

of Protestant and Catholic traditions of meditation" (321). The sixteen-page index, three columns per page, is invaluable (including a complete listing of all of the mottoes cited). As an earlier review noted in this regard, this book is unique among emblem studies for its frank indexing of anatomical body parts including the most private, male and female. But we would expect no less, given the unshrinking and unapologetic tone of the entire volume which seeks to set new standards for what we think about and what we do with emblems.

Though a light touch may characterize this book, it is not all, "as the Erasmian motto warns us, simply fun and games"(144). Notwithstanding the joyous ethos of this volume, Manning's virtuoso performance owes a great deal to his previous experience as a scrupulous editor of rare and, in some cases, unique archival materials. And the result is a festive celebration indeed, with chapters including "Children and Childish Gazers," "Carnal Devotions," and "Licentious Poets and the Feast of Saturn." The gamesome aspect of the emblem, long recognized by scholars by virtue of explicit references such as Wither's lottery at the end of his celebrated collection, at last is extended to take into account a much larger part of the tradition than previously had been considered decorous. This provides—indeed restores—a context for thinking about, and for rethinking, the culture of emblems and ingenious displays of wit in its many forms so prevalent during the seventeenth century. In the end then, as Manning maintains, the emblem should not "be used as a peep-hole into the cultural assumptions of the period"; but rather, "the emblem itself can only be understood in terms of the broad cultural assumptions that produced it" (9).

Henk van Os, Jan Piet Filedt Kok, Ger Luijten, Frits Scholten *et al.* *Netherlandish Art at the Rijksmuseum 1400-1600*. Amsterdam and Zwolle: Rijksmuseum and Waanders, 2000. 279 pp. + 194 col. pls. + 139 b&w illus. \$65.00.

Jan Piet Filedt Kok, Reinier Baarsen, Bart Cornelis, Wouter Kloek, Frits Scholten *et al.* *Netherlandish Art at the Rijksmuseum 1600-1700*. Amsterdam and Zwolle: Rijksmuseum and Waanders, 2001. 295pp. + 190 col. pls. + 150 b&w illus. \$65.00.

Review by HANNEKE GROOTENBOER, TULANE UNIVERSITY.

*Netherlandish Art 1400-1600* and *Netherlandish Art 1600-1700* are the first two beautifully published volumes of a four part series on the holdings of the Rijksmuseum. Lavishly illustrated, both books offer a comprehensive overview of the development of the arts in the Netherlands by bringing together a selection of paintings, sculptures, prints, and decorative art objects from the museum's various collections. The next two years will see the publication of the two remaining titles on eighteenth- and nineteenth-century Netherlandish art.

The Amsterdam Rijksmuseum is preparing itself for the twenty-first century. In the fall of 2003, the museum will close its doors to the public for a three-year period of extensive renovation to open them again in 2006. Part of the ambitious restructuring project involves plans for changing the format of the traditional permanent display based on the division between the various arts. Suggestions have been brought up for dividing the display not by medium but into three historical periods (middle ages, early modern, and modern era) by integrating paintings, sculptures, historical objects and decorative arts in thematically arranged rooms. Definite decisions on the presentation of the materials have not yet been made, but if the experimental plans for the fusion of the arts would be realized, the final result will be unprecedented in Europe. This promising, innovative approach of the staff to the museum's various collections we see already partly reflected in the two publications under review here.

The celebrated British National Gallery survey *Giotto to Dürer* (1991) served as an example for the series, as the editors state in the introduction to the first volume. The reason why the Rijksmuseum series remains incomparable with *Giotto to Dürer* is

only partly due to the scope of the respective collections. Although the editors admit that they cannot possibly provide a complete overview of European painting offered by their London model because of the Rijksmuseum's exclusive focus on Netherlandish art, the main difference is manifested in the structure of the works. The strength of the London survey lies in the ways in which the writers have managed successfully to discuss many of the paintings in the collection in several larger narratives. *Giotto to Dürer* as well as its companion *Dürer to Veronese* are divided into chapters on themes, genres, or the process of making painting under which groups of works are brought together within a larger cultural-historical context. Admittedly, this set-up anticipates a target audience whose interests in the arts exceed that of the general tourist. Yet, the museum staff's decision to place groups of art works in the shared context of their cultural history instead of describing single art works in individual catalogue entries made these publications excellent textbooks for college-level education.

Intended for the interested visitor rather than the student of art history, each of the two volumes of *Netherlandish Art* combines about a hundred entries on individual objects with essays on the production and function of art, on the world of the artist, and on the history of the museum and its politics of display. Most authors of the first volume have attempted to incorporate objects from the museum in their essays, resulting sometimes in clear struggles with the collection's lack of Northern Renaissance paintings by major artists such as Jan van Eyck, Rogier van der Weyden or Hans Memling. Frits Scholten has decided to sail around these gaps in his essay on "The World of the Late-Medieval Artist" by rarely referring to any of the museum pieces. Contrarily, former director of the Rijksmuseum Henk van Os effectively shows in his opening essay that such gaps do not necessarily pose limitations. Focusing exclusively on works from the Rijksmuseum's collections, Van Os explains the function of early Netherlandish art by leading his reader from object to art work in a highly accessible if slightly fragmented narrative. His essay thus carries the character of an inspiring guided tour through the museum. The dilemma as to

how the museum's holdings should be placed in a larger thematic or historical narrative has not been fully resolved in this volume. The choice of the editors for individual, numbered entries may testify to an attempt to avoid rather than confront the problem.

*Netherlandish Art 1600-1700* is more coherent in presenting the impressive core of the Rijksmuseum's collections, which include renowned paintings by Vermeer, Rembrandt, Ter Borch and Willem Kalf, to name a few. Presumably, the excellence of Dutch seventeenth-century art and the items in the collection hardly needs further introduction. It is therefore remarkable that Wouter Kloek in his essay, "The Art of Specialists," repeatedly praises the greatness of the paintings he discusses in terms of their high quality rather than addressing the intriguing question as to how the explosive production of paintings or the artist's tendency toward specialization in the Dutch Republic came about. Contrarily, Arie Wallert's essay on techniques of seventeenth-century artists and the materials they used offers some nice views on seventeenth-century business management when he explains how various techniques increased the production of paintings in the workshop. For instance, in a portrait studio, the use of templates for body and dress assisted apprentices in preparing the picture for the master to fill in the head.

Despite the museum staff's progressive plans for innovating the display to offer the visitor a more complete image of the rich Dutch history, little attempt has been made in these publications to incorporate the exciting results of current national and international scholarship in the proliferating field of Dutch art history. Mariet Westermann in *The Art Bulletin*, historical studies of domestic material culture, research on the economic system of the art market, on optical experiments, and on the Dutch "art of describing," as well as theoretically informed close readings shedding new lights on old masters have all contributed to new and surprising insights in the meaning and function of Netherlandish art. Of all these thrilling new perspectives, only a handful is included in the Rijksmuseum publications. This exclusion is all the more regrettable, as lively debates on Vermeer's use of the *camera obscura*,

Rembrandt's self-awareness or Dou's virtuosity precisely point to the greatness of these art works, a greatness which reveals itself in the variation and abundance of its seventeenth-century subjects as much as in the wealth of interpretations they have engendered in the centuries thereafter.

Jonathan I. Israel. *Radical Enlightenment: Philosophy and the Making of Modernity 1650-1750*. New York: Oxford University Press, 2001. xvi + 810 pp. + 23 plates. Review by MARK G. SPENCER, UNIVERSITY OF TORONTO.

Jonathan I. Israel, like many scholars before him, argues that the Enlightenment is instrumental "for understanding the rise of the modern world"(vi). But the dimensions of Israel's Enlightenment are such that they differ in important respects from most modern interpretations. Israel aims to portray the "European Enlightenment as a single highly integrated intellectual and cultural movement"(v). His Enlightenment was not of a predominately French or English inspiration. It was not a movement played out on any one national stage but rather a drama whose cast was drawn from many countries, albeit centered on north-western Europe. The Enlightenment did, however, owe more to one country than modern scholars let on. The importance of Dutch thinkers to the Enlightenment is a theme Israel demonstrates here with encyclopedic thoroughness. Israel's view emerges, in part, by locating what historians know as the radical Enlightenment more firmly within the Enlightenment's mainstream current. The radical Enlightenment was, he writes, "an integral and vital part of the wider picture"(vi). Readers of this journal, in particular, may be interested to know that for Israel the late seventeenth century is the crucial period for understanding the origins and flavour of the European Enlightenment. Israel's perspective alters the dimensions of the Enlightenment in other important ways too, as we shall see.