research and writing almost to the end of her life. On February 3, 1993, she delivered a lecture on the sixteenth-century origins of Dutch flower painting to faculty and graduate students at the Courtauld Institute of Art in London.

In the course of her professional life, Beatrijs's work at several of the major art institutions in The Hague brought her in contact with colleagues from all over the world. Many of us have been the recipients of her extraordinary generosity with information and ideas, beginning in the early '70's when she became curator of paintings and objects at the Dienst Verspreide Rijkscollecties, continuing when she was appointed, in 1984, a curator at The Mauritshuis, and still from 1988 on, when she transferred to the research staff of the Rijksbureau voor Kunsthistorische Documentatie.

Having begun as a student primarily of medieval art (first at Nijmegen Catholic University, then in the graduate program at the Courtauld), Beatrijs published her first article on the Egmond Gospels. When she began working at the Dienst, however, she shifted to seventeenth-century Dutch art, with special focus on art in Dutch town halls and public buildings and art collected and commissioned by the Stadholders. Diverse publications followed on this important, not widely-known material (see appended list of publications), including a 1980 catalogue essay for *Gods, Saints and Heroes*, an exhibition she also helped to organize. Through her research on the Stadholders, Beatrijs also made a permanent contribution to the constellation of The Hague's museums: a reconstitution of

the eighteenth-century picture gallery of Willem V, which was established in its renovated original premises in the Buitenhof in 1977.

Beatrijs's research took her into other areas as well, for she contributed a chapter on art theory to Bob Haak's fundamental survey of Dutch painting of 1984 and an article on contacts between seventeenth-century French and Dutch painters to the catalogue of the 1986 Mauritshuis exhibition at the Grand Palais in Paris. The following year she began to investigate Dutch flower painting, paying particular attention to the earliest origins of the theme in manuscript illuminations, medical treatises and herbals. The most recent of her publications in this area is the exemplary catalogue essay "De liefhebberij van Flora", written for last year's Mauritshuis exhibition, *Boeketten uit de Gouden Eeuw*.

For those whom she honoured with her friendship, Beatrijs was the most delightful of companions. Strikingly elegant in appearance and demeanor, she remained modest about her own erudition, amused by pretension, always ready to recognize both the sublime and the ludicrous, in life as in art. Looking at paintings with her was an experience to be treasured, because she approached every work of art with an attitude of expectant and hopeful delight, and always with an unerring eye for quality, regardless of style. She brought the same highly refined esthetic instinct into her private life as well. One of my most vivid memories of Beatrijs will remain her Saturday morning ritual of 'doing the flowers,' a procedure of astonishing intricacy (accompanied by gently witty comments to her cats, her husband Vincent and her visitor) from which bouquet after bouquet ultimately emerged, each unique in size and shape, each worthy of a van Huysum or a Ruysch.

It is impossible not to be reminded now of our art historical habit of associating flowers with transience, even though Beatrijs herself firmly cautioned her audience, in her lecture last February, that we should think more deeply than this about what flowers might mean. At this writing, preparations are underway to prepare the lecture for publication in 1994.

Susan Donahue Kuretsky  
Vassar College

### Publications by Beatrijs Brenninkmeyer-de Rooij prepared by R. E. O. Ekkart and the staff at the RKD

"The Miniatures of the Egmond Gospels," *Simiolus*, 5 (1971), pp. 150-171 (published 1973)

"De schilderijengalerij van Prins Willem V op het Buitenhof te Den Haag (2)," *Antiek*, 11 (1976-77), pp. 138-160; with "Catalogus van het Kabinet Schilderijen van Zijne Doorl: Hoogheid den Heere Prince van Oranje en Nassau in 's-Gravenhage," *ibid.*, pp. 161-176.

"Catalographie. De nieuw verschenen catalogus van Nederlandse en Vlaamse schilderijen in het Louvre," *Antiek*, 15 (1980-81), pp. 151-156.

"'Aansien doet ghedencken'. Historieschilderkunst in openbare gebouwen en verblijven van de stadhouders," in:

[cat. exh.] *God en de Goden. Verhalen uit de bijbelse en klassieke oudheid door Rembrandt en zijn tijdgenoten*, Washington (National Gallery of Art), Detroit (The Detroit Institute of Arts), Amsterdam (Rijksmuseum), 1980-81, pp. 65-75 (English edition: *Gods, Saints and Heroes. Dutch Painting in the Age of Rembrandt*)

"Vergoddelijkte vorsten," *Kunstschrift Openbaar Kunstbezit*, 25 (1981), pp. 46-50.

"Notities betreffende de decoratie van de Oranjezaal in Huis ten Bosch, uitgaande van H. Peter-Raupp, *Die Ikonographie des Oranjesaals*, Hildesheim, New York, 1980," *Oud Holland*, 96 (1982), pp. 133-191.

*Schilderijengalerij Prins Willem V/The Prince William V Gallery of Paintings*, The Hague, 1982 (28 pp).

*Jan Davidsz. de Heem (1606-1683/84). Allegorisch portret van Prins Willem III*, [The Hague], Dienst Verspreide Rijkscollecties, 1983 (16 pp).

"Theorie van de kunst," in: B. Haak, *Hollandse schilders in de Gouden eeuw*, Amsterdam, 1984, pp. 60-70.

"Woord vooraf," in: [cat. exh.] *Prins Willem van Oranje, 1533-1584*, Delft, Stedelijk Museum Het Prinsenhof, 1984, p. 3.

"Correspondance et interactions entres peintres français et hollandais au XVIIe siècle," in: [cat. exh.] *De Rembrandt à Vermeer. Les peintres hollandais au Mauritshuis de La Haye*, Paris, Grand Palais, 1986, pp. 47-76.

"Schoone en uitgelezene bloemen, een goede schikking en harmonie, en een zuivere en malse penceel," *Kunstschrift Openbaar Kunstbezit*, 31 (1987), pp. 98-105.

(with Arthur Hartkamp), "Oranje's erfgoed in het Mauritshuis. De lotgevallen van de collecties van het Huis van Oranje in de periode 1795-1816, en het maecenaat van Koning Willem I," *Oud Holland*, 102 (1988), pp. 181-235.

(with Ed de Heer) "William III and the Royal Collections," in: [cat. exh.] *Paintings from England. William III and the Royal Collections*, The Hague, Mauritshuis, 1988-89, pp. 9-45.

"Zeldsame bloemen. 'Fatta tutti del naturel' door Jan Brueghel I," *Oud Holland*, 104 (1990), pp. 218-248, also appeared as *Bijdragen uit het Rijksbureau voor Kunsthistorische Documentatie*, The Hague, 1990, pp. 98-128.

"De liefhebberij van Flora. Zeventiende-eeuwse bloemschilders in vogelvlucht/For Love of Flora. A Brief Look at Seventeenth-century Flower Painters," in: [cat. exh.] *Boeketten uit de Gouden eeuw: Mauritshuis in bloei/Bouquettes from the Golden Age: The Mauritshuis in Bloom*, The Hague, Mauritshuis, 1992, pp. 10-46.

## HNA at CAA in New York

The Historians of Netherlandish Art will get together on Thursday, February 17, 1994, 5:30-7:00 (Regent Parlor, 2nd Floor, New York Hilton and Towers). George Keyes has invited Nadine Orenstein and Susan Barnes to inform us about the triumphs and failures (joys and sorrows) in organizing exhibitions. Nadine will speak about 'Dawn of the Golden Age' which opens in Amsterdam December 11, and Susan about 'Antwerp in the Sixteenth Century' which is planned to open in Dallas sometime in 1995. As usual, the two talks will be followed by a reception.

## Present and Future Exhibitions

### United States and Canada

#### The National Gallery of Art, Washington

**The Currency of Fame: Portrait Medals of the Renaissance.** January 23 - May 8, 1994.

**Hans Memling's *Saint John the Baptist and Saint Veronica*.** January 30 - May 15, 1994. On the 500th anniversary of the artist's death, the National Gallery will bring together *Saint Veronica*, from the Gallery's own collection, with *John the Baptist*, from the Alte Pinakothek, Munich. With a booklet by John Hand.

**Grotesques, Arabesques, and Fanciful Flourishes: Ornamental Graphic Art and Related Objects, 1300-1800.** March 20 - August 21, 1994. Includes works by Schongauer and Dürer.

**Jan van Eyck's *Annunciation*.** June 5 - September 5, 1994. Accompanied by a booklet by Oliver Hand.

#### The Pierpont Morgan Library, New York,

**From Manuscript to Print: Books of Hours from the E. Clark Stillman Collection.** September 7 - November 21, 1993. The selection contains two Dutch Books of Hours of around 1490 and several early printed examples from France and Germany, including an exceptional book in Low German, ca. 1515, from Lübeck.

**Treasures from the Permanent Collections.** September 15, 1993 - January 2, 1994. Selection includes a first edition of the *Nuremberg Chronicle* (1493), with woodcuts believed to be by the young Dürer.

**Gutenberg and the Genesis of Printing.** January 19 - April 17, 1994. The exhibition will feature a reconstruction of a Gutenberg press, three Gutenberg Bibles, and more than 100 other rare examples of the earliest printed books.

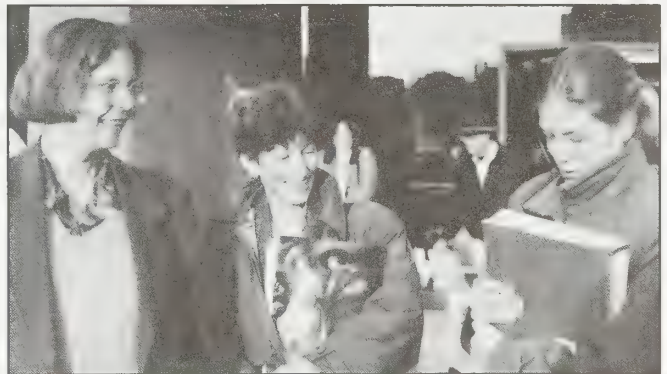
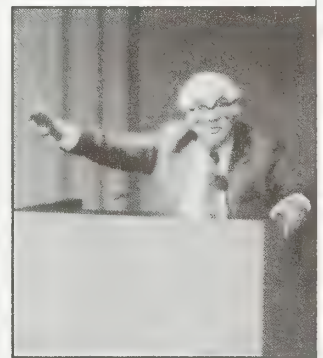
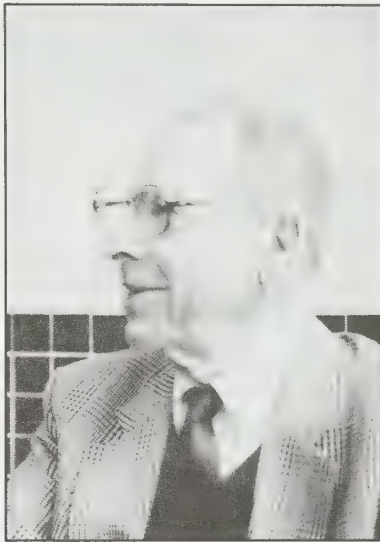
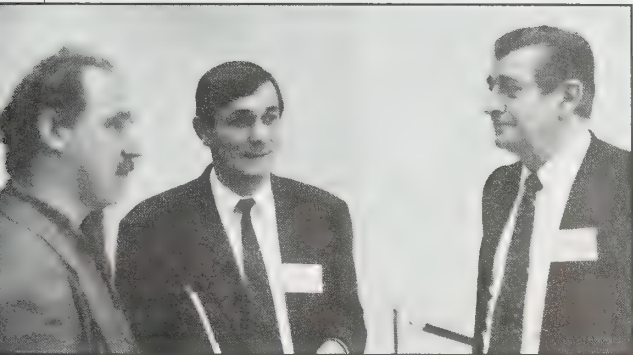
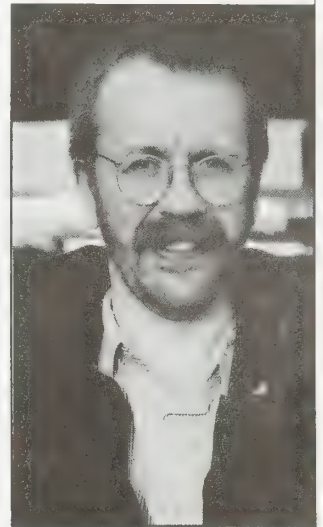
**Drawings from the Collection of Otto Manley.** May 4 - August 28, 1994. The exhibition includes drawings by Leonardo, Bartolommeo Montagna, Dürer, Filippo Lippi, Annibale Carracci, and Rubens (*Study for the Portrait of Brigida Spinola Doria*). Organized by Cara Denison and Peter Dreyer.

**HNA Conference**  
**Boston • Wellesley • Worcester**

October 13-17, 1993



To find out who's who in these photos, see Key, page 31.



## The J. Paul Getty Museum, Malibu

**The Power of Myth: European Mythological Drawings of the 15th through the 19th Century.** October 12 - December 26, 1993.

**The Cult of Saints in the Middle Ages and Renaissance.** October 26, 1993 - January 9, 1994.

**16th- and 17th Century Drawings.** December 28, 1993 - March 13, 1994. Includes examples by Rubens and Rembrandt.

## Other Locations

**Facsimile in Early Netherlandish Painting - Dieric Bouts's *Virgin and Child*.** Metropolitan Museum of Art, April 6, 1993 - April 6, 1995. Comparison of two versions of the Virgin and Child, from the Metropolitan Museum and from the Fine Arts Museums of San Francisco. Organized by Maryan Ainsworth.

I would like to take this opportunity to thank Maryan Ainsworth and the Metropolitan Museum of Art for sending to all HNA members the booklet accompanying the exhibition.



*Nicolaes Maes, Interior with a Dordrecht Family, 1656, The Norton Simon Museum, Pasadena. Photo: The Norton Simon Foundation.*

**Encountering the Dutch Likeness: Portraiture in 17th Century Holland.** Norton Simon Museum, Pasadena, opened September 2, 1993. New, thematically inspired gallery arrangement, with portraits by Rembrandt, Jan Steen, Nicolaes Maes and Jan Lievens.

**Judith Leyster: A Dutch Master and Her World.** Worcester Art Museum, Worcester, Massachusetts, September

19 - December 5, 1993. Project directors: Pieter Biesboer and James Welu. The catalogue contains contributions by Pieter Biesboer, Ellen Broersen, Karin Groen, Ella Hendriks, Frima Fox Hofrichter, Els Kloek, Cynthia Kortenhorst-von Bogen-dorf Rupprath, Koos Levy-van Halm, Leo Noordegraaf, Irene van Thiel-Stroma, and Thera Wijzenbeek-Olthuis. The exhibition opened at the Frans-Hals Museum in May (see previous *Newsletter*).



*Peter Paul Rubens and Frans Snyders, Head of Medusa, Kunsthistorisches Museum, Vienna; exh. Museum of Fine Arts, Boston.*

**The Age of Rubens.** Museum of Fine Arts, Boston, September 22, 1993 - January 2, 1994; Toledo Museum of Art, February 2 - April 24, 1994. Selected and organized by Peter Sutton. The catalogue, by Peter Sutton and Marjorie E. Wieseman, has contributions by David Freedberg, Christopher White, Hans Vlieghe, Konrad Renger, Marjorie E. Wieseman and Jeffrey Muller. A symposium took place October 16, 1993, in conjunction with the exhibition (see below).

**Rubens, Bellange, Rembrandt: European Graphic Art, 1580-1660.** Museum of Fine Arts, Boston, Department of Prints, Drawings and Photographs, Trustman Gallery, October 13, 1993 - February 6, 1994. Selected and organized by Shelley Langdale and Sue Reed, under the direction of Clifford Ackley.

**Flemish Drawings in the Age of Rubens: Selected Works from American Collections.** Davis Museum and Cultural Center, Wellesley College, October 15 - November 28, 1993; Cleveland Museum of Art, January 4 - February 20, 1994. Selected and organized by Anne-Marie Logan. With catalogue by Anne-Marie Logan (distributed by University of Washington Press).

**Master European Drawings from Polish Collections: Fifteenth Through Eighteenth Centuries.** Montreal Museum of Fine Arts, Montreal, October 10 - December 5, 1993; Wadsworth Atheneum, Hartford, January 15 - March 6, 1994. The exhibition was previously seen at the Nelson Atkins Museum, Kansas City, and at the Milwaukee Art Museum. The collection is especially strong in German and Netherlandish art, including Holbein the Elder's design for an altar in Augsburg Cathedral, studies attributed to Wolf Huber, Urs

Graf, Adam Elsheimer and Dürer, and assorted Netherlandish works, including Rubens and Rembrandt. With catalogue.

**An Offbeat Collection of Dutch and Flemish Paintings.** Fogg Art Museum, Harvard University, November 6, 1993 - January 9, 1994. On view: the art of the Netherlands in the sixteenth and seventeenth centuries from a distinguished private collection, augmented by loans from the Worcester Art Museum. Organized by Ivan Gaskell, with fully researched publication.

**De Tweedracht verbeeld. Images of Discord. A Graphic Interpretation of the Opening Decades of the Eighty Years' War.** Philadelphia Museum of Art, February 5 - April 10, 1994; University of Indiana Museum, Bloomington, June 1 - July 17, 1994. The exhibition is organized by James Tanis (Bryn Mawr College) and Daniel Horst (Rijksprentenkabinet, Amsterdam). It opened in Rotterdam, Historisch Museum, Atlas Van Stolk (October 17 - November 14, 1993), and can presently be seen at the Universiteitsbibliotheek Leuven, December 2, 1993 - January 9, 1994 (see below). With catalogue by James Tanis and Daniel Horst (Bryn Mawr College Library, 1993; ISBN 0-8028-0742-9; available from Bryn Mawr College Library, 101 North Merion Avenue, Bryn Mawr, PA 19010-2899).

**'Ecce Agnus Dei': Sacrificial Imagery of Christ 1450-1750.** Martin D'Arcy Gallery of Art, Loyola University, Chicago, February 18 - April 30, 1994. In conjunction with the 11th annual meeting of the Illinois Medieval Association, February 18-19, 1994 (see under Conferences).

**Petrus Christus, Renaissance Master of Bruges.** The Metropolitan Museum of Art, New York, April 11 - July 31, 1994. The show will include 21 paintings, five drawings and one manuscript page. Organized by Maryan Ainsworth. The catalogue, by Ainsworth, includes essays by Maryan Ainsworth and Maximiliaan Martens. It contains new technical material which will affect questions of attribution and chronology. There also is a section containing all known documents. A symposium is planned for June 10-12, 1994 (see below).

**Aspects of Dürer: Prints, Drawings and Books.** Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, May 14 - July 10, 1994.

**A Golden Harvest: Paintings by Adam Pynacker.** Sterling and Francine Clark Art Institute, Williamstown, July 23 - September 11, 1994.

**The Warburg Collection of German and Netherlandish Prints.** Frances Lehman Loeb Art Gallery, Vassar College, Poughkeepsie, **September 2 - October 30, 1994** (correction from previous announcement). On view will be approximately eighty of the best etchings, engravings, and woodcuts given to Vassar College in 1941 by the family of Felix Warburg (one of the brothers of Aby). Catalogue by Dorothy Limouze.

**The Butcher, The Baker, The Candlestick-maker: Jan Luyken's Mirrors of Dutch Daily Life.** Hofstra Museum, Hempstead, NY, **mid-September - October 31, 1995.** Organized by Donna R. Barnes. The drawings will be on loan from the Amsterdam Historical Museum (in conjunction with a one-day symposium, see below).

## Austria

**Michael Willmann (1630-1706).** Residenzgalerie, Salzburg, July 15 - September 25, 1994 (paintings); Barockmuseum, Salzburg, July 15 - August 28, 1994 (drawings and etchings). The exhibition will move to the National Museum, Wroclaw (Poland). The catalogue contains contributions by Rüdiger Klessmann, Volker Manuth, Pavel Preiss and Bozena Steinborn.

The little-known Silesian painter Michael Willmann was born in Königsberg. Around 1650-1651 he visited Amsterdam where he was part of Rembrandt's circle, though not his pupil, as has sometimes been assumed, and probably also Antwerp. After ten years in Berlin, Prague and Breslau (Wroclaw), he settled around 1661 in the Cistercian Abbey of Leubus in Silesia where he worked until his death in 1706. In the course of the Counter-Reformation, Willmann and his workshop produced numerous altarpieces and frescoes for churches and monasteries in Silesia.



Crucifixion Polyptych, sculpture (Lower Rhenish), painting (Netherlandish), ca. 1520. Loyola University of Chicago, The Martin D'Arcy Gallery, bequest of Thomas F. Flannery, Jr.

## Belgium

**De Tweedracht verbeeld. Images of Discord. A Graphic Interpretation of the Opening Decades of the Eighty Years' War.** Universiteitsbibliotheek Leuven, December 2, 1993 - January 9, 1994. The exhibition opened in Rotterdam, Historisch Museum, Atlas Van Stolk (October 17 - November 14, 1993), and will move to the Philadelphia Museum of Art and the University of Indiana Museum, Bloomington (see above).

**Hans Memling.** Groningemuseum, Bruges, August 12 - November 15, 1994. Organized by Dirk de Vos.

## England

**Making and Meaning: The Wilton Diptych.** National Gallery of Art, London, September 15 - December 12, 1993. The exhibition explores the significance of the diptych with Richard II's obsession with the sacred nature of his kingship and sets it within its historical context. Loans of paintings, manuscripts, sculpture, stained glass, and jewellery have been assembled to elucidate the imagery of the diptych, and technical evidence is used to throw light on how it was painted and the possible origin of its painter (who may be Flemish). In conjunction with the exhibition, a two-day symposium was held at the National Gallery, November 5-6, 1993.

**Holbein and the Court of Henry VIII: Drawings and Miniatures from the Royal Library at Windsor.** Fitzwilliam Museum, Cambridge, October 2, 1993 - January 9, 1994; National Portrait Gallery, London, January 21 - April 17, 1994. The exhibition opened at the National Gallery of Scotland, Edinburgh. With catalogue by Jane Roberts (see Jeremy Wood's review below).

**Drawings from The J. Paul Getty Museum.** The Royal Academy, London, October 29, 1993 - January 23, 1994. This beautiful exhibition opened at the Metropolitan Museum of Art, New York (see previous *Newsletter*).

## France

**Van Dyck et Rembrandt.** Musée Jacquemart-André, Paris, opened September 1993. The exhibition re-opened the museum which had been closed for some time.

**Manuscrits à peinture en France au XV<sup>e</sup> siècle.** Bibliothèque Nationale, Paris, October 15, 1993 - January 15, 1994. Organized by François Avril and Nicole Reynaud. See also below.

**L'Enluminure à la cour de France au temps d'Henri II.** Musée de la Renaissance, Ecoen, October 15, 1993 - January 15, 1994. Organized by Thierry Crépin-Leblond, in collaboration with Myra Orth.

**L'Art en Hollande au temps de David en Philippe de Bourgogne. Trésors de Musée Het Catharijneconvent d'Utrecht.** Institut Néerlandais, Paris, December 8, 1993 - January 30, 1994; Musée des Beaux-Arts, Dijon, February 11 - May 1, 1994. With catalogue by H. L. M. Defoer and W. C. M. Wüstefeld (published by Waanders, Zwolle).

## Germany

**500 Jahre Schedelsche Weltchronik.** Germanisches Nationalmuseum, Nürnberg, closes December 30, 1993.

**Leselust. Niederländische Malerei von Rembrandt bis Vermeer.** Schirn Kunsthalle, Frankfurt, September 24, 1993 - January 2, 1994.

With this show the Schirn Kunsthalle, known for its exhibitions of Italian masters (Reni, Savolo and Guercino), ventures north to Holland with an innovative presentation of paintings which share as their common theme books, letters and texts. In addition to the two cornerstones of the exhibition, Rembrandt's *Old Woman Reading* from 1631, lent by the Rijksmuseum, and Vermeer's *A Lady Writing*, lent by the National Gallery, Washington, an impressive number of works have been amassed, including by Ter Brugghen, Bloemaert and Ter Borch, to demonstrate the importance of the written word in Dutch paintings. All works are reproduced in colour in the catalogue (pp. 380), which includes contributions by Ann Jensen Adams, Jochen Becker, G. Cavalli-Björkman, E. de Jongh and Justus Müller Hofstede (ISBN 3-7757-0475-2; price ca. DM 49; available from Schirn Kunsthalle, Am Römerberg, D-60311 Frankfurt).

**Bilder des Alters in der niederländischen und deutschen Kunst, 1550-1750.** Herzog Anton-Ulrich Museum, Braunschweig, December 12, 1993 - February 20, 1994. With catalogue (see previous *Newsletter*).

## Cancellations

**Quinten Massys - Die späten Bildnisse. Ihre Voraussetzungen bei Hans Memling und in der oberitalienischen Porträtkunst um 1500.** Frankfurt, Städelsches Kunstinstitut, planned for September 29, 1993 - January 16, 1994.

**Flämische Barockmalerei. Schätze aus dem Depot.** Alte Pinakothek, Munich, planned for the end of this year, cancelled because of the closure of the museum in 1994 (see *Museum News*, below).

## Luxembourg

**Seventeenth-century Dutch Pastoral Paintings.** Musée de l'Etat, Luxembourg, December 11, 1993 - January 26, 1994. Organized by Peter van den Brink. The exhibition opened at the Centraal Museum, Utrecht (see previous *Newsletter*). A showing at the Schirn Kunsthalle, Frankfurt, as previously announced, has been cancelled.

### German Members:

Please inform Fiona Healy or Corine Schleif of your new postal codes (addresses on the back page).





Adriaan van de Velde, Seated Young Man, red chalk, Amsterdam Historical Museum.

## The Netherlands

### Amsterdam

**Hollandse Meesters uit de Gouden Eeuw. Tekeningen uit het bezit van het Amsterdams Historisch Museum.** Amsterdam Historical Museum, October 16, 1993 - January 9, 1994. With publication: *Dutch Draughtsmen Born Between 1600 and 1660*, by Ben Broos and Marijn Schapelhouman. Amsterdam Historical Museum and Uitgeverij Waanders, Zwolle (only available in Dutch).

**De Atlas Ottens.** Rijksmuseum, Amsterdam, November 6, 1993 - January 30, 1994. Part of the Stadhouder's print collection rediscovered in the museum.

**De Dageraad van de Gouden Eeuw: Noordnederlandse kunst 1580-1620.** Rijksmuseum, Amsterdam, December 11, 1993 - March 7, 1994. The catalogue has contributions by Ger Luijten, Marten Jan Bok, Hessel Miedema, Walter Kloek, Josua Bruyn, and Nadine Orenstein.

**Nederland naar 't leven.** Rembrandthuis, Amsterdam, December 17, 1993 - March 1, 1994. Organized by Huighen Leeftang (Rijksuniversiteit Leiden) and Boudewijn Bakker (Gemeentearchief Amsterdam). The catalogue will have essays by the two organizers and by Nadine Orenstein.

### Museum Boymans-van Beuningen, Rotterdam

**Haken en ogen. Kledingaccessoires uit de collectie Van Beuningen-de Vriese.** August 1, 1993 - July 31, 1994. Semi-

permanent exhibition of accessories, 1450-1650.

**Heilig en profaan. Religieuze en profane insignes, 1250-1550.** December 12, 1993 - February 6, 1994.

**Beelden.** Opens January 30, 1994. A small selection of sculptures from the museum's collection, late fifteenth century up to now. First exhibition in the series 'Beelden in Nederland'.

**Cornelis Cort, een constich plaedtsnijder.** February 20 - May 1, 1994. Circa seventy prints; with catalogue.

**5 eeuwsen gebruiksglas.** September 18 - November 13, 1994. Glassware from the fourteenth through the eighteenth centuries, from the Northern Netherlands and Flanders.

## Other Locations

**Liefde, list en lijden: Historiestukken in het Mauritshuis.** Mauritshuis, The Hague, November 6, 1993 - February 20, 1994. On the occasion of the publication of the first in a series of catalogues of the entire collection.

**Leonaert Bramer, 1596-1674.** Stedelijk Museum het Prinsenhof, Delft, opens September 1994 (and not November 1993, as previously reported). Guest curator is Jane ten-Brink Goldsmith. The catalogue includes contributions by Jane Goldsmith, Ernst van de Wetering, John Michael Montias, Michiel Plomp, and Paul Huys Janssen. In addition to the individual essays and entries of the 40 paintings and 45 drawings exhibited, the catalogue contains a monographic treatment of the artist and a checklist of all currently known works by Bramer, with literature.

## Switzerland

**Matthäus Merian der Ältere, Zeichner, Stecher und Verleger.** Kunstmuseum, Basel, November 28, 1993 - February 13, 1994.

## Baroque in Central Europe

This is the first major cultural collaboration between members of Central European Initiative (CEI), a diplomatic association harking back to the grouping of the old Austro-Hungarian empire. It includes Austria, Hungary, Italy, Poland, Croatia, the Czech Republic, Slovakia and Slovenia and is the brain child of Italy's former socialist foreign secretary, Gianni De Michelis, now being investigated for corruption. The *Year of the Baroque in Central Europe* explores the historical bonds between these countries. It is organized and financed by the ministries of culture of each country, although heavily subsidised by the Italian Foreign Office. It is accompanied by a lavish publication (in English, by various authors): *The Baroque in Central Europe: Places, Architecture and Art*. Venice: Marsilio Editori, 1993.

Below listings of individual exhibitions, most of them closed at the time of going to press.

**Artis Pictoriae Amatores: Europe Mirrored in Prague's Baroque Collections.** Prague Castle Riding Stable, closed September 12, 1993. Curators: Pavel Preiss and Vit Vinas.

**Saints in Central Europe.** Slovak National Gallery, Bratislava, September 23 - November 15, 1993. Curator: Ivan Rusina.

**Crossroads: Baroque Art in Central Europe.** Museum of the History of Budapest, Budapest, June 11 - October 10, 1993. Curator: Geza Galavics.

**The Metamorphosis of Themes: Secular Subjects in the Art of the Baroque in Central Europe.** Szekesfehervar Museum, June 13 - October 10, 1993. Curator: Miklos Mojzer.

**When East Meets West: Portraits of the Baroque Period.** National Museum Warsaw, June 22 - August 1, 1993. Curator: Jerzy Malinowski.

**Theatre and Music: Baroque Sculpture between the East and the West.** National Museum Poznan, July 13 - August 29, 1993. Curator: Konstanty Kalinowski.

**From Everyday to Holiday.** National Museum Ljubljana, October 15, 1993 - mid-February, 1994. Curators: Vladimir Malekovic and Nace Sumi. The exhibition focuses on the lifestyle of aristocratic families: furniture, textiles, musical instruments, ceramics, gardens, interior decoration, hunting, sword fights and riding.

**Applied Arts in the Baroque in Croatia.** Museum for Decorative Arts, Zagreb, May 25 - September, 1993.

## Past Exhibitions

### United States

**Chaste, Chased and Chastened: Old Testament Women in Northern Prints.** Fogg Art Museum, Harvard University, Cambridge, Massachusetts, August 7 - October 24, 1993. Organized by Susan Dackerman, with publication.

### Belgium

**Tover van de Middeleeuwen. Vlaamse Miniaturen voor Van Eyck - Splendours of the Middle Ages. Flemish Manuscript Illumination before Van Eyck (ca. 1380-ca. 1420).** Cultural Centre 'Het Gasthuys', Louvain, September 8 - November 7, 1993. Organized by the city of Louvain, K.U. Leuven and the Davidsfonds in conjunction with the international conference on Flemish manuscript illumination reported in the previous *Newsletter*. Two publications accompany this exhibition: an essay *Naer natueren ghelike. Vlaamse miniaturen voor Van Eyck*, Louvain, 1993 (BF 495), and a catalogue *Vlaamse miniatuurkunst voor Van Eyck. Catalogus (Corpus of Illuminated Manuscripts. Low Countries Series, 4)*, Louvain, 1993 (BF 1960). Contact: Het Gasthuys, Cultureel

Centrum Romaanse Poort, Brusselsestraat 63, B-3000 Leuven; Tel.: +32-(0) 16-22.45.64; Fax: +32-(0) 16-29.12.15.

## England

**Flower Paintings and Miniatures from the Fitzwilliam Museum.** John Mitchell, New Bond Street, London, June 24 - July 15, 1993. A loan exhibition of twenty-eight flower paintings and eighteen miniatures by Gerard van Spaendonck and other specialists, selected from the Fitzwilliam Museum, Cambridge. With catalogue (£7.50).

**The Paper Museum of Cassiano dal Pozzo, 1588-1657.** British Museum, London, closed August 30, 1993. Selected largely from the museum's own holdings (Department of Greek and Roman Antiquities) and the Royal Library at Windsor. With catalogue, edited by Nicholas Turner (reviewed by Ingo Herklotz, *Burlington Magazine*, August 1993).

The catalogue is one in a series of *Quaderni Puteani*, edited by Renata Cambiagli, and published with the support of Olivetti. The series includes the two-volume proceedings of a conference held jointly by the British Museum and the Warburg Institute in 1989, and a single volume published to coincide with the launch of the Cassiano Project at the Accademia dei Lincei in 1987. Headed by Francis Haskell and Jennifer Montagu and involving a team of scholars, the Project is a grand scheme to publish the surviving parts of the Paper Museum. The first two volumes are planned for 1994 (Harvey Miller Publishers).

By far the most interesting and attractive drawings in the Paper Museum are those of natural history. They have been most extensively studied by Henrietta McBurney, Deputy Curator of the Print Room of the Royal Library, and David Freedberg and Francesco Solinas.

Cassiano dal Pozzo's Paper Museum (*Quaderni Puteani*, vols. I, II and III), published by Olivetti, 1992, can be obtained from Mrs. Doris Kay, The Print Room, The Royal Library, Windsor Castle, Berkshire SL4 1NJ, England, by sending a cheque made payable to The Royal Collection Trust (including £2.50 postage and packing for each volume). Each volume is £12.50.

## France

**La Réalité Magnifiée. Peinture flamande 1550-1700.** Musées de la Cour d'Or, Metz, June 26 - October 26, 1993. From the museum's own holdings as well as Belgian public and private collections.

The exhibition is organized by Monique Sary, Conservateur des Musées de Metz, and Jan De Maere, Brussels. It is accompanied by a catalogue, with entries written by H. Colsoul, G. Grieten, J. De Maere, and P. Wouters. The exhibition consists of paintings and drawings, many from Belgian private collections never publicly seen before. The catalogue is generously illustrated with colour plates of all paintings and black and white plates of some of the drawings; these are placed before the catalogue proper. In addition, all

works are illustrated in small black and white reproductions which accompany the catalogue entries.

The entries are of varied lengths, some quite extensive. They include provenances (often not known), listings of exhibitions and, if applicable, literature (many works previously unpublished), brief discussions of the iconography, and references to comparative works. It should be noted, however, that caution is warranted: e.g. the *Portrait of Michael Ophovius*, on loan from the Rubenshuis, a copy of the picture at The Mauritshuis presently on view at the MFA, Boston, is exhibited as by Rubens, with reference to Vlieghe (*Corpus Rubenianum* Ludwig Burchard, XIX, 2), where it is however clearly discussed and reproduced as a workshop copy; *Peasants Fighting Over a Game of Cards*, a painting attributed to Jan Brueghel the Elder, retouched by Rubens (see K. L. Belkin, in *De Bruegel à Rubens*, Koninklijk Museum voor Schone Kunsten, Antwerp, December 1992- March 1993, no. 73) is wrongly listed as having been included in the Vienna showing of the Cologne exhibition *Von Bruegel bis Rubens*, even going so far as to give an imaginary catalogue number. Moreover, the introduction to the present catalogue, 'd'après le texte de Arnout Balis', is taken from the exhibition catalogue *The Golden Age of Flemish Painting*, Taichung (Taiwan), 1988, although this is not acknowledged. The book includes short and useful biographies of each artist, a foretaste of the three-volume dictionary of Flemish painters, by Jan De Maere and Marie Wabbes, to be published in December.

**L'âge d'or flamand et hollandais. Collections de Catherine II du musée de l'Ermitage de Saint-Petersbourg.** Musée des Beaux-Arts, Dijon, June 20 - September 27, 1993.

**Variations autour de la Crucifixion. Regards contemporains sur Grünewald.** Musée d'Unterlinden, Colmar, June 26 - September 26, 1993. On the occasion of the museum's acquisition of Lucas Cranach's *Crucifixion*, commissioned for Sankt Peter's in Salzburg (see previous *Newsletter*). In conjunction with the exhibition and the Cranach acquisition, a symposium on the theme of the Crucifixion was held September 25, 1993.

## Italy

**Fifteenth-century Northern Prints.** Museo Civico Archeologico, Bologna, closed May 16, 1993. Prints from the important collection of the Bolognese conte Lodovico Aurelio Savioli, curator of the paintings, prints, and drawings collection of the elector Palatine Carl Theodor in the last quarter of the eighteenth century. His collection is particularly strong in German prints. The catalogue, published by Arts and Co., includes a preface by Andrea Emiliani, an introduction by Marzia Faietti of Bologna's Prints and Drawings department, and catalogue entries edited by Beatrice Hernad. Each print is illustrated and there is an appendix on watermarks.

## The Netherlands

**The Story of the Jan van Goyen Sketchbook.** Hoogsteder & Hoogsteder, The Hague, May 4 - June 6, 1993. A fund-raising exhibition for the Bredius Museum. In conjunction with the exhibition, a facsimile of the sketchbook was published; available from Hoogsteder & Hoogsteder (Lange Vijverberg 15, NL-2513 AC The Hague) and the Bredius Museum (Lange Vijverberg 14) for Dfl. 125 (excl. postage).

**Maria van Hongarije, koningin tussen keizers en kunstenaars, 1505-1558.** Simultaneously at the Noordbrabant Museum, 's-Hertogenbosch, and Rijksmuseum Het Catharijneconvent, Utrecht, September 12 - November 28, 1993. With catalogue by B. C. van den Boogaart and J. A. M. Kerkhoff (Zwolle: Waanders; ISBN 90-6630-421-9; Dfl. 79.50; to be reviewed in the next *Newsletter*).

## Exhibition Reviews

### The Gruuthuse Exhibition in Bruges

**Lodewijk van Gruuthuse, Mécenas en Europees diplomaat, ca. 1427-1492, by Maximiliaan P. J. Martens, with contributions by Piet De Gryse, Scot McKendrick et al.** Bruges: Stichting Kunstboek, 1992. ISBN 90-74377-03-3.

The publication accompanied the exhibition in the Gruuthusemuseum and O.-L. Vrouwekerk, Bruges (September 19 - November 31, 1992), on the occasion of the quinqucentenary of the death of Lodewijk van Brugge, heer van Gruuthuse. Diplomat, courtier, military expert, knight of the Order of the Golden Fleece, and adviser to the Burgundian court, Louis of Bruges was a prominent political figure in fifteenth-century Europe. But it was Gruuthuse the great bibliophile who provides the main theme of the exhibition and the accompanying publication. As a collector of manuscripts, Louis of Bruges was equal only to the Burgundian dukes.

The book is divided into three sections: (1) biography; (2) tournament and other military concerns; (3) library. Each section consists of essays followed, in sections one and three, by catalogue entries of the works exhibited. These are for the most part illustrated, although occasionally the illustrations are found with the essays rather than in the catalogue sections. While the catalogue entries refer to the pages where the items under discussion are illustrated, the captions below the illustrations in the essays unfortunately do not refer to catalogue entries.

The biographical essays, by Maximiliaan Martens (who is chiefly responsible for the publication), are followed by entries for the surviving documents pertaining to Louis of Bruges, portraits of Burgundian dukes and their consorts, tombs (e.g. the splendid tombs of Mary of Burgundy and Charles the Bold) or drawings of tombs, coins, medals, and eighteenth-century Gruuthusiana.

The shortest section of the book is devoted to Gruuthuse's military concerns, especially his great interest in tournaments. He owned a copy of the most famous tournament book of the time, the *Livre des tournois du Roi René*, of which he had two

more copies made, one specifically as a gift for Charles VIII, king of France (all three now in the Bibliothèque Nationale). Surprisingly, none of these copies was included in the exhibition. The essay, by Piet De Gryse, includes a history and extensive description of the medieval tournament which reached its 'boom', so to speak, in the late thirteenth century. Of particular importance for Louis of Bruges was a tournament in Bruges in 1392 which involved one of his ancestors, Jan van Brugge, heer van Gruuthuse. Louis had descriptions of this tournament added to the copies he had made of the *Livre des tournois*. Of special concern to me (although not mentioned in the book) is the fact that both Rubens and his friend, the French scholar and antiquarian Fabri de Peiresc, showed a lively interest in the *Livre des tournois*. Peiresc had planned to have it engraved, a project never completed (nine plates printed and hand-coloured), and Rubens made copies from it (Vienna and Berlin). It is even possible to establish that Rubens copied from the manuscript which Gruuthuse presented to Charles VIII.

The most substantial section of the book concerns Gruuthuse's library of which 145 manuscripts survive, now mostly in the Bibliothèque Nationale, Paris. These can be divided into those acquired by Gruuthuse and those made for him. The essay (by Maximilian Martens) deals with the history of the collection (for the most part acquired by Louis XII of France after Gruuthuse's death in 1492) and its contents. It describes the physical make-up of the manuscripts made for Gruuthuse, and discusses the illuminators in the service of the collector, such as Philippe de Mazerolles and the Master of Margaret of York. From its contents it is clear that the collection was not meant as a status symbol but as a working library. We find works of history, religion (liturgical, devotional, hagiographical), chivalry and chivalric humanism: it is the library of a politically and socially active pre-Renaissance man.

This is a much-needed publication on Gruuthuse who, despite his eminent position in the political, military and cultural life of fifteenth-century Netherlands has been little studied. It includes the first monographic treatment since the book by Joseph Van Praet of 1831 which was included in the Gruuthusiana section of the exhibition. — KLB

## 100 Years of Reproductive Prints in the Netherlands

*Graven Images: The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640*, edited by Timothy Riggs and Larry Silver. Evanston: Northwestern University Press, 1993. \$25; ISBN 0-941680-11-8

*Graven Images* is the first comprehensive exhibition of professional printmaking in Antwerp and Haarlem during the second half of the sixteenth and first half of the seventeenth century (Mary and Leigh Block Gallery, Northwestern University, Evanston, May 7 - June 27, 1993; Ackland Art Museum, University of North Carolina, Chapel Hill, August 15 - September 26, 1993). It spotlights the practices of print

producers (as opposed to designers) by showing the works of over thirty Netherlandish engravers and etchers as they emerge from goldsmiths workshops and artists studios into the service of publishing houses, such as those of Hieronymus Cock and Philipp Galle. The idea for the exhibition was conceived by Larry Silver upon finding among the uncatalogued sixteenth-century prints at the Block Gallery a group of reproductive engravings. Four works from this find were in the show, joined by many loans from North American public and private collections.

The catalogue consists of three essays - two by Larry Silver, one by Walter Melion - dealing with the production and reception of reproductive prints in the Netherlands. A fourth essay, by Timothy Riggs, provides a guide to the exhibition. This is followed by a list of artists in alphabetical order and by a checklist of works exhibited. The catalogue is handsomely produced; all prints exhibited are illustrated and there are numerous comparative illustrations throughout the introductory texts. I would have preferred to see captions beneath the reproductions which are merely marked with catalogue numbers.

The first and longer of the two essays by Silver, 'Graven Images: Reproductive Engravings as Visual Models', focuses on the careers of four men involved in the production of prints in the middle of the century: the engraver Cornelis Bos, the designer-artists Frans Floris and Maarten van Heemskerck and the publisher Hieronymus Cock. The discussion of Cock includes an informative and useful survey of Pieter Bruegel's prints. The second essay by Silver, 'Imitation and Emulation: Goltzius as Evolutionary Reproductive Engraver', deals with the most outstanding printmaker at the end of the century. What distinguishes Goltzius from the previous generation of printmakers is that he, at one time or another, fulfilled all the parts of the full printmaking sequence: designer, engraver, printer, publisher. In connection with Goltzius's engraving *Venetian Wedding*, of 1584, after the well-known drawing in the Rijksmuseum traditionally ascribed to Jan Barendsz., it should have been noted that the drawing recently was given to Goltzius (after a now lost drawing by Barendsz.) by Martin Royalton Kisch (*Bulletin van het Rijksmuseum*, 37, 1989, pp. 14-26).

Walter Melion's essay, 'Theory and Practice: Reproductive Engraving in the Sixteenth-Century Netherlands', discusses the body of critical writing composed in the second half of the century, in response to the proliferation of reproductive prints issued by houses such as that of Hieronymus Cock. Melion analyses the writings of Karel van Mander and Domenicus Lampsonius (biography of Lambert Lombard and various letters) as well as letters by Christopher Plantin, Dirk Volkertsz. Coornhert, Jean Moflin and others (with good and very useful translations of these diverse texts which are in Dutch, French or Latin). Melion then turns to a discussion of the engraver Hendrick Goltzius whose print series, the *Life of the Virgin*, published in 1594, was praised by Van Mander as among the highest achievements of northern art.

Turning to the works exhibited, Timothy Riggs provides a guide to the exhibition, 'to tell in words the story that the exhibition tells in pictures', to quote Riggs. His essay consists

of a historical survey, from Cornelis Bos, Coomhert and Lambert Suavius to Rubens. To some extent, he covers the same material dealt with by Silver, but there is greater emphasis on the technical aspects of the various print processes.

The engravers whose works are shown in the exhibition were artists who skillfully reproduced the inventions of other artists. The division between 'invention' and 'execution' began in the Raphael workshop. It had the unfortunate result that it assigned lesser significance to the engraver as the mere reproducer of designs by others. This view had long repercussions for both the collecting and study of prints. Nineteenth-century scholars, led by Adam Bartsch, emphasized print-makers, such as Dürer, who executed their own designs. Only now when collaborative efforts are seen in a new light, do we look with a fresh eye at the talents of reproductive engravers. This fresh outlook is fully justified in the present exhibition.

— KLB

## Rubens's 'Cantoor' at the Rubenshuis

*Rubens Cantoor, een verzameling tekeningen ontstaan in Rubens' atelier*, edited by Paul Huvenne and Iris Kockelbergh. Antwerp: Snoeck-Ducaju & zoon, 1993. ISBN 90-5349-056-6 (paper), 90-5349-076-0 (hardcover)

The 'cantoor' drawings, as they are generally known, are a group of approximately 500 drawings in the Copenhagen print room which consist almost exclusively of copies after Rubens, mostly of anatomical studies, individual figures and heads (human and animal), and drapery; rarely of entire compositions. Inscriptions on a number of them inform us that they were copied from works taken from Rubens's 'cantoor', hence their name. As we learn from the present publication (already suggested by Julius Held, *Master Drawings*, 29, 1991), it is likely that the 'cantoor' in Rubens's house was a small room rather than a chest or cupboard, as has often been supposed. It is there that Rubens stored his drawings (those he had made and collected) and oil sketches. As was established by Jan Garff and Eva de la Fuente Pedersen (*Rubens Cantoor, the Drawings of Willem Panneels*, Copenhagen 1988), the majority of the 'cantoor' drawings can be ascribed to Willem Panneels, pupil and assistant of Rubens, who executed most of them between 1628-30, when he took care of Rubens's house during the master's absences on diplomatic missions. (A biography of Panneels is provided by Erik Duverger, with documents.) The majority of drawings in the exhibition are by Panneels, but there are also sheets whose authors have not yet been established.

It was the decision of Paul Huvenne, curator of the Rubenshuis, to exhibit in the house on the Wapper a selection of 'cantoor' drawings as his contribution to 'Antwerp, Cultural Capital of Europe 1993' (May 15 - June 27, 1993). While not exactly a feast for connoisseurs, the exhibition had several attractive features: it brought back to the Rubenshuis a group of drawings which were created there from models which were stored or displayed there; it offered a visual presentation of studio practices and organization; by placing, as far as

possible, the originals alongside Panneels's copies, the viewer had the opportunity to examine the relationship between original and copy. Finally, there has always been a touch of mystery associated with Panneels, primarily because so many of the drawings are inscribed in code. While this does not reflect on their artistic or art historical significance (the code is easily cracked, as indeed it was by Gustav Falck in 1919), it adds an element of intrigue which enhances their attraction.

In an introductory essay Paul Huvenne presents a description of the 'cantoor' drawings, an analysis of the nature and content of the code inscriptions, and an account of the draughtsmen who, besides Panneels, may also include Soutman, Willem van Haecht, Van Dyck, and even Rubens himself (*Hercules mingens*). Attribution however is not the author's main concern, and rightly so. It is to Huvenne's credit that he moves the debate away from questions of connoisseurship to such issues as studio practices and Rubens's teaching methods. One of Huvenne's most original contributions is his analysis of Panneels's drawings in the light of Van Mander's discussion of the art of drawing in his *Schilder-boeck*. Moreover, the author sees a direct link between Panneel's selection of motifs (e.g. anatomical studies) and the traditional sixteenth-century drawing book with its emphasis on human anatomy.

The drawings are arranged thematically: anatomical studies, drawings after the antique, after Italian Renaissance art, the Rubens House as a subject, mythology, the Bible, non-biblical religious subjects, allegories, animal studies. Within these categories, they are grouped around the models after which they were copied. This arrangement is especially welcome since Garff-Pedersen dismantled the old iconographic grouping in favour of an arrangement determined by quality of paper and watermarks. As far as possible, the models (mostly by Rubens, but also Van Dyck) were exhibited alongside the copies. In those instances where Panneels's drawings reproduce details of larger Rubens compositions and where no Rubens drawings exist (e.g. Eucharist series, *Fall of the Damned*, 'Great' *Last Judgement*), they were displayed together with prints after the entire Rubens composition (the section on the Eucharist series also included two Rubens modelli).

In the catalogue, each thematic group is accompanied by an essay; the longest is by Jeffrey Muller on Rubens's 'Anatomy Book'. For the Rubens scholar this is the most interesting section of the exhibition, since it displays, alongside Panneels's copies, nine of the eleven écorché figures by Rubens which were sold in 1987 and are dispersed among several collections. They are illustrated on full-page colour plates, as are all works by Rubens. It is to be regretted that Rubens's drawings after the antique in the Ambrosiana, especially the Laocoön group, could not be borrowed, since the museum is undergoing major restoration at the moment.

— KLB

## Mengs at Kenwood

By Jeremy Wood, London

*Anton Raphael Mengs, 1728-1779, and his British Patrons*, by Steffi Roettgen. London: Zwemmer, in association with English Heritage, 1993. £29.95 (hardback), ISBN 0-302-00623-0; £9.95 (paper), ISBN 0-302-00624-9

When James Northcote was in Rome in 1778 he saw the unintentionally hilarious picture of *Perseus and Andromeda* that Mengs had recently completed for Sir Watkin Williams-Wynn. Northcote wrote: "He [Mengs] is a German and this is a true German picture. I did not much like it."

Despite some hostile and perhaps jealous criticism, Mengs's work pleased his British patrons, since, in addition to several prestigious historical and religious commissions, he executed no fewer than thirty portraits of them in a brief period of four years between 1756 and 1760. This suggests something of the appetite that British visitors had for commissioning their portraits while in Rome. By comparison, Batoni, whose work as a painter of Grand Tourists is much better known, executed over 150 portraits of British sitters, but over a much longer period from 1750 to 1785.



Anton Raphael Mengs, Self-Portrait, National Museums of Merseyside; exh. Kenwood.

The topic of Mengs and the British sounds an ideal choice for a summer exhibition at Kenwood - the elegant mansion remodelled by Robert Adam and overlooking Hampstead Heath, where an exhibition concerned with some aspect of British art is mounted every year - particularly since a very successful one devoted to Batoni was seen here in 1982. Since the choice fell on a German artist this time, a brief note of this event may be of interest to HNA members. 'Anton Raphael Mengs, 1728-1779, and his British Patrons' was on view from 16 June to 12 September, and it has a catalogue by Steffi Roettgen which is perhaps the best produced and illustrated yet for a Kenwood exhibition.

The problem with the choice of topic was that Mengs did not only paint portraits for the British, he supplied a series of monumental works most of which, even if they are in a condition to travel, are far too large to be shown in Kenwood's relatively domestic interiors. These works include the huge copy of Raphael's *School of Athens* painted for Northumberland House (now Victoria and Albert Museum); the altarpiece of *Noli me tangere* painted for the chapel at All Souls, Oxford (now on loan to the Ashmolean Museum); the *Augustus and Cleopatra* painted for Henry Hoare which has remained at Stourhead; and the *Perseus and Andromeda*, already mentioned, that never reached its destination but was seized by the French following a shipwreck and ended up in St. Petersburg, much to the distress of Sir Watkin Williams-Wynn. In terms of the visual presentation, it was as if most of the key exhibits were missing. It was also disappointing that several of Mengs's most accomplished British portraits were absent (although illustrated in black and white in the introductory essay to the catalogue), particularly since only one full-length was on view. However, that work, the portrait of Lord Brudenell from Boughton, is perhaps the one which can justify claims for Mengs as a significant eighteenth-century portraitist.

These gaps (for which the organisers may well not be responsible) were counter-balanced by the inclusion of a number of items, including an oil sketch for a ceiling in Sant'Eusebio, Rome; several works painted for Charles III of Spain; as well as sketches for the decoration of the Palacio Real in Madrid, which seemed to obscure the main theme of the exhibition - if it really was meant to be focused on Mengs's relationship with his British patrons.

The omissions were more apparent in the exhibition than in the catalogue, since Steffi Roettgen provides a comprehensive account of the topic. However, although these are small points, it has to be said that her introductory essay is not entirely free of errors, including some confusion over the peculiarities of English family names - 'Percy, Earl of Northumberland' (p. 11) should be Hugh Smithson Percy, later duke of Northumberland (Percy is not, in this case, a Christian name) - and a quotation from one of Horace Walpole's letters seems to have been translated into German and then back into English. Walpole is made to say that 'Masucci's Apollo is faded and and without beauty' when what he actually wrote was that 'Mazucci's Apollo [is] *fade* [Fr. = insipid], and without beauty', which is not the same thing at all. At one point in the text Correggio's *Agony in the Garden* is said to be in the National Gallery, London (p. 32; there is a copy there),

and at another it is said (correctly) to be at Apsley House (p. 152). A rather more substantial criticism is that though a number of Mengs's letters and other original documents were exhibited (and receive catalogue entries), there is no full publication of their texts in the catalogue. In addition, the attribution of catalogue no. 11 seems highly dubious, and it cannot be a study for the portrait of Henry Lyte (no. 10) since not only is it unlike him, but there is an alarming difference in the colour of the sitter's hair.

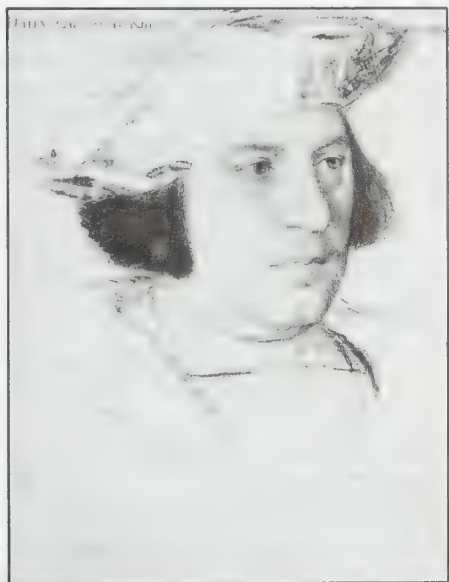
These are, on the whole, small criticisms of an enterprising and original exhibition in the Kenwood tradition. Some of Mengs's sitters remarked on how vivid his likenesses were, and their high seriousness cannot be denied - his ambitions as a history painter equipped him well in this more mundane genre.

## Holbein in Edinburgh, Cambridge and London

By Jeremy Wood, London

*Holbein and the Court of Henry VIII: Drawings and Miniatures from the Royal Library at Windsor*, by Jane Roberts. Edinburgh: National Galleries of Scotland, 1993. £9.95; ISBN 0-903598-33-7

The Holbein portrait drawings at Windsor, dating from 1526-28 and 1532-43, have long been admired - perhaps too much admired considering the present sadly rubbed condition



*Hans Holbein the Younger, Sir Henry Guildford, H. M. The Queen, Royal Library, Windsor Castle; exh. Edinburgh: National Galleries of Scotland.*

of some of the sheets. Jane Roberts points out in her admirable catalogue for this exhibition, for example, that the stains on the drawing of *Sir Henry Guildford* may well have been made when Vertue made oiled tracings from some of the originals. He was not the last art historian to do damage in a Print Room.

The importance of these drawings in the history of Northern portraiture needs no underlining, nor does their historical fascination and visual beauty. As a result, the Windsor Holbeins have travelled widely in the last fifteen years. They have been seen in London (1978), Malibu and New York (1982-83), Houston (1987), and Hamburg and Basel (1988). Now they are visiting Edinburgh, Cambridge and London. They have surely earned a period of rest at Windsor. However, their visibility has coincided with a period of intense and profitable research into their function and technique, to which Maryan Ainsworth has made an outstanding contribution as HNA members will know (see, in particular, her article "Paternes for phiosioneamyes: Holbein's portraiture reconsidered," *The Burlington Magazine*, CXXXII, 1990, pp. 173-186). Jane Roberts's catalogue pulls together this recent research in a lucid and concise way. Scholars using K. T. Parker's catalogue of the Windsor Holbeins will find this new publication particularly useful as a supplement, not only because of the high quality of the illustrations (every item is reproduced in a full-page colour plate), but because of its summary of the new identifications and datings made during the last decade or so, as well as the sophisticated understanding of Holbein's working methods that has now been established by Ainsworth. Jane Roberts's catalogue entries are models of clear exposition, comprehensible to the layman but authoritative enough to inform the specialist.

Roberts reminds the reader (following John Rowlands and others) of Holbein's remarkable observation of his sitters as found in the drawing of *Sir Richard Southwell*. Small patches on the head that Parker believed were repaired holes in the paper are, in fact, meticulous depictions of scar tissue on Southwell's face, a detail confirmed by comparison with the related painting in the Uffizi for which this sheet provided a traced under-drawing. Such details confirm the conventional praise of one of Holbein's contemporaries, Nicholas Bourbon: 'O Stranger, if you desire to see pictures with all the appearance of life, look on these which Holbein's hand has created'.

The exhibition, which includes all the Holbein miniatures from the British royal collection in addition to a selection of the drawings, was on view at Edinburgh from 23 July to 26 September, before moving to the Fitzwilliam Museum, Cambridge, from 2 October 1992 to 9 January 1994, and will then travel to the National Portrait Gallery, London, where it can be seen between 21 January and 17 April 1994.

## Dutch and Flemish Drawings from Rome

By Fiona Healy, Berlin

*da Van Heemskerck a Van Wittel. Disegni fiamminghi e olandesi del XVI-XVII secolo dalle collezioni del Gabinetto dei Disegni e delle Stampe. Catalogue by J. C. N. Bruinjtjes and N. Köhler. Rome, 1993.*

The most lasting aspect of exhibitions is their catalogues, most of which document an international selection of exhibits brought together for a short period to illustrate a particular aspect of artistic interest. But occasionally an exhibition is held which relies solely on works from one particular institution, and in many such cases the catalogue is both an accompaniment to the exhibition and a catalogue raisonné of the collection. The catalogue published to coincide with the exhibition of Dutch and Flemish drawings organized by the Istituto Nazionale per la Grafica and the Istituto Olandese di Roma serves this dual purpose (seen in Rome, spring 1993, previously shown at the Noordbrabant Museum, 's-Hertogenbosch, December 12, 1992 - February 21, 1993). Until now the only information on the collection was G. J. Hoogewerff's discussion in the *Bolletino d'Arte* (IX, 1915, pp. 31-330).

The great majority of the 250 drawings once formed part of the Corsini collection which was donated to the state in 1893. These works have the prefix FC (Fondo Corsini), while more recent acquisitions, such as fifteen drawings by Gaspar van Wittel, carry the prefix FN (Fondo Nazionale). The first section of the catalogue has 117 entries and includes drawings by Heemskerck, Lambert Lombard, Ter Borch, Bloemaert and a host of less well-known draughtsmen. The chronological arrangement illustrates the changing styles and interests, and an alphabetical list of artists ensures easy access. It would, however, be useful if some biographical information on the artists, especially the lesser-known ones, had been included. Another section is devoted to anonymous works, and a third to copies. Over 90 watermarks are illustrated in an appendix, and a list of drawings previously attributed to northern artists is also included.

The catalogue is available from Fratelli Palombi, Via dei Gracchi 181-185, 00192 Rome, Italy.

## A Pilgrimage to Aachen

By Fiona Healy, Berlin

*Von der Erde zum Himmel. Heiligendarstellungen des Spätmittelalters. An exhibition of works from the Suermondt-Ludwig-Museum, Aachen, organized by Ulrich Schneider. Aachen: Suermondt-Ludwig Museum, 1993.*

While pilgrimages are certainly not as much *en vogue* as they were in the Middle Ages, they are not entirely a thing of the past. The relics in the famous Pfalz chapel in Aix-la-Chapelle are the focus of a pilgrimage which takes place every seven years and is a tradition which stretches back to the fourteenth century. To mark this year's pilgrimage, the

Suermondt-Ludwig Museum organized an exhibition of Netherlandish and German paintings and sculptures from its own collection depicting the most popular medieval saints, but also scenes with Christ and the Virgin Mary (shown in the city's Rathaus, June 17 - August 8, 1993). Its title 'From Earth to Heaven' reflects the medieval belief that the saints escaped the rigors of purgatory by going straight to Heaven. The informative and extremely well-produced catalogue discusses in detail the iconography of the individual saints and the role each played in everyday medieval life. Nor are questions relating to attribution and date neglected.

The catalogue (pp. 190, 80 colour reproductions) is available from the museum, Komphausbadstrasse 19, D-52062 Aachen, Germany; Fax: 0241-408709; DM 25.

## Museum, Library and Art News

### United States

The **J. Paul Getty Museum** bought Rubens's *Lamentation* (Entombment?) from Otto Naumann and occasional partner Alfred Bader who purchased the work at Christie's, London, in December 1992. This new acquisition comes shortly after the Getty's purchase of Rubens's *Death of Samson* (see previous *Newsletter*).

The **Indianapolis Museum of Art** purchased one section of a large panel, depicting a coronation scene, by Abraham Bloemaert. This completes the entire panel, the other (larger) section having been in the museum's collection since 1958. The two unframed pieces of the painting are currently on view in the newly installed Dutch gallery and will remain there until funding has been secured for the difficult task of rejoining them. The subject of the painting is still unclear. Ronda Kasl, Assistant Curator of Painting and Sculpture at the Indianapolis Museum, welcomes any ideas as to its iconography (1200 West 38th Street, Indianapolis, IN, 46208-4196).

The **Philadelphia Museum of Art** opened the newly refurbished galleries containing medieval and early Renaissance art, including paintings from the Johnson Collection, previously kept in separate galleries.

### Europe

The **Kunsthistorisches Museum, Vienna**, acquired Hans von Aachen's *Tarquin and Lucretia* for an unprecedented AS 6.5 million. The picture joins von Aachen's other great work, *Bacchus, Ceres and Amor*, already in the museum's collection.

The exhibition of paintings from the **Bremen Kunsthalle** looted at the end of World War II, has moved from the Hermitage to the Museum of Decorative, Applied and Folk Art in Moscow. The pictures may return permanently to Bremen at the end of the year (from *The Art Newspaper*, May 1993).

The vexed question of returning books and works of art which disappeared from Germany at the end of World War II





Abraham Bloemaert, *A Coronation Scene*, oil on panel, 1629, Indianapolis Museum of Art.

came once again to the fore with the surprise announcement in August by Culture Minister Yevgeny Sidorov that Russia does indeed have the Schliemann treasure. While the restitution of the Schliemann gold is an especially complicated matter as both Germany and Turkey lay claim to it, problems concerning restitution of other objects have been more successful. Negotiations between Russian representatives and spokesmen for the German State Restitution Commission and the directors of the **Berlin State Library and Library of the Reunited Germany** have resulted in the imminent return of certain library collections. Germany will receive back books stored in Russian libraries and never made available to readers, such as the Dresden Library Collection, mostly of sixteenth- and seventeenth-century books, two Gutenberg Bibles, and the first translation of the Bible by Luther (from *The Art Newspaper*, October 1993).

The **Museum Boymans-van Beuningen**, Rotterdam, acquired a painting of *Jaël and Sisera* by Hans Speckaert.

Also from the Boymans: a selection of fifty old master paintings from the museum's collection, mainly seventeenth-century Dutch, is touring Japan for six months, starting October 1993.

As announced in a letter in the April issue of *The Burlington Magazine*, J. Bruyn, B. Haak, S. H. Levie and P. J. J. van Thiel decided to bring to an end their participation in the **Rembrandt Research Project**. The project will continue under Ernst van de Wetering, assisted by a small staff, and with the collaboration of specialists from various disciplines. Furthermore, the much-debated A, B, and C categories into which accepted works, uncertain works and paintings not accepted as by Rembrandt were sorted, are to be abolished.

The latest issue of *Dutch Crossing* (48, autumn 1992) contains an article, by Anton Korteweg, on the poet Jan Emmens. It will be remembered that Emmens, who died in 1971, was a member of the original Rembrandt team. The issue also contains reviews of Walter Melion, *Shaping the Netherlandish Canon*, and Maria Schenkeveld, *Dutch Literature in the Age of Rembrandt*.

In November 1993, the **Louvre** reopens its newly arranged galleries of Netherlandish (fifteenth and sixteenth centuries), Dutch and Flemish (seventeenth century) and German paintings. The new arrangement is the work of Monsieur and Madame Foucart and Philippe Lorenz (HNA member). At the same time, the adjoining rooms holding French paintings from the fourteenth to the seventeenth century will be re-opened. The new hanging of sixteenth-century French paintings is the work of Cécile Scailliérez, Louvre conservator and HNA member.

As part of the new arrangement of decorative arts, on the lower floor, the entire set of tapestries of the Hunts of Maximilian will be displayed. On the occasion of the opening of the galleries, van Orley's preliminary designs, from the Louvre's Département des Arts Graphiques, are also shown. The exhibition will be accompanied by a publication, by Amaury Lefébure, Guy Delmarcel, Arnout Balis and Krista de Jonge.

The **Musée Jacquemart-André, Paris**, re-opened in September after having been closed for several years. The museum opened with a small exhibition on van Dyck and Rembrandt.

The **Musée des Beaux-Arts, Lille**, which is closed at the moment, is showing its northern European art at the Musée Municipal d'Hazebrouck (59190), until the end of 1993, thereafter at the Musée de l'Hospice Comtesse de Lille, until the end of 1994.

The **Musée des Beaux-Arts, Lyon**, finished the second phase of its renovation with the opening, on October 15, 1993, of the galleries holding Flemish and Dutch paintings.

The **Musée des Beaux-Arts, Dunkerque**, recently acquired *Portrait of a Man*, dated 1585, by Adriaen Key, and *Artist Drawing*, by Jan Quadt. The paintings are briefly discussed and illustrated in the *Revue du Louvre* (1, 1993).

Van Dyck's portrait of *John, Count of Nassau-Siegen and His Family*, which normally hangs at Firlie Place, Sussex, was on view at the **National Gallery London**, mid-June - August 22, 1993. The painting has recently been restored with money

from the Heritage Conservation Trust, a new charity which gives help towards the restoration of privately owned, important works of art. Funding is given on the condition that, after restoration, the works are available for special exhibition at the National Gallery, and are subsequently on view to the public in an historic house for a minimum of twenty-five days a year, with additional access by appointment.

The largest group of Rembrandt plates (80 in all) appeared on the London art market (Artemis) in April 1993. Among them are *The Return of the Prodigal Son*, *Five Heads of Saskia*, *Beggar with a Wooden Leg*, of 1630 (all three purchased by the Rembrandt House), *Circumcision in the Stable*, of 1654 (purchased by the **Rijksmuseum**), *Clement de Jonghe*, *printseller*, of 1651 (purchased by the **Amsterdam Historical Museum**). Until recently the plates were on long-term loan to the North Carolina Museum of Art, Raleigh, having been lent in 1956 by the collector and supporter of the museum, Robert Humber, who purchased them in 1938. Mr. Humber died intestate and the plates therefore returned to the family (from *The Art Newspaper*, April 1993, and July-September 1993).

Heilwigstrasse 116, Hamburg, the house which, from 1925-1933, housed the 'Kulturbibliothek Warburg' recently was purchased by the city of Hamburg. The famous reading room is to be restored and is to be used for seminars, conferences and symposia.

**The Bayerisches Nationalmuseum, Munich**, acquired a substantial group of objects from the collections of the Thurn and Taxis family, including important silverware. These will be on show in the Museum and in Schloss St. Emmeram.

**The Alte Pinakothek, Munich**, will be closed from Easter 1994 for at least three years while essential building work is being carried out. During that time about one-third of the permanent collection will be on display in the Neue Pinakothek. Works in storage will not be accessible.

The Thyssen Room at the **Royal Monastery of Sant Maria de Pedralbes in Barcelona** opened on September 24, 1993. In it are displayed 72 paintings and eight sculptures, among them Rubens's *Virgin and Child with St. John and St. Elizabeth*, and works by Lucas Cranach, Strigel and Wolf Huber.

The art collection assembled by **Joost Ritman** (including paintings by Ruysdael, Gerard Dou, Jan Steen, and the largest private holdings of Rembrandt prints), until recently chairman and owner of the Ster group, is waiting to be auctioned off at Christie's in London, while Ritman's main creditors, ING bank, who confiscated the collection and transported it to London, is seeking advice as to what to do with it. The core of the collection, however, consists of illuminated manuscripts and printed books on esoteric philosophy, housed in the now famous **Bibliotheca Philosophica Hermetica in Amsterdam**, which Ritman founded. So far, its fate has not been decided, although the Office for Fine Arts believes that it will not be possible to add the collection to the list of unexportable national treasures (from *The Art Newspaper*, October 1993).

A rare and early flower-piece by **Roelant Savery**, of 1609, taken by the tenth SS Panzer division from a country house in Holland during World War II, recently surfaced at an

auction in Bremen. Fritz Duparc, who was interested in acquiring the painting for the Mauritshuis, soon realized that it was war booty and informed a descendant of the original owner. An attempt on the part of the Dutch government and the German ambassador to Holland to prevent the sale going ahead was frustrated, and the work was sold to an Austrian collector (bidding against Duparc) who agreed to postpone payment until the Dutch claim was settled. The descendant of the original owner has since been offered compensation by the auctioneers and has decided not to pursue the case further (from *The Art Newspaper*, October 1993).

## Conferences, Symposia, Colloquia: Call for Papers

**American Association for Netherlandic Studies: Seventh Interdisciplinary Conference on Netherlandic Studies.** Indiana University, Bloomington, June 1-5, 1994. Organized by William Shetter, Department of Germanic Studies, and Molly Faries, Department of Art History, Indiana University, Bloomington, IN 47405; Tel: (812) 855-7947; e-mail: shetter@ucs.indiana.edu

Proposals for papers (20 minutes) are still being accepted.

**17th-Century Dutch Art and Life: Interdisciplinary Symposium.** Hofstra University, Hempstead, NY, October 19, 1995.

Proposals for papers (20 minutes) must be submitted by December 1, 1994; copies of complete papers must be submitted for consideration no later than March 1, 1995.

Send to: Professor Donna R. Barnes, Dutch Symposium Coordinator, 124 Hofstra University, Mason Hall, Hempstead, NY 11550-1090.

For an exhibition planned in conjunction with the symposium, see above.

## Conferences, Symposia, Colloquia to Attend

**The Netherlandish Altarpiece.** Temple University, Philadelphia, February 15, 1993 (not February 10, as previously announced). Organized by Cynthia Lawrence.

**College Art Association Annual Conference.** New York City, February 17-19, 1994. Sessions chaired by or of interest to HNA members:

Jeffrey Hamburger: *Style in Context: the Significance of Style in Medieval Art and Medieval Art History*

Craig Harbison: *Panofsky's Early Netherlandish Painting - 40 Years Later*

Barbara Lane: *A 'Major Minor Master' Reconsidered: New Approaches to the Art of Hans Memling*

Janice Mann and Ronda Kasl: Trading Images in the Art of the Netherlands and Spain, 1400-1700

Walter Melion: Notions of Exemplarity in Religious Art of the Late Sixteenth and of the Seventeenth Centuries

Diane Wolfthal: Heroic and Irenic Imagery in the Renaissance

Christopher Wood: Landscape and Subject in the Renaissance

The 1995 annual conference will take place in San Antonio, Texas, January 26-28.

**Figures of Speech: The Body in Medieval Art, Literature and History.** Eleventh annual meeting of the Illinois Medieval Association, Loyola University Chicago, Lakeshore Campus, February 18-19, 1994. Featured speakers are: David Aers, English, University of East Anglia, Kathleen Biddick, History, University of Notre Dame, and James Marrow, Art History, Princeton University. In conjunction with the conference there will be an exhibition at the Martin D'Arcy Gallery of Art: 'Ecce Agnus Dei': **Sacrificial Imagery of Christ, 1450-1750**, organized by David Robertson (see under Exhibitions).

**Attending to Women in the Early Modern Period.** Center for Renaissance and Baroque Studies, University of Maryland, April 21-23, 1994. Organizing committee: Susan Amussen, Jane Donawerth, Joan Hartman, Susan Jenson, Carole Levin, Margaret Mikesell, Anne Lake Prescott, Betty Travitsky, Diane Wolfthal. For more information, contact Center for Renaissance and Baroque Studies, University of Maryland, College Park, MD 20742.

**Petrus Christus Symposium.** The Metropolitan Museum of Art, New York, June 10-12, 1994. In conjunction with the exhibition 'Petrus Christus, Renaissance Master of Bruges'. Speakers and discussants as follows: J. R. J. van Asperen de Boer, Hans Belting, Wim Blockmans, Stephanie Buck, Lorne Campbell, Molly Faries, Lola Gellman, Barbara Heller, Peter Klein, Maximiliaan Martens, Joel Upton, Anne van Buren, Gabriella Canfield, Colin Eisler, Joseph Fronek, Craig Harbison, Susan Jones, Cathy Metzger, Roger Van Schoute, Hubertus von Sonnenburg, Hélène Verougstraete.

**The International Medieval Conference.** University of Leeds, July 4-7, 1994.

## Past Conferences, Symposia, Colloquia

The following is a corrected version:

**Flanders in a European Perspective. Manuscript Illumination around 1400 in Flanders and Abroad.** K. U. Leuven, September 8-10, 1993.

Title changes and additions:

J. Planas Badenas (Lérida), The Girona Pontifical: the Second Generation of the International Style in Catalonia

G. Coll i Rosell (Barcelona), La penetración de los

manuscritos iluminados flamencos en Cataluña durante la primera mitad del siglo XIV. Análisis concreto de algunos manuscritos conservados en archivos catalanes

(I apologize for the spelling of this title in the previous Newsletter which is neither Spanish nor French)

J. B. Oosterman (Leiden), Prayer of One's Own. Rhetoricians as Suppliers of Texts in Bruges around 1400

Additional speakers:

H. T. Colenbrander (Amsterdam), *De Très Riches Heures* van de hertog van Berry en de relatie met de medaillons met Heraclius en Constantijn

B. Baert (Louvain), Some Examples of the Cross Legend Iconography around 1400. Sources, Context and Function

B. Cardon (Louvain), Pre-Eyckian Originality. The Middle Dutch Speculum Humanae Salvationis (London, B. L., Add. MS. 11757) and the Tradition

D. Deneffe (Louvain), Marginal Decorations in pre-Eyckian Manuscripts

H. M. Madou (Leiden), Cornette et corne. Le réalisme pré-eyckien dans la coiffure féminine

K. Smeyers (Louvain), A pre-Eyckian Legenda aurea (Glasgow, U. L., MS. Gen. 1111): Tradition and Innovation

S. Kemperdick (Berlin), The Impact of Flemish Art on Northern German Painting around 1440

A. M. Koldeweij (Nijmegen) A Barefaced Roman de la Rose (Paris, B. N., ms. fr. 25526) and Some Late-Medieval Massproduced Badges of Sexual Content

W. Blockmans (Leiden), The Creative Environment: the Social and Economic Context of Investment in Art

N. Geirnaert (Bruges), Bruges, 1400-1430. From Flemish Port to Burgundian Residence

P. Trio (Louvain), Las place des enlumineurs dans les corporations artistiques à Gand, Bruges et Ypres (1300-1450)

W. C. M. Wüstefeld (Utrecht), Utrecht Manuscript Painting in Two Manuscripts in Het Catharijneconvent: Context and Tradition of mss. BMH 165 and ABM 15 (Utrecht, ca. 1440s)

Cancellations:

S. Wright, Flemish Painters in London and the Patronage of Henry IV.

**Underdrawings in the Creative Process. Tenth Colloquium for the Study of Underdrawings in Paintings.** Antwerp and Louvain-la-Neuve, September 5-7, 1993. Organized by Roger Van Schoute, Hélène Verougstraete and Maurits Smeyers.

HNA members to give papers included: M. C. Garrido, R. Van Schoute and H. Verougstraete, 'Le Triomphe de la mort et la Dulle Griet. Observations d'ordre technologique'; H. Verougstraete and R. Van Schoute, 'Le Triomphe de la Mort de P. Bruegel. Propositions pour une interprétation' (see also under New Publications, below); E. M. Gifford, 'L'Annonciation de Jean van Eyck à Washington: développe-

ment et altérations'; M. Ainsworth, 'Preliminary Design in the Works of Petrus Christus (paper read in her absence)'; H. Verougstraete, A. de Schrijver and R. Marijnissen, 'Une Vierge et Enfant du XVIème siècle dans le style de Gérard David peinte à l'huile sur papier'; M. Faries, 'Comments apropos Maarten van Heemskerck's *Lamentation* in Cologne'; L. Campbell, 'Memling's Creative Processes as Seen in his Paintings in the National Gallery, London'; P. Lorentz, 'Memling: méthode de travail'; T. Borchert, 'The Inventive and Creative Process within the Memling Workshop'; M. Martens, 'Patronage and Politics: Hans Memling's *St. John Altarpiece* and "the Process of Burgundization"'.

The proceedings are published. As regards all previous proceedings, which are still available, orders should be directed to: Dr. J. Trizna, Collège Érasme, Place Blaise Pascal, 1, B-1348 Louvain-la-Neuve, Belgium

**The Age of Rubens.** Museum of Fine Arts, Boston, October 16, 1993. One-day symposium held in conjunction with the exhibition of the same title. Speakers: Zirka Filipczak (Williams College), 'Meaningful Fashions in Flemish Art'; Jeffrey Muller (Brown University), 'Spiritual Culture: The Decoration of the St. Jakobskerk in Antwerp, 1585-1798'; Justus Müller Hofstede (University of Bonn), 'Jacob Jordaens Reconsidered: Painting as Rhetorical Practice'; Alexander Vergara (Institute of Fine Arts, New York University), 'Rubens: The Spanish Connection'.

## Conference Reviews

### Two Symposia in London and one in Vienna

by Fiona Healy, Berlin

#### Art Literature in Europe. 1550-1750. The Warburg Institute, London, March 19-20, 1993.

One expects a colloquium on art theory to deal with Italy and France; nor is it unusual to find Spain included. But to have all three *and* a section dealing exclusively with Dutch art theory is indeed encouraging. And at the risk of being accused of being biased, the three speakers in this, the concluding session, provided the highlights of an extremely interesting two-day event. Hessel Miedema (who replaced Eric Jan Sluiter, as previously announced) spoke on Karel van Mander with the provocative question, 'Did he write art literature?' Noting that there is no word for art literature in Dutch, Miedema sought to determine what Van Mander may have meant when he wrote about art, examining the contents of the different parts of the *Schilder-boeck*. He also looked to see whether it is possible to establish Van Mander's idea of artistic value and who would benefit most from reading the book.

Paul Taylor spoke on 'The Glow' in Dutch art. The words 'gloed', 'gloeyenthey', 'gloedig' and 'gloeyend' are frequently found in works of Dutch art theory from the seventeenth and eighteenth centuries, and are particularly associated

with Goltzius and Rembrandt. Taylor looked at paintings in which he believed the 'glowing' style could be found. He proposed as an explanation for the stylistic differences between the early and late works of Cornelis van Haarlem the presence in the former of the 'Glow'.

In typical 'van de Wetering-style' and with the usual selection of excellent slides, Ernst van de Wetering brought the section and colloquium to an end with his talk on 'Ter Borch's Satin and Art History'. He showed how improved weaving techniques made it possible to achieve the typical satin sheen which so attracted artists like Ter Borch. To capture the specific qualities of satin, artists did not rely just on memory or skill, but used a piece of satin which - as inventories show - every self-respecting studio had at its disposal.

#### Robert Campin Symposium. The National Gallery, London, March 12-13, 1993.

The National Gallery continued its successful 'Brief Encounters' series with a small exhibition centered around the Gallery's own *Virgin and Child in an Interior* and the diptych depicting the *Trinity* and *Virgin and Child in Front of a Fire*, from the Hermitage Museum, St. Petersburg, both works attributed to Robert Campin. Four other paintings were also on display: the *Virgin and Child before a Fire Screen* (Salting Madonna), *Portrait of a Monk* and the portraits of *A Man* and *A Woman*, all from the National Gallery.

The juxtaposition of these works was the reason for the Campin get-together, yet, as Christopher Brown noted in his closing remarks, the symposium was characterized by a marked reluctance to discuss the admittedly difficult question of attribution, a factor which distinguished the gathering from the Rembrandt symposium held in 1992, when one could hardly keep pace with the changing attributions. Except for touching on their iconography, not one of the twenty papers dealt with the relationship of the London and St. Petersburg panels. In fact, the latter was hardly mentioned throughout the two days. A large part of the symposium was given over to the technical examinations carried out on paintings attributed to Campin and his contemporaries. While no one is in any doubt about the importance of such examinations, and everyone acknowledges the contribution to our knowledge of workshop methods and production, there was a general feeling that there is insufficient cooperation between the representatives of the technical and the traditional research methods. But it is undoubtedly a matter of time before this is resolved.

The following HNA members read papers: Jochen Sander (Frankfurt), 'The Flémalle Panels. Remarks on the History of Research. The Visual Evidence'; Lorne Campbell (London), 'Campin's Portraits'; Hélène Verougstraete and Roger van Schoute (Louvain), 'The Supports and Frames of Campin's Time'; Molly Faries (Bloomington) 'Campin and Lochner: Any Connection?'; Maryan Ainsworth (New York), 'A Consideration of Campin's Workshop Production'; Albert Châtelet (Strasbourg), 'Les commanditaires de Campin'; Carol Purtle (Memphis), 'The Iconography of Campin's Virgins in Interiors: a Search for Common Ground'.

**Von Bruegel bis Rubens. Die Antwerpener Malerei von 1550-1650. Kunsthistorisches Museum, Vienna, April 2-4, 1993.**

Holding the symposium in Vienna was a great idea as it afforded the participants the opportunity of seeing the exhibition under the excellent conditions provided by the Kunsthistorisches Museum. It was particularly satisfying to see the paintings on loan together with the museum's permanent collection as this enriched and underscored many of the aspects the exhibition sought to highlight. For example, Jan Brueghel's *Allegory of Sight and Smell* (Madrid, Prado) was surrounded by the works of artists who contributed to the execution of the painting in 1618, and indeed in one or two cases the 'model', or at least a copy after the original, for the painting within the painting hung beside Brueghel's picture.

Given the usual hectic conditions in getting an exhibition ready for opening, it was not surprising that the symposium, which began the next day, was more of a 'lets get it together as we go along' event. But everybody took the organizational improvements in their stride, particularly Carl Van de Velde whose talk on Frans Pourbus the Elder was subjected to not a few interruptions.

The following are corrections and changes from the program as given in the April Newsletter:

Title changes:

Katijne Van der Stighelen, 'Gonsael unveiled': Unknown Self-portraits of Gonzales Coques

Lubomir Slavicek, Wien und die tschechischen Länder. Antwerpener Malerei 1550-1650 im Licht des Wiener Handels und der tschechischen Sammlungen

Ekkehard Mai, Historie und Landschaft. Aspekte der Gattung bei Gillis Mostaert

Additional speakers:

Jürgen Müller, Zur Ikonographie von Sprangers *Triumph der Weisheit*;

Wolfgang Savelsberg, Zur Ikonographie der *Heiligen Sippe* von Jakob Jordaens im Niedersächsischen Landesmuseum Hannover

Holm Bevers, Willem van Haecht 'composuit'. Zu einem Aspekt der Antwerpener Stichproduktion um 1577

Michael Jaffé, Sebastian Vrancx in Italy ca. 1597-1601

Cancellations:

Hans-Joachim Raupp, Aspekte der Landschaftsmalerei des Rubens und ihre Erforschung.

## Fellowships

### Mauritshuis Fellowship

The Friends of the Mauritshuis awards a fellowship for a student to study, in Holland, an aspect of Dutch art from the sixteenth through the eighteenth century. Applicants must hold an M.A. in the history of art and must be working towards

a Ph.D. The stipend is \$8000, including travel expenses, for six months. Recipients will be affiliated with the Mauritshuis. Send application with description of the project, academic background, and two letters of recommendation to the selection committee chair: Egbert Haverkamp Begemann, Institute of Fine Arts, New York University, 1 East 78th Street, New York, NY 10021.

**Deadline for 1994-95 academic year: February 1, 1994.**

### 1994 Summer Workshop at the Toledo Museum of Art

The Samuel H. Kress Foundation's Program for Art Historical Study Using Infrared-reflectography at Indiana University offers a workshop at the Toledo Museum of Art for the summer of 1994. The workshop is designed to introduce students to the methods used in the technical investigation of paintings. It includes first-hand study of the works (which in 1992 involved not only early European panels but also manuscripts and American paintings), participation in infrared-reflectography scannings, discussions and accompanying slide lectures. The course, for which one may receive graduate credit, is now (tentatively) scheduled for the first three weeks of August 1994. Interested students should submit a letter of application along with a letter of recommendation from their major advisors to: Professor Molly Faries, Department of the History of Art, Indiana University, Bloomington, IN 47405.

**Deadline: March 31, 1994.**

The fellowship which is part of the program and which has been advertised in this Newsletter in past years, will (most likely) not be offered for the 1994-95 academic year because Professor Faries will be on leave. Students interested in either the workshop or the fellowship are of course welcome to send inquiries to the address above.

## Distinguished Lectures

Following HNA members presented lectures at the J. Paul Getty Museum:

**Caroline Elam** (Burlington Magazine), October 14, 1993: Battista della Paola: A Dealer in Antiquities and Works of Art for François I.

**Jeffrey Hamburger** (Oberlin College), November 18, 1993: Living Legends: Holy Women as Patrons and Exemplars of Piety in the Late Middle Ages.

**Harvey Stahl** (University of California, Berkeley), December 16, 1993: Enshrining the Vestige, Disclosing the Saint: The Medieval Reliquary and the Construction of Sanctity.

**Ann Sutherland Harris** (University of Pittsburgh) and **Dennis Weller** (National Gallery of Art, Washington), jointly presented a lecture and conducted discussions at the Worcester Art Museum, October 14, 1993, on the topic: Judith Leyster: Ancestors and Heiresses

**Anne-Marie Logan** (Yale Center for British Art) gave a lecture at the Davis Museum and Cultural Center, Wellesley College, November 18, 1993: Viewing 17th-century Flemish Drawings, in conjunction with her exhibition *Flemish Drawings in the Age of Rubens*.

## Personalia

### In Memoriam

The sudden death of **Otto von Simson** prevented him from seeing the publication of what he believed to be the crowning achievement of a long and distinguished career - his monograph on Peter Paul Rubens. He planned this book, which is to be published posthumously, as a lavishly illustrated tribute to the artist who had captured his imagination when he was writing his doctoral dissertation on the political content of the Medici Cycle. But though he was never to lose sight of Rubens, von Simson pursued the broad range of scholarly interests so typical of nineteenth-century German scholarly tradition - Gothic architecture and German nineteenth-century painting to name but two. America played an important role in Otto von Simson's personal and academic life, for like so many German art historians of his generation, he emigrated with his family shortly before the outbreak of World War II. After a number of teaching posts at colleges in New York State, he moved to the University of Chicago where he taught from 1945-1957. He then went to Paris as the German representative at UNESCO. Von Simson was the only emigrant art historian to return permanently to Germany; from 1964 he was head of the Department of Art History at the Free University of West Berlin until he became professor emeritus in 1979.

The German art historian **Hans Gerhard Evers** died this April, aged 93, a victim of Alzheimer's disease. He will be best remembered by students of Rubens for his two books on the artist. A monograph appeared in 1942, followed only a year later by *Rubens und sein Werk. Neue Forschungen*, a study of individual aspects of Rubens's art.

### Appointments and Awards

**Alfred Acres** was appointed assistant professor of Renaissance and Baroque art at the University of Oregon.

**Robert Baldwin** (Connecticut College) has been named a 1993-94 fellow in the Yale Agrarian Studies Program. He will complete a book on Bruegel.

**Jeffrey Hamburger** (Oberlin College) has been awarded an NEH fellowship and a fellowship at the Institute for Advanced Study for the academic year 1993-94.

**Dennis Weller** (University of Maryland, College Park) received the Andrew Mellon Fellowship, Metropolitan Museum of Art, for his work on genre paintings by Frans Hals.

An unusually large number of HNA members are involved in the selection of the 1993-94 winners of various prizes awarded by CAA. The selection committee for the Distinguished

Teaching of Art History Award consists of **Susan Barnes** (Dallas Museum of Art), **Linda Stone-Ferrier** (University of Kansas), and **David Wilkins** (University of Pittsburgh). **Molly Faries** (Indiana University) and **Arthur Wheelock** (National Gallery of Art) are members of the committee for the College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation, which Arthur Wheelock won last year. **Joaneath Spicer** (Walters Art Gallery) is on the committee to select the winner of the Alfred H. Barr, Jr., Award, and **Walter Gibson** (Case Western Reserve University) will be partly responsible to select the winner of the Arthur Kingsley Porter Prize.

**Sandra Hindman** received a Millard Meiss Grant to subsidize the publication of her book, *Sealed in Parchment: Readings of Knighthood in the Illuminated Manuscripts of Chretien de Troyes*, published by the University of Chicago Press.

**George Goldner**, formerly Curator of Drawings and Paintings at the J. Paul Getty Museum, is the new Curator of Prints and Drawings at the Metropolitan Museum of Art.

**Alan Shestack**, director of the Museum of Fine Arts, Boston, has been appointed deputy director of the National Gallery of Art, Washington.

**Ann Adams**, formerly at the University of Chicago, was appointed associate professor in the Department of Art History and Architecture at the University of California at Santa Barbara.

**Betsy Wieseman**, formerly at the MFA Boston, is the curator of Western art before 1850 at the Allen Memorial Art Museum, Oberlin College.

**Katherine Crawford Luber** is the assistant curator of the John G. Johnson Collection at the Philadelphia Museum of Art, replacing Larry Nichols who moved to the Toledo Museum of Art (see *Newsletter*, November 1992). She is responsible for 15th-17th century Northern European paintings in the entire collection.

**Jeffrey Chipps Smith** (University of Texas at Austin) received a subvention from the Getty Trust towards the publication of his book, *German Sculpture of the Later Renaissance, c. 1520-1580: Art in an Age of Uncertainty*, Princeton University Press, 1994.

**Stephanie Buck**, Berlin, is the new intern in the Paintings Conservation Department of the Metropolitan Museum for 1993. She is working towards her Ph.D. on Hans Holbein's portraits of Henry VIII.

**Till Borchert**, Bonn, has been awarded the Samuel H. Kress Foundation Graduate Fellowship for Art Historical study using Infrared Reflectography at Indiana University. He is working towards a Ph.D. on Hans Memling.

The following scholars are Fellows at the Center for Advanced Study in the Visual Arts, National Gallery, Washington, 1993-94:

**David Smith** (University of New Hampshire), Samuel H. Kress Senior Fellow; research topic: Privacy and Civilization in Dutch Art, 1650-1700.

**Peter Betthausen** (Berlin), Paul Mellon Visiting Senior Fellow; research topic: Catalogue of German Printmakers (peintres-graveurs) in the Age of Classicism and Romanticism (1750-1850).

**Vadim Anatolievitch Sadkov** (Pushkin State Museum of Fine Arts, Moscow), Paul Mellon Visiting Senior Fellow; research topic: Catalogue Raisonné: Dutch and Flemish Drawings of the Sixteenth to Eighteenth Centuries in the Pushkin State Museum of Fine Arts.

**Joanna Woods-Marsden** (University of California, Los Angeles), Paul Mellon Visiting Senior Fellow; research topic: The Construction of Artistic Identity: Self-Portraiture and the Social Status of the Artist in the Renaissance.

**Donald Alexander McColl** (University of Virginia), Robert H. and Clarice Smith Fellowship, predoctoral; research topic: Christ and the Woman of Samaria: Studies in Art and Piety in the Age of the Reformation.

**Mariët Westermann** (Institute of Fine Arts, New York University), David E. Finley Fellowship, predoctoral, 1992-95; research topic: Jan Steen and the Visual Poetics of Farce.

Grants were awarded by the Getty Grant Program to following works in progress:

**Jan Harasimowicz** (Warsaw); research topic: Die Kunst der Reformationszeit in der Mark Brandenburg.

**Juhan Maiste** (Tallinn); research topic: The Neoclassical Ideal in the Architecture of the Baltic Countries, 1520-1820.

## Announcements

**The Art of the Lowlands: from Van Eyck to Van Gogh**, is a study tour of The Netherlands and Belgium offered by East Tennessee State University, August 1-16, 1994. It is available to students from other institutions (for credit) as well as to interested HNA members who may not take it for credit. For further information contact: Dr. Vida Hull, Art Department, Box 70708, East Tennessee State University, Johnson City, TN 37614.

**Alison G. Stewart, *Unequal Lovers. A Study of Unequal Couples in Northern Art*. New York: Abaris 1979. ca. \$50**

Alison Stewart has 500 unbound copies of her book. Before contemplating binding these volumes, she would like to know how many members would be interested in purchasing the book (bound, of course). If you are interested, please fill out the enclosed form and return to Alison Stewart (see address on the form).

## New Publications

### Goltzius yet again!

***Goltzius Studies: Hendrick Goltzius (1558-1617)***, edited by Reindert Falkenburg, Jan Piet Filedt Kok and Huigen Leeftang (Nederlands Kunsthistorisch Jaarboek 1991-92, v. 42/43). Zwolle: Waanders, 1993. Dfl. 325; ISBN 90-6630-351-4

Lacking a Dutch proverb to describe the recent Goltzius explosion (surely there is one), only an English one comes to mind: 'When it rains, it pours'. In addition to the present publication, there is Nancy Bialler's recent exhibition catalogue of the chiaroscuro woodcuts (*Newsletter*, April 1993), Larry Nichols's publication on the newly acquired *Sine Cerere et Libero Friget Venus*, in the Philadelphia Museum, which accompanied his exhibition at the same museum (*Newsletter*, November 1991; illustrated on the cover of the present volume), Larry Silver and Timothy Riggs's exhibition catalogue of reproductive prints, which includes a substantial discussion of Goltzius (reviewed above), and Reznicek's 'Goltzius Addenda', published in the latest issue of *Master Drawings* (v. 31, no. 3, 1993, which also includes a review of Larry Nichols's exhibition, by Carolyn Logan). According to the editors of the present volume, phenomena such as these are comparable to a chain reaction in physics: a limited number of individual research projects (usually doctoral dissertations) acquire new stimulus through such vehicles as exhibitions or double issues of journals (forming the critical mass needed for a chain reaction), which in turn results in a stream of publications.

The present volume, containing sixteen articles and a bibliography on 543 pages, is roughly divided into five sections: (1) documents and sources; (2) prints (the largest section); (3) iconography; (4) patrons and friends; (5) technical examination of paintings. It opens with Karel van Mander's biography of Goltzius, printed in facsimile from the 1604 edition of the *Schilder-boeck*, accompanied (on facing pages) by a version in modern Dutch by Hessel Miedema. This is followed by extensive commentaries, organized by folio number and line. Miedema's work is a model of text edition and provides a foretaste of his much anticipated edition of all the biographies in the *Schilder-boeck* (in English, to be published in six volumes by Davaco, see below). The volume continues with documents, compiled and discussed by Lawrence Nichols, taken from his doctoral dissertation *The Paintings of Hendrick Goltzius, 1558-1617* (Columbia University, 1990) which is not yet available in published form.

The section is completed by Reznicek with a review of the Goltzius research of the past thirty years, i.e. since the publication of his *Die Zeichnungen von Hendrick Goltzius*. His contribution begins with some early texts - Van Mander (*Eclouges and Georgics*, 1597), Gerard de Lairesse (1707) and Carel Vosmaer (1882) - followed by a discussion of some of the sixty drawings attributed to Goltzius since 1961 which are published as a group in the most recent issue of *Master Drawings*. In connection with Goltzius's prints, Nancy Bialler's Ph. D. dissertation on chiaroscuro woodcuts (Yale

1983) is reviewed, but not her exhibition catalogue (Rijksmuseum and Cleveland) which came out of her doctoral research and is, so far, more easily accessible. As to Goltzius's paintings, Reznicek refrains from reviewing Larry Nichols's research (so far available only as dissertation) until it will be published as a monograph. Instead he focuses his attention on Pieter van Thiel's publication of the recently acquired *Lot and His Daughters* in the Rijksmuseum (*Bulletin van het Rijksmuseum*, 1989).

The next section of the book is devoted to Goltzius's activities as a printmaker. Manfred Sellink deals with the artist's early engravings for Philipp Galle, including a *Last Judgement*, the final print in a series of virtues and vices, reproduced here for the first time. This is followed by an iconographic interpretation of Goltzius's early prints, influenced by the Christian humanism of Ortelius, Plantin, and Coornhert. Jan Piet Filedt Kok (whose contribution is the only one translated into English while all other contributions by Dutch art historians are printed in Dutch with English summaries, with the exception of the technical report by Hendriks, van Grevenstein and Groen which seems to have been written in English) deals with the period immediately following the 'Antwerp' years, 1582-1600, when Goltzius was active as designer, engraver and publisher of prints, issued from his house in Haarlem. Filedt Kok provides a reconstruction of Goltzius's published oeuvre which includes the prints executed by other engravers (e.g. Matham, Muller, Saenredam) and which generally are classified or stored in print rooms under their names. The division of engravers' hands, which was set up by Bartsch, hampered not only Goltzius's oeuvre from this period but also created a limited picture of Goltzius as an engraver. The article concludes with a catalogue of the prints in chronological order, of which a substantial number is reproduced throughout the text or with other contributions in the volume.

Closely related to Filedt Kok's contribution is Léna Widerkehr's discussion of the prints of Jacob Matham, Goltzius's stepson and assistant, which concludes with a catalogue (modelled on the one supplied by Filedt Kok) of the prints after Goltzius engraved and/or published by Jacob, Adriaan or Dirck Matham. The research is part of the author's thesis at the University of Strasbourg. The section devoted to prints ends with Amy Namowitz Worthen's examination of calligraphic inscriptions on prints published by Goltzius and by the Amsterdam amateur-publisher Jacques Razet, paying special attention to Saenredam's *Vanitas* and *Death's Head*, both after Bloemaert.

The next section in the volume is devoted to iconography. It opens with Ilja Veldman's discussion of the transformation of Goltzius's prints with allegorical meaning from the early, iconographically conventional representations (*Five Senses*, c. 1578 and c. 1586; the *Four Elements*, 1586; *Four Seasons*, 1589) to the later innovative genre scenes (*Senses*, c. 1595-96; *Seven Planets*, 1596; *Four Seasons*, c. 1597). The latter are seen as direct precursors of seventeenth-century Dutch genre pictures. In the longest essay in the book, entitled 'Venus, Visus en Pictura', Eric Jan Sluijter offers a thorough iconographic discussion of Goltzius's *Allegory of Sight*. He dissects the print into its individual components - Visus, scholars and their scientific instruments, painter and his model, Venus and Visus

and contemporary ideas about the powers and dangers of Sight, Venus and Pictura - and places them within the pictorial and iconographic conventions known to Goltzius and his contemporaries. Against the negative interpretation previously given to the print, Sluijter believes that the combination of female beauty and sense of sight is meant as a positive image and that its erotic content was fully accepted by Goltzius and his circle. Beth L. Holman interprets the *Great Hercules* and his improbable musculature as an allegory of Dutch military might and political unity in which Hercules's anatomic anomalies reflect the peculiarities of the Dutch Body Politic.

The section on iconography is followed by four essays dealing with Goltzius and his contemporaries, of which Doris Krystof's contribution continues the iconographic theme by analyzing the meaning of Goltzius's *Judgement of Midas* of 1590 in regard to the subject's significance for the *cognescenti* (unlike the ignorant Midas) in general, and of Goltzius's print (dedicated to Florens Schoterbusch, councillor and collector from The Hague) in particular (see also her dissertation listed below). Marjolein Leesberg investigates the relationship between Goltzius and Karel van Mander; To Schutting that between Goltzius and Cornelis Ketel. Dorothy Limouze looks at Goltzius's much-quoted ability to shift between styles and burin techniques in the light of other engravers and their work, taking into consideration the imitative nature of reproductive engravings which, to some extent, demanded such changes.

The volume ends with a discussion of painting techniques. Ella Hendriks, Anne van Grevenstein and Karin Groen present the results from technical studies of Goltzius's *Mercury*, *Minerva*, *Hercules and Cacus* and *Jupiter and Antiope*. This is followed by an essay by Koos Levy-Van Halm, in collaboration with Lucy L. E. Schlüter, which examines the painting technique of *Mercury* and *Minerva* in terms of content. The volume concludes with a bibliography, compiled by J. Kosten.

This is an outstanding publication. The section on documents, the reconstruction of the printed oeuvre, and the new approaches to iconography are indispensable to Goltzius scholars. The book is generously illustrated, including colour plates in the section on technical examinations of paintings. It is to be regretted that the seemingly unavoidable high printing costs make publications of this kind so expensive that they are out of reach for most art historians and even some university libraries. — KLB

*From Revolt to Riches: Culture and History of the Low Countries 1500-1700. International & Interdisciplinary Perspectives*, edited by Theo Hermans and Reinier Salverda, appears as volume 2 of the series *Crossways*, which is published by the Centre for Low Countries Studies alongside the journal *Dutch Crossing*. The book can be ordered directly from the Centre. It is available in hardcover and in a paperback edition. Payment can be made in Sterling or in US Dollars. Price (including postage and packing): £14.50 (paper); £27.50 (hardcover).

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London, Gower Street, London WC1E 6BT, England. US cheques, drawn on a US bank, should be made payable to *Dutch Crossing* A/C#02430258.

*From Revolt to Riches* explores the culture and history of the Low Countries in the sixteenth and seventeenth centuries from both international and interdisciplinary perspectives. While many aspects of this rich and complex era have been studied separately before, the emphasis in this volume is on interactions and interrelations: between different communities, between different spheres of human activity, between culture and history. In continually crossing disciplinary, linguistic and national boundaries while keeping the culture and history of the Low Countries in the Renaissance and Golden Age in focus, the collection opens up new and often startling perspectives, windows on a world all the more intriguing for the very complexity of its entanglements.

The essays, written by historians, linguists, bibliographers, art historians and literary scholars, are based on papers originally presented to the international conference on "The Low Countries and the World", held at University College London in April 1989.

The volume includes contributions by HNA members Carol Janson (Prints and Popular Culture in the Dutch Revolt), P. Sellin (The *Meditations Chrestiennes* of Rutger Wessel van den Boetzelaer), and W. Franits (Sexual Imagery in Dutch Seventeenth-Century Art).

*The Triumph of Death, by Pieter Brueghel the Younger*, compiled by James I. W. Corcoran, with contributions by Molly Faries, Robert Shepherd and Nicholas Eastaugh, Françoise Van Hauwaert-Thomae and Jacqueline Folie, Hélène M. Verougstraete and A. Roger Van Schoute. Museum Mayer van den Bergh, Antwerp, 1993.

This booklet was published on the occasion of the rediscovery of Pieter Brueghel the Younger's *Triumph of Death*, a copy of his father's famous picture in the Prado (see previous *Newsletter*). The painting is owned by the Mildred Andrews Fund, Cleveland, currently on loan to the Museum Mayer van den Bergh, Antwerp (until June 1994). It was the subject of a one-day symposium, held in the Mayer van den Bergh Museum, in conjunction with the underdrawing conference at Louvain-la-neuve, September 5-7, 1993.

The booklet contains a substantial contribution on the iconography of the *Triumph of Death* (père et fils), by Hélène Verougstraete and Roger Van Schoute. The authors place the original within the tradition of the *omweggang*, which included similar scenes as *tableaux vivants*. They see the painting as a *danse macabre* played out in an apocalyptic setting. Moreover, they suggest that the painting is a direct result of the suppression by the Spanish of the Antwerp Chambers of Rhetoric in 1568, which leads them to date the work to the end of 1568 or 1569. Not surprisingly, the references to the Spanish suppression are absent in the copies by Jan and Pieter Brueghel, including the canvas presently in the Museum Mayer van den Bergh. Not only did the brothers, almost half a century later, fail to understand the allusions to the inquisition, but they seem to have worked from prints which had been censored.

The painting by Pieter Brueghel the Younger is dated 1626. The authors discovered a second date, 1526, inscribed on funeral banners. They connect the former date with the death of Jan Brueghel and three of his children of the plague in 1625, and the latter with the birth of Pieter Bruegel the Elder, a date never securely established. Indeed, they suggest that this date, 1526, should be seen as evidence of the elder Bruegel's birthdate.

The booklet is available from the Museum Mayer van den Bergh, 19, Lange Gasthuisstraat, B-2000 Antwerpen; approx. BF 200.

## Further New Publications

(I would like to thank Egbert Haverkamp Begemann for supplying the more obscure titles on this book list)

*Ad usum navigantium. Carte nautiche manocritte di Gerard van Keulen, 1709-1713.* Edited by Maria Antonietta Guiso and Nicoletta Muratore. Rome: Istituto Poligrafico e Zecca dello Stato, 1992.

*Antwerp Cathedral.* Ed. by W. Aerts. Antwerp: Mercatorfonds, 1993. ISBN 90-6153-287-6 (English), 90-6153-285-X (Dutch), 90-6153-286-8 (French)

*Archeologie en bouwhistorie in Zwolle.* Vol. I: Edited by Hemmy Clevis and Jan de Wong. Zwolle: Gemeente Zwolle, Sectie Monumentenzorg, 1993. ISBN 90-801399-1-2; ca. Dfl. 32.50

Mieke **Bal**, *Over haar lijk: waarheid, wetenschappen en cultuurverschil. De eerste Annie Romein-Verschoorlezing.* Amsterdam: An Dekker, 1990. ISBN 905. 2 UDC 130. 2 NUGI 615

Michael **Bath**, *The Image of the Stag: Iconographic Themes in Western Art* (Saecula Spiritalia, 24). Baden-Baden: Valentin Koerner, 1992. DM 140

Jochen **Becker**, *Hendrick de Keyser. Standbeeld van Desiderius Erasmus in Rotterdam* (Palet serie). Bloemendaal: H. W. Becht, 1993. ISBN 90-230-0799-9; ca. Dfl. 29.90

As all books in the Palet serie, the present publication concentrates on one work only: the Erasmus statue in front of the Laurenskerk in Rotterdam.

Hanna **Benezs** and others, *European Baroque Paintings [and Drawings], The National Museum in Warsaw* [cat. exh.], Kumamoto, Toyohashi, Sogo, Kintetsu and Tokyo, 1993.

Sarah **Bentham-Triest**, *Het landschap. Vijf eeuwen meesters van de landschapsschilderkunst uit de collectie van het Centraal Museum (Utrecht).* Utrecht: De Landschapsredactie, 1992. ISBN 90-90005751-X; Dfl. ca. 25 - Exhibition catalogue (December 18, 1992 - February 14, 1993).

Janetta Rebold **Benton**, *The Medieval Menagerie: Animals in the Art of the Middle Ages.* New York: Abbeville Press, 1992. \$29.95

*The Berkeley Conference on Dutch Literature in an International Context* (Publications of the American Association for Netherlandic Studies, v. 6), edited by Thomas F. Shannon and Johan P. Snapper. 1993.

The book can be ordered from the editors at the Department of German, University of California Berkeley, Berkeley, CA 94720.

Abraham L. den **Blaauwen**, *Het Meissen servies van Stadhouder Willem V/The Meissen Service of Stadholder Willem V*. Zwolle: Waanders, 1993. ISBN 90-6630-429-4; ca. Dfl 35

First volume in a series of catalogues of the Paleis Het Loo collection. The service shows topographical views of Holland and the Dutch East Indies.

*Botany in the Low Countries (end of the 15th century - ca. 1650)*. Tervure: Snoeck-Ducaju, 1993. ISBN English ed. 90-5349-053-1; Dutch ed. 90-5349-052-3

Exhibition at the Museum Plantin-Moretus, March 13 - June 13, 1993.

George W. **Brandt** and Wiebo Hogendoorn, ed., *German and Dutch Theatre, 1600-1848* (Theatre in Europe: A Documentary History). Cambridge University Press, 1993. ISBN 23383-6; \$115

Edwin **Buijsen**, *Tussen fantasie en werkelijkheid/Between fantasy and reality. 17de eeuwse Hollandse landschapsschilderkunst/17th-century Dutch landscape painting*. With contributions by Bob Haak, Yoriko Kobayashi-Sato, Irma van Bommel. Baarn: De Prom, 1993. ISBN 90-6801-371-8; ca. Dfl. 59.50

Catalogue of an exhibition organized by the Netherlands Office for Fine Art for various locations in Japan. After its Japanese tour, the show was seen in the Lakenhal, Leiden, March 20 - June 20, 1993. The catalogue is supplemented by a second publication, *Vijf eeuwen landschap*, see below.

Edwin **Buijsen**, *The Sketchbooks of Jan van Goyen from the Bredius-Kroning Collection*. 2 vols. The Hague: Bredius Genootschap, 1993. Dfl. 185

Peter **Burke**, *Antwerp, a Metropolis in Comparative Perspective*. Ghent: Snoeck-Ducaju, 1993.

Hans Thomas **Carstensen**, *Empirie als Bildsprache. Überlegungen zum jüdischen Einfluss auf Rembrandts Kunst* (Wissenschaftliche Beiträge aus europäischen Hochschulen, Reihe 09, Kulturgeschichte, 5). Ammersnek bei Hamburg: Verlag an der Lottbek, 1993. ISBN 3-86130-003-6; DM 54

Adolfo Salvatore **Cavallo**, *Medieval Tapestries in The Metropolitan Museum of Art*. New York: Metropolitan Museum of Art, Harry N. Abrams, 1993. ISBN 0-8109-6420-1; \$125

Albert **Châtelet**, *Jean van Eyck Enlumineur. Les Heures de Turin et de Milan-Turin*. Presses Universitaires de Strasbourg, 1993. ISBN 2-86820-214-4

Carl C. **Christensen**, *Princes and Propaganda: Electoral Saxon Art of the Reformation* (Sixteenth Century Essays and

Studies, 20). Kirksville, MO: Sixteenth Century Journal Publishers, 1993.

Marieke van **Doorninck** and Erika Knijpers, *De geschoolde stad. Onderwijs in Amsterdam in de Gouden eeuw* (Amsterdamse Historische Reeks. Historisch Seminarium van de Universiteit van Amsterdam). Amsterdam, 1993.

*The Dutch Economy in the Golden Age*. Nine studies ed. by Karel Davids and Leo Noordegraaf. Amsterdam: Nederlandsch Economisch-Historisch Archief, 1993. ISBN 90-71617-66-1; ca. Dfl 42.50

Richard K. **Emmerson** and Bernard McGinn, *The Apocalypse in the Middle Ages*. Ithaca, N.Y.: Cornell University Press, 1992. \$49.95; paper: \$19.95

*Flandre et Amérique latine*. Ed. by E. Stols and R. Bleys. Antwerp: Mercatorfonds, 1993. ISBN 90-6153-289-2 (French), 90-6153-288-4 (Dutch)

Mojmír S. **Frinta**, *Punched Decoration of Gilded Surfaces on Late Medieval Painting: Catalogue of Punched Shapes*. Prague: Obelisk Publishers, 1993.

Martin van **Gelderén**, ed., *The Dutch Revolt* (Cambridge Texts in the History of Political Thought). Cambridge University Press, 1993. ISBN 39809-6; Hc \$ 54.95, Pb \$17.95

This is a new English-language edition of five central texts in the history of political thought of the Dutch Revolt. Published between 1570-1590 these texts exemplify the development of the political ideas that motivated and legitimated resistance to Philip II.

Martin van **Gelderén**, *The Political Thought of the Dutch Revolt, 1555-1590*. Cambridge University Press, 1993. ISBN 39204-7; \$59.95

*Gezichtspunten. Een inleiding in de methoden van de kunstgeschiedenis*. Ed. by Marlite Halbertsma and Kitty Zijlmans. Nijmegen: SUN, 1993. ISBN 90-6168-387-4; ca. Dfl. 34.50

Frans **Grijzenhout**, *Cornelis Troost: Nelri* (Palet serie). Bloemendaal: Becht, 1993. ISBN 90-230-0800-6; ca. Dfl 29.90

Series of five pastels made by Troost in 1739-40, known under the name 'Nelri', now in the Mauritshuis. On the Palet serie, see *Newsletter*, November 1992.

Marlite **Halbertsma** and Kitty Zijlmans. *Gezichtspunten. Een inleiding in de methoden van de kunstgeschiedenis*. With contributions by R. Falkenburg, T. Bèvers, A. J. Gelderblom et al. Nijmegen: SUN 1993. ISBN 90-6168-387-4.

Volker **Hannwacker**, *Friedrich Ludwig von Sckell, der Begründer des Landschaftsgartens in Deutschland*. Stuttgart: Deutsche Verlags-Anstalt, 1992. DM 149

Jos **Hilkhuijsen** et al., *Museum Huis Lambert van Meerten*. Leiden: Primavera, 1993. ISBN 90-74310-06-0; ca. Dfl. 24.90

Constantijn **Huygens**, *Mijn jeugd* [translation with commentary by C. L. Heesakkers]. De Griffioen [n. d.] Dfl. 11.50

*Italianische Frührenaissance und nordeuropäisches Mittelalter*. Ed. by Joachim Poeschke. Munich: Hirmer Verlag, 1993. ISBN 3-7774-6020-6; DM ca. 128

*Jaarboek Monumentenzorg 1992*. Zwolle: Waanders, 1992. Articles by T. Visser, J. B. Bedaux, R. Meischke, et al.

Michael **Jaffé**, *Old Master Drawings from Chatsworth*. London: The British Museum, 1993. ISBN 0-7141-2601-2; ca. £19.95

E. de **Jong**, *Kunst en het vruchtbare misverstand*. Huizinga lezing, 1992. Amsterdam: Bert Bakker, 1993. ISBN 90-351-1247-4; Dfl. 29.90

Erik de **Jong**, *Natuur en kunst. Nederlandse tuin- en landschapsarchitectuur, 1650-1740*. Amsterdam: Thoth, 1993. ISBN 90-6868-045-5; Dfl. 49.50

Thomas DaCosta **Kaufmann**, *The Mastery of Nature: Aspects of Art, Science, and Humanism in the Renaissance*. Princeton, NJ: Princeton University Press, 1993. \$39

Peter van der **Krogt**, *Globi Neerlandici. The Production of Globes in the Low Countries*. Utrecht: HES Publishers, 1993. ISBN 90-6194-138-5; Dfl. 795

A detailed survey of the globemakers in Amsterdam, as well as those in the southern Netherlands (Antwerp, Louvain, Brussels) from the first attempt in the first half of the sixteenth century to the mass production in the nineteenth and twentieth centuries.

*De Kunstwereld. Productie, distributie en receptie in de wereld van kunst en cultuur*. Ed. by Ton Bevers, Antoon Van Den Braembussche, Berend Jan Langenberg. Hilversum: Verloren, 1993. ISBN 90-6550-411-7; Dfl. 59

The book presents the first results of research done at the Erasmus University, Rotterdam, into the world of art. Contributors are art historians, sociologists and economists.

Karla **Langedijk**, *Die Selbstbildnisse der Holländischen und Flämischen Künstler in der Galleria degli Autoritratti der Uffizien in Florenz*. Florence: Edizione Medicea, 1992.

The first in a series devoted to the 'Galleria degli autoritratti', this publication discusses the sixty-six Dutch and Flemish artists whose self-portraits are hung in the Uffizi Portrait Gallery. The collection was begun in 1664 by Cardinal Leopoldo de' Medici, but was only installed in the Uffizi by his successor Cosimo III. To ensure variety in what was threatening to become a repetitive display, Cosimo requested that artists portray themselves either at work or include one of their works in the portrait. Thus a 'painting within a painting' became synonymous with Dutch and Flemish self-portraits.

Ruud **Lindeman** et al., *Egodocumenten van Noord-Nederlanders uit de zestiende tot begin negentiende eeuw*. Een chronologische lijst. Rotterdam: R. M. Dekker, 1993.

## ALBUM PALEOGRAPHICUM XVII PROVINCIIARUM

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Other titles from Brepols:

S.H. **Goddard**, *The Master of Frankfurt and his shop*, 1984, 192 pp. + 43 ill., 800 BEF (approx. 25 £)

R. **Szmydski**,

*Retables Anverso en Pologne. Contribution à l'étude des rapports artistiques entre les anciens Pays-Bas Méridionaux et la région de Gdansk au début du XVI siècle*, 1986, 206 pp. + 60 pp. ill., 980 BEF (approx. 30 £)

M. **Smeyers**,

*La Miniature*,

1974, 126 pp. + 36 pp. updating

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M.-L. **Lievens-De Waegh**,

*Le Musée National d'Art Ancien et le Musée National des Carreaux de Faïence de Lisbonne*,

1991, 256 pp. + 200 ill., 3.200 BEF (approx. 100 £)

## BREPOLS PUBLISHERS

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Wiepke Loos et al., *Een eeuw apart. Het Rijksmuseum en de Nederlandse schilderkunst in de 19de eeuw*. Amsterdam: Rijksmuseum Stichting, 1993. ISBN 90-6611-432-0; ca. Dfl. 25

Jan De Maere and Marie Wabbes, *Illustrated Dictionary of 17th Century Flemish Painters*. 3 vols. Brussels: La Renaissance du Livre, December 1993. \$895; BF 29.600

*Mauritshuis in focus. Twee jaar aanwinsten*. The Hague: Mauritshuis, 1993. ISSN 0929-4309. Text in Dutch and English.

Bert Meijer and Charlotte E. van Rappard-Boon. *Kunst-historisch onderzoek in Nederland. Rapport van Verken-ningscommissie voor de Kunstgeschiedenis*. Zoetermeer: Ministerie van Onderwijs en Wetenschappen, 1993. ISBN 90-9005847-8; ca. Dfl. 34.50

R. Meischke et al., *Huizen in Nederland*. Vol. 1: *Friesland en Noord-Holland. Architectuurhistorische verken-ningen aan die hand van het bezit van de Vereniging Hendrick de Keyser*. Zwolle: Waanders, 1993. Dfl. ca. 59.50

Hessel Miedema, *Karel van Mander, Lives of the Illu-rious Netherlandish and German Painters* (Schilder-boeck, fols. 196r-300v). 6 vols. Doornspijk: Davaco, vol. 1, 1993. v. 1: ISBN 90-70288-85-0; v. 2: ISBN 90-70288-91-5; v. 3: ISBN 90-70288-92-3; v. 4: ISBN 90-70288-93-1; v. 5: ISBN 90-70288-94-X; v. 6: ISBN 90-70288-95-8; Dfl. 195 per volume.

Starting in 1993 with volume 1, the set of six volumes will be completed in approximately five years. Volume 1 consists of the text in facsimile and a translation into English from a version in modern Dutch provided by Miedema; volumes 2-6 consist of commentaries by Miedema.

Special offer! For members of HNA there is a discount of 20% for subscription to the complete set.

H. K. F. van Nierop, *The Nobility of Holland. From Knights to Regents, 1500-1650*. Cambridge University Press, 1993. ISBN 39260-8; \$59.95

This is the first in-depth analysis of the social and political transformation of the nobility in Holland during the revolt against Spain in the sixteenth and seventeenth centuries. In the 'Golden Age' nobles seemed to have been obliterated by the bourgeoisie. However, in this study of the impact of the Dutch revolt, the author finds that Dutch nobles were extremely successful in maintaining their positions within the supposedly bourgeois Republic, forming the elite in administrative, political and economic systems. This is a revised edition of the author's Dutch publication.

Henk van Os, *De vreugde van de kunst(geschiedenis)*. Baarn: De Prom, 1993. ISBN 90-6801-328-6; ca. Dfl. 29.50

Engelina B. F. Pey, *Herstel in nieuwe luister. Ideën en praktijk van overheid, kerk en architecten bij de restauratie van het middeleeuwse katholieke kerkgebouw in Zuid-Neder-land (1796-1940)*. Nijmegen: St. Nijmeegse Kunsthistorische Studies, 1993. ISBN 90-373-0182-7; ca. Dfl. 125

Erwin Pokorny, ed., *Niederländische Zeichnungen des 17. und 18. Jahrhunderts*. Linz-Nordico: Stadtmuseum, 1993. Catalogue of an exhibition listed in the November 1992

Newsletter without catalogue details.

Rien Poortvliet, *Daily Life in Holland in the Year 1566 and the Story of My Ancestor's Treasure Chest*. Transl. Karin H. Ford. New York: Harry N. Abrams, 1992. \$39.95

*Rétales en terre cuite des Pays-Bas, XVe - XVIe siècles. Études stylistique et technologique* (Série spéciale des Annales d'Histoire de l'Art et d'Archéologie de l'Université Libre de Bruxelles. Cahier d'Études, III). Edited by Perier-d'Ieteren and A. Born. Brussels: Conservart Editions, 1992. ISBN 2-930022-04-3

Marcel Roethlisberger, *Abraham Bloemaert and His Sons. Paintings and Prints*. With a biography by Marten Jan Bok (Aetas Aurea, XI). 2 vols. Doornspijk: Davaco, 1993. ISBN 90-70288-83-4; ca. Dfl. 1200

In connection with Roethlisberger's book, I would like to point out that the latest issue of *Delineavit et Sculpsit* (No. 10, June 1993) is almost entirely devoted to an article on Bloemaert by Jaap Bolten, "The Portraits of Abraham Bloemaert (1564-1651)."

Marijn Schapelhouman and Peter Schatborn, *Tekeningen van oude meesters. De verzameling J. A. Klaver*. Zwolle: Waanders; Amsterdam: Rijksmuseum, 1993. ISBN 90-6630-309-X; ca. Dfl. 65  
90-6630-345-X (pbk.); ca. Dfl. 55

Kristine Scherer, *Martin Schwarz. Ein Maler in Rothenburg o.T. um 1500* (Beiträge zur Kunstwissenschaft, 47). Munich: scaneg, 1992. ISBN 3-89235-047-7  
Doctoral dissertation, Heidelberg 1989.

Gerhard Schmidt, *Gotische Bildwerke und ihre Meister*. Vienna: Böhlau Verlag, 1992. 2 vols. DM 53

Compilation of fourteen articles by the author, including essays on Jean Pépin de Huy, Jean de Liège, and the Parlers. By and large the book is divided into two sections, covering French sculpture of the first half of the fourteenth century and the later 'Schöne Stil' of Germany and Central Europe. In addition to the previously published articles (augmented and improved by additional photography), there are three new contributions: on Evrard d'Orléans and the tombs of the last four Capetian kings, on the Parlers, and an essay on art-historical method as applied to the study of gothic sculpture.

Kevin Sharpe, *The Personal Rule of Charles I*. Yale University Press, 1992. ISBN 05688-5; \$45.00

Jeffrey Chipps Smith, *German Sculpture of the Later Renaissance, c. 1520-1580: Art in an Age of Uncertainty*. Princeton, NJ: Princeton University Press, 1994.

J. J. A. M. Sprangers and L. A. M. Goossens, *Kunst voor de ziel. Sporen van individuen en hun geloofswereld op devotieprenten, 1650-1850*. Bloemendaal: Gottmer, 1992. ISBN 90-257-2444-2; ca. Dfl. 35

Reinhild Stephan-Masser, *Mythos und Lebenswelt. Studien zum 'Trunkenen Silen' von Peter Paul Rubens*. Hamburg, 1992. ISBN 3-89473-281-4  
Doctoral dissertation, Cologne 1990.

Marjolein **Thiessen-Menalda**, *Dirk Langedijk, 1748-1805. Tekenaar in woelige tijden*. Haarlem: Teylers Museum, 1993. ca. Dfl. 27.50

Catalogue of an exhibition at the Teylers Museum, February 6 - April 4, 1993.

Simon **Thurley**, *The Palaces of Henry VIII. Architecture and Court Life 1460-1547*. Yale University Press, 1993. ISBN 05420

R. **Tijs**, *Antwerp. Vernacular Architecture and the Art of Urban Planning*. Antwerp: Mercatorfonds, 1993.

Elizabeth M. **Trux**, *Untersuchungen zu den Tierstudien Albrecht Dürers*. Würzburg, 1993.

John C. **Van Dyke**, *The Autobiography of John C. Van Dyke*. Ed. by Peter Wild. University of Utah Press, 1993. ISBN 0-87480-392-6.

Frank **Vandeweghe** and Bart op de Beeck, *Drukkersmerken uit de 15de en de 16de eeuw binnen de grenzen van het huidige België/Marques typographiques employées aux XVe et XVIe siècles dans les limites géographiques de la Belgique actuelle*. Nieuwkoop: De Graaf, 1993. ISBN 90-6004-422-3

*Vijf eeuwen landschap*. Edited by Nicole Roepers, with contributions by Christiaan Vogelaar, Doris Wintgens Hötte, Heinz Paetzold. Baarn: De Prom, 1993. ISBN 90-6801-372-6; ca. Dfl. 34.50

This catalogue is a supplement to Edwin Buijssen, *Tussen fantasie en werkelijkheid*, listed above.

W. C. M. **Wüstefeld**, *Mideelseeuwse Boeken van het Catharijneconvent*. Utrecht: Rijksmuseum Het Catharijneconvent; Zwolle: Waanders, 1993. ISBN 90-6630-411-1; Dfl. 75

Joanne **Ziegler**, *Sculpture of Compassion. The Pietà and the Beguines in the Southern Low Countries, c. 1300-c. 1600*. Rome: Institut Historique Belge de Rome, 1992. ISBN 90-74461-02-6

The book was previously listed with wrong title. See also advertisement.

## Dissertations

### United States and Canada: in progress

Roya Abouzia, *The Constantine Tapestry Series: Rubens and Pietro da Cortona*. McGill University, supervisor: T. L. Glen

Alfred Acres, *The Composition of Time in the Art of Rogier van der Weyden*. University of Pennsylvania

Benjamin S. Binstock, *National and Religious Identity in Rembrandt's History Paintings*. Columbia University, supervisors: D. Freedberg, D. Rosand, R. Brilliant

Diane E. Cearfoss, *Seventeenth-Century Dutch Images of Classicizing Palaces and Villas inside the Netherlands (change of title)*. University of Kansas, supervisor: L. Stone-Ferrier

Sally Ann Metzler, *The Drawings of Bartholomäus Spranger and the Court of Rudolf II*. Princeton University, supervisor: T. D. Kaufmann

Rüdiger Meyer, Peter Paul Rubens: Color and Theory. McGill University, supervisor: T. L. Glen

Elisabeth Mikosch, *Dress, Ceremony and Royal Magnificence: A Study of Dress Worn at the Wedding Celebrations in Dresden, 1719*. Institute of Fine Arts, New York University

Nancy Norwood, *Devotional and Liturgical Aspects of Fifteenth-century Northern European Sculpted entombment Groups*. University of California, Berkeley

Louisa Wood Ruby, *The Drawings of Paul Bril: A Study of Their Role in 17th-Century European Landscape*. New York University, supervisor: E. Haverkamp Begemann

Stacey L. Sell, *Rembrandt's Drawing Practices in the Context of European Traditions*. University of Virginia

Mariët Westermann, *Jan Steen and the Visual Poetics of Farce*. New York University, supervisor: E. Haverkamp Begemann

Eric M. White, *Hugo van der Goes and the Tradition of Imitation in Early Netherlandish Painting*. Boston University, supervisors: A. Binion, J. Koerner

### United States: completed

Gretchen D. Atwater, *The Impact of Trade by the Dutch East India Company on 17th-Century Netherlandish Art*. University of Kansas, supervisor: L. Stone-Ferrier

Lisa Jacobs-McCusker, *Natural and Social Order in the Art of Pieter Bruegel the Elder*. PhD 1992, University of California, Berkeley, supervisor: Svetlana Alpers

Hugh Rodney Nevitt, *Studies in Dutch Art and the Literature of Courtship*. Harvard University, supervisor: S. Slive

### Germany

Philipp Ackermann, *Textfunktion und Bild in Genreszenen der niederländischen Graphik des 17. Jahrhunderts*. University of Bonn, supervisor: Prof. Müller Hofstede.

Claudia Albrecht, *Stilkritische Studien zum mittleren Werk des Veit Stoss, unter besonderer Berücksichtigung der Volkamer-Stiftung*. University of Würzburg, supervisor: Prof. Poeschke.

Sabine Bark, *Auf der Suche nach dem verlorenen Paradies. Das Thema des Sündenfalls in der altdeutschen Kunst (1495-1545)*. University of Hamburg.

Gerlinde de Beer, *Seesturm und Schiffbruch im Werk des Ludolf Backhuysen (Ende 1630-1708. Amsterdam)*. University of Kiel, supervisor: Prof. Larsson.

Hans Thoma Carstensen, *Empirie als Bildsprache. Überlegungen zum jüdischen Einfluss auf Rembrandts Kunst*. University of Hamburg.

Anja Eichler, Mathis Gerung (um 1500-1570). Die Gemälde. University of Münster, supervisor: Prof. Raupp.

Stefan Grohé, Rembrandts Darstellungen mythologischer Erzählungen zwischen 1631 und 1636. University of Bochum, supervisor: Prof. Busch.

Stefan Gronert, 'Bild-Individualität'. Die 'Erasmus'-Bildnisse von Hans Holbein dem Jüngeren. University of Bochum, supervisor: Prof. Schleier.

Sibylle Gross, Hans Wydyz. Sein Oeuvre und die oberrheinische Bildschnitzkunst. University of Freiburg, supervisor: Prof. Meyer zur Capellen.

Gabriele Hofner-Kulenkamp, Das Künstlerfamilienbildnis vor 1700. University of Hamburg.

Sylvia Jäkel-Schleglmann, 'Zum Lobe der Frauen'. Untersuchungen zum Bild der Frau in der niederländischen Genremalerei des 17. Jahrhunderts. University of Heidelberg, supervisor: Prof. Riedl.

Doris Krystof, Werben für die Kunst. Bildliche Kunsttheorie und das Rhetorische in Kupferstichen von Hendrick Goltzius. University of Cologne, supervisor: Prof. Gaus.

Karen Meetz, 'Tempora Triumphant'. Ikonographische Studien zur Rezeption des antiken Themas der Jahreszeitenprozession im 16. und 17. Jahrhundert und zu seinen naturphilosophischen, astronomischen und bildlichen Voraussetzungen. University of Bonn, supervisor: Prof. Müller Hofstede.

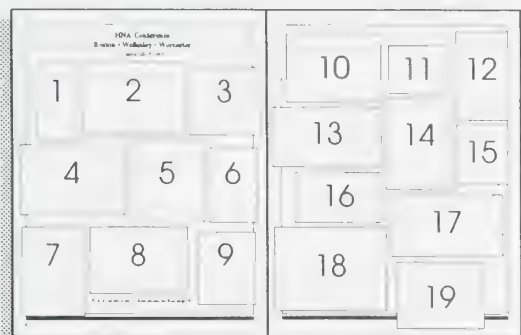
Markus Nass, Meister E.S. Studien zu Werk und Wirkung. Freie Universität Berlin, supervisor: Prof. König.

Jan Nicolaisen, Martin Schongauer. Die Entwicklung des Kupferstichs zur eigenständigen Kunstgattung. Die Herausbildung der Plastizität als druckgraphische Kunstform und bildnerische Vorlage. University of Freiburg, supervisor: Prof. Meyer zur Capellen.

Barbara Thiemann, Hans Memling. Ein Beitrag zum Verständnis seiner Gestaltungsprinzipien. University of Bochum, supervisor: Prof. Wundram.

Petra Wilhelmy, Studien zur Zeitgestaltung im Werk Albrecht Dürers. University of Saarbrücken, supervisor: Prof. Dittmann.

**Key to HNA Conference Photos,  
pages 4 and 5**



1. Fiona Healy
2. Joanna Woodall, Anne Lowenthal
3. After his keynote address, Seymour Slive being thanked by Kristin Belkin
4. Walter Liedtke, Barbara Haeger, Egbert Haverkamp Begemann, Christopher Brown
5. Larry Silver, Wallace Weston
6. Christine Göttler
7. Eric Jan Sluijter
8. Frits Duparc, Larry Nichols, Eric Jan Sluijter
9. Conference committee member, Margaret Carroll, putting up signs at Jewett Arts Center, Wellesley College
10. Svetlana Alpers, Elizabeth McGrath
11. Justus Müller Hofstede
12. Jeremy Wood
13. Arnout Balis, Hans Vlieghe, Carl Van de Velde
14. Julius Held
15. Seymour Slive giving his keynote address
16. Celeste Brusati, Walter Melion
17. Stephanie Dickey, Yonna Yapou-Kromholz, Carolyn Logan Rupp
18. Conference committee members Kenneth Craig and Kristin Belkin, always prepared
19. Elizabeth Honig, conference committee member, and Alan Chong

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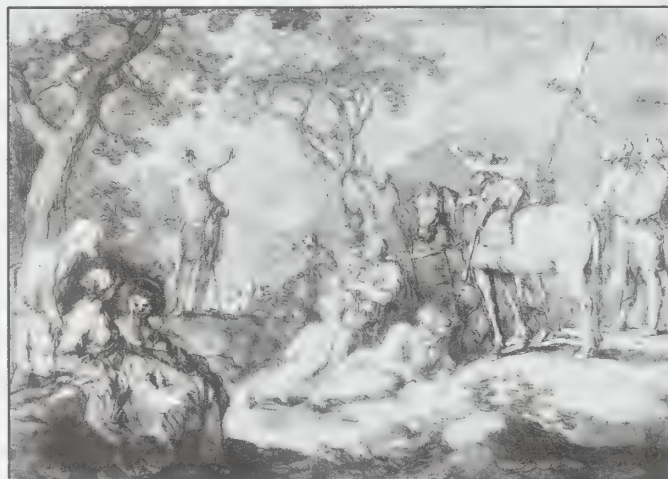
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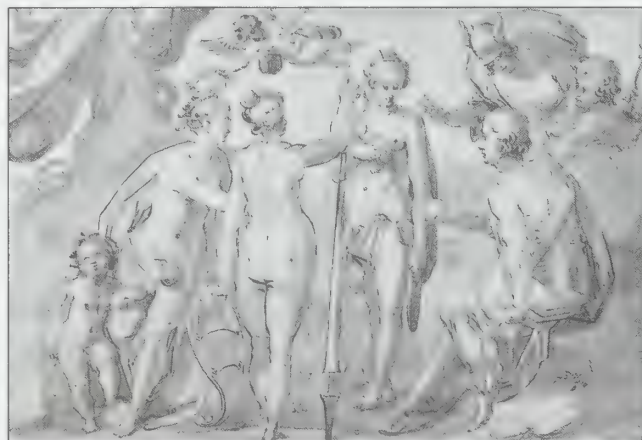


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**Historians of Netherlandish Art** is an international organization founded in 1983 to foster communication and collaboration among historians of Northern European art from medieval to modern times. Its membership comprises scholars, teachers, museum professionals, art dealers, publishers, book dealers, and collectors throughout the world. The art of the Netherlands (Dutch and Flemish) and Germany from about 1400 to 1800, including manuscripts, sculpture, and architecture, forms the core of members' interests.

HNA organizes and sponsors a major research conference every three or four years. It also holds an annual

meeting in conjunction with College Art Association meetings, where members share interests and information in debates, symposia, or lectures. Twice a year, the HNA Newsletter publishes notices of exhibitions, new acquisitions and other museum news, conferences, recent publications, research in progress, and members' activities. A Membership Directory, listing areas of principal research, publications, education, affiliation, and addresses, is published periodically.

HNA grew out of a national symposium on Netherlandish art held in the spring of 1982 at Memphis State University. Its initial research conference,

held at the University of Pittsburgh in 1985, drew over two hundred participants from seven countries. The Pittsburgh meeting set the standard for two further international conferences, held in Cleveland in 1989, and in Boston in 1993. HNA has been an affiliated society of the College Art Association since 1984, and was incorporated in New York State as a not-for-profit corporation in 1988.

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# *historians of netherlandish art*

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