(429) is given without any contextual commentary.

The book ends with rather wild speculations on the birth of the 17th-century fictional hero as an end-point in the transformative series of the satyr family. Cervantes's Sancho or Croce's Bertoldo, Tasso's Aminta or D'Urfé's Céladon are recast as sublimated fauns who shed nothing but their goat-like physiques. As for the libertine hero, one could mistake him for the ultimate manifestation of an "internalized" silenic figure. The reader is naturally led to Enlightenment fictions with Voltaire (the "monkey" episode in *Candide* XVI), Rousseau (his divagations on the state of nature), and Diderot (his extravagant speculations on the mixing of species). In sum, from the 16th to the 18th century, the satyr has moved around from a despicable creature to the redeemed kin of the "noble savage." Yes, but just wait: Hugo's romanticized "Satyre" and Mallarmé's re-allegorized "Faune" are waiting in the wings for their glorified stage entrance.

Jan de Jong, Dulcia Meijers, Mariët Westermann, and Joanna Woodall, eds. *VIRTUE virtuoso, virtuosity in Netherlandish Art, 1500-1700*. Nederlands Kunsthistorisch Jaar-boek, Volume 54 (2003). Zwolle: Waanders Uitgevers, 2004. 368 pp. 105.00 Euros. Review by LARRY SILVER, UNIVERSITY OF PENNSYLVANIA.

To review a lengthy annual containing a dozen articles is a daunting assignment. Like most anthologies, the articles are sometimes haphazardly coordinated around a central topic, and in this case the topic itself seems unusually protean. But for any scholars who have cultural interests in Dutch art, this journal annually provides must reading. By policy, each issue responds to a theme proposed by an editor, in this case Joanna Woodall, who provides the introductory essay. Contributors range from Germany and Holland to England and America, and they offer consistently fine essays.

Woodall's overview sets out the issue(s). The core topic is "virtue" but used as in its root Latin origin, *virtus*, meaning strength and achievement (virtuosity) as well as the more conventional English understanding of the word, righteous behavior. Of course, these several aspects–strength, virtuosity, and virtue–converge in the prepossessing achievements of certain visual artists, often associated with courts, during the sixteenth and seventeenth centuries.

She notes that certain works of art were deemed to carry potency, to embody "social intellectual, and spiritual qualities shared or claimed by their makers and users." Consequently the art community of patrons, art-lovers (*liefhebbers*, who also enrolled in the painters' guild of Antwerp) could share in a common aura and set of values, akin to cultural nobility. Woodall locates some of these values in ancient philosophy, particularly as transmitted to the Netherlands of the neo-Stoic philosopher Justus Lipsius (1547-1606). At times the virtuoso naturalism of Netherlandish art is too easily equated with the virtues inherent to the "mirror of princes" tradition, and this fluid slippage of conceptual and metaphorical terms remains a characteristic temptation in a volume like this. Yet there can be no denying the power of virtue and its embodiment in art as a unifying goal for artists and patrons alike over the course of these two centuries, as the subsequent essays confirm.

Caecilie Weissert opens the symposium with a discussion of sixteenth-century Netherlandish artists, starting with Jan Gossaert and Bernard van Orley, two painters who epitomized both virtuosity and courtly patrons as well as a variety of artistic styles. That kind of protean virtuosity, exemplified by Hendrick Goltzius, formed the central touch-stone of Karel van Mander's 1604 *Schilderboek*, and Weissert adduces the element of artistic invention as a final virtue. Later linkage of painting to the liberal arts also led to a novel fascination with rhetoric and other learning by artists like Frans Floris. Weissert concludes with van Mander's association of good art with personal virtue on the part of the artist himself as *exemplum virtutis*. In many ways her material is familiar, but Weissert's approach is synthetic and fresh.

In complementary fashion, Celeste Brusati discusses virtuous artisanship in the Dutch Republic, building upon her important book about Samuel van Hoogstraten as both virtuoso artist and virtuous courtly painter. She focuses on both texts and images that conflate the two qualities under a guiding martial metaphor of "Pictura's Excellent Trophies," thus clarifying why Hoogstraten's 1678 painting treatise shows a frontispiece with the artist-hero being clad in armor by the muses. While her pictorial allusions, e.g. to artists' portraits with allegories or Goltzius's images of Roman heroes, are powerful, Brusati chiefly focuses on still-life images. These works equate pen or brush and the acquisition of knowledge with martial imagery, again evoking neo-Stoic values. This essay not only offers in new outlooks through less familiar images but also speaks directly to the larger theme of the volume, justifying its

conceptual fusion of virtuosity, especially in luxury still lifes, with virtue and general artistic accomplishment.

The virtuoso essay of the volume is Tristan Weddingen's discussion of Hendrick Goltzius's realization of the one of the most elaborate Renaissance programs of personal progress, the *Tabula Cebetis*. He begins with visual representation of virtues as part of the mnemonic program of the Counter Reformation, using the memorable phrase about a Goltzius religious allegory that *virtus imitationis* is the leading instrument of Christian *imitatio virtutis*. Another German essay by Martin Raspe focuses on one artistic verdict, the Judgment of Midas, and related themes located in landscape painting around 1600, particularly by Gillis Coninxloo (figures by Kaarel van Mander). This kind of imagery addresses moral virtue in the conventional sense but also artistic virtuosity on the part of the musical contestants as well as the painter of the scene, particularly in the landscape tradition of Holland. Lisa Rosenthal offers a contemporary case study as she discusses Cornelis van Haarlem's *Wedding of Peleus and Thetis*, commissioned in 1589 by the city burgomasters for Maurits of Nassau's Prinsenhof in Haarlem. She argues that this massive mythology fuses civic and painterly virtue, extolling good government via artistic excellence around a Golden Age theme of peace, plenty, and love. And her wide-ranging discussion of themes and references greatly enriches our appreciation of Cornelis in his historical moment.

A pair of essays considers the relationship of court artists to their sophisticated patrons. L. C. Cutler discusses Jan Brueghel and his sensitive patron, Federico Borromeo, building upon the foundations laid down by Pamela Jones. This cordial relationship uses pictorial virtuosity ("diligence") of the courtly artist to extend the models of Apelles as well as Jan van Eyck as a tribute to both his pious patron and divine Creator. Fine but visible brushwork combines with accuracy of representation to capture in paint the richness of creation itself as a mutual act of devotion.

In the focused analysis by Anastassia Novikova, the genteel virtue of art-loving patrons and collectors is conveyed by Daniel Mytens's pendants of Thomas Arundel and Aletheia Talbot with supporting evidence from the treatise by his librarian, Franciscus Junius. She notes that for a public man like Arundel an art gallery was both a celebration of nobility as well as an assertion of that rank. As a result, she distinguishes the English noble *virtuoso* from the Dutch burgher *liefhebber*.

Painterly virtuosity of execution is also the subject of two more studies. Maria-Isabel Pousão-Smith discusses the commonly understood tension between fineness of execution (*nettigheid*) and bravura ease (*sprezzatura*). Using careful reading of van Hoogstraten as well as Philips Angel and Junius as evidence, she argues instead that the Dutch did not prize painterly looseness of brushwork as dexterity but rather esteemed refinements and variety by *fijnmalers*, especially Dou. By contrast, Christopher Atkins considers Frans Hals's virtuoso "rough" brushwork, particularly in his later works, as asserting his mastery through method. Since even contemporaries compared Hals to Titian in his preparatory directness, appreciation of his painterly qualities is not anachronistic.

Kate Bomford considers Rubens's self-representations among his friends as epitomes of the virtue of friendship itself, making learned humanist connections between friendship and virtue. Once more Justus Lipsius occupies center stage as role model, as the learned artist practices the proverb that "love begets art." In the final essay of the volume, Michael Zell sensitively situates Rembrandt's countryside landscapes in relation to the practice of several amateur artists (Jan de Bisschop, Constantijn Huygens the Younger) in seventeenth-century Holland. This practice parallels the vogue for outdoor paintings by gentlemen in England and reminds us about Rembrandt's social aspirations as well as his informal, non-commercial practice of landscape artistry.

While no annual, even with a guiding theme, ever presumes to pull papers together like a coordinated conference, this volume manages to bring most of the changes called forth by Woodall's stimulating and provocative topic. If they sometimes stray into various shadings of the terms "virtue" and "virtuosity," such emphases are due to the rich range of meanings implied by the subject(s) and the ambitions of both artists and patrons.

Albert Blankert. *Selected Writings on Dutch Paintings: Rembrandt, Van Beke, Vermeer and Others*. Zwolle: Waanders Publishers, 2004. 352 pp. + 302 illus. $90.00. Review by MIYA TOKUMITSU, UNIVERSITY OF PENNSYLVANIA.

Reading Albert Blankert's *Selected Writings on Dutch Painting: Rembrandt, Van Beke, Vermeer and Others*, one gets the sense that it was a rich experience for Blankert to revisit not only the essays spanning his thirty-year career but also the