reduce their price.

Although this is an excellent survey of seventeenth-century painting, it would have been better had the author included more material on sixteenth-century Netherlandish market and kitchen scenes, especially those produced in Antwerp. This would have strengthened his point that this imagery is rooted in traditional artistic conventions. Franits also seems to hold the bond between economic and artistic development too tight. Nonetheless, this does not undermine his general point that seventeenth-century genre painting was market driven. In addition and admittedly more distracting, Franits occasionally forecloses the elusive character of genre paintings by curtailing the subtle ambiguity of their meaning. While recognizing multivalent possibilities, the tone of his interpretations of particular works can seem quite didactic and straightforward, emblematic of the desire for civility. Despite these minor criticisms, this book provides the most comprehensive study of seventeenth-century Dutch genre painting and deserves high praise for its reassessment of work produced after the devastations of the *rampjaar*.

Annette de Vries. *Ingelist Werk De verbeelding van arbeid en beroep in de vroegmoderne Nederlanden*. Zwolle: Waanders, 2004. 304 pp. + 197 illus. 42.50 Euros. Review by LARRY SILVER, UNIVERSITY OF PENNSYLVANIA.

One basic truism about Dutch painting is its deep engagement with society, but inevitably the complex issue arises of interpreting these works as cultural images rather than documentary illustrations. Rarely does a historian venture into such a big topic with the necessary sensitivity to the visual. Conversely, art historians have frequently taken up interpretive issues about Dutch genre pictures but usually for conventional art works, featuring decadent behavior by imagined social extremes, whether lower classes in taverns or indulgent, rich "merry companies" (Wayne Franits, 2004). Some specialized aspects of Dutch social representation have already been addressed by economic historians (Basil Yamey on financial images, 1989) or art historians (Linda Stone-Ferrier on textiles, 1985), and Simon Schama's *Embarrassment of Riches* (1991) made art a fulcrum for assessing Dutch culture more generally. Only one short illustrated catalogue by Gary Schwartz, *The Dutch World of Painting* (1986), attempted a similar task to what Annette de Vries achieves in

*Framed Work*. Breaking new ground, she assesses varied types of "imagery of work and profession in the early modern Netherlands."

De Vries starts her analysis in the sixteenth century but basically follows Dutch images into the Golden Age of the seventeenth century, when both painting and the Dutch economy reached their apogee together. Conceptually material even encompasses intellectual work, as she begins with chapters on "the Document" (about notaries) as well as "the Word" (religious preachers). Thereafter in turn de Vries considers banking and finance ("Money"), manual craftsmanship ("Last," on shoemakers), "Freight," and women spinning ("Thread"). Her materials include prints and printed books as well as paintings, including portraits of individuals and groups as well as generic activities and the stereotypes of genre scenes. Throughout this study she also subtly balances the interpretive difficulty of balancing pictorial interpretation with cultural conclusions ("picture and meaning," 9-17).

If one wishes to cavil, the book does promote one confusion–mixing two different kinds of pictures, genre images and portraits, as equally valid representations of vocations. In fact, she makes the implicit claim that the larger trajectory of imagery moves from more socially critical genre pictures in the sixteenth century to more favorable or neutral portrait presentations in the seventeenth, though there are instances of each kind in the opposite century. But surely these images in either century appealed to different audiences and incorporated different social assumptions, which are not always made explicit in the individual analyses.

De Vries begins by noting that toil on the land was imposed upon Adam and Eve after the Fall, the moment taken as the originating moment of work for humanity and often illustrated in prints at the turn of the seventeenth century. Farming, especially abundant harvests, had formed a staple of aristocratic imagery from French luxury manuscripts of the early fifteenth century through Bruegel's legacy. Later sixteenth-century allegories distinguish more generally between such labor as a virtue with a spade and its opposite, the vice of idleness. But, of course, farming is not a subject that called forth portraiture at all, and since most pictures were produced for urban consumers these genre images remained essentially stereotypes.

A surprising initial topic considers notaries as a major profession for images, although professional portraits of these public practitioners (sometimes in their combined roles as city secretaries) begins early in the sixteenth

century and marks a shift away from church vocations to secular clerks in cities. Such figures also held particular importance for painters in their roles of making official list of inventories. Individual portraits of identified notaries became far more prevalent in the seventeenth century as their profession became more specialized, even devising its own handbooks (first 1583). In this chapter de Vries also considers biblical subjects and allegories, and she assimilates the profession of lawyers onto that of notaries, adducing contemporary prints, particularly emblems and genre images (including negative examples). One regular source for her material remains Jan and Casper Luyken's *Het Menselyk Bedryf* ("Human Trades," 1694), which clarifies the social associations with each profession (for lawyers, "the stuff and slime of earth / and for a quarrel without worth").

Preachers, too, seem an unlikely subject for a book about work, but their images held wider public interest around their galvanizing role as leaders of communities, for example, in the three cases of preacher portraits by Rembrandt (Mennonite Anslo, Remonstrant Wtenbogaert, Reformed Sylvius), as was the case for Lutheran leaders in sixteenth-century Germany. Learned as well as professional, these portrait subjects conventionally appeared either sitting behind his books or delivering a sermon from the chancel, which links these latter images up with contemporary representations of populated whitewashed Dutch church interiors (though Catholic images also show preachers, including a Rubens drawing of a country church on view in the recent New York exhibition [2005, no. 107]).

The chapter on money more freely mixes satirical genre images with portraits (and overlaps in uncanny, if independent fashion with this reviewer's recent chapter, "Money Matters," in a book on sixteenth-century pictorial genres in Antwerp). While some sixteenth-century merchant-banker portraits display confident men of commerce in their workplaces, de Vries makes a larger point that money-handling became increasingly submerged ("hidden bankers"), rather than acknowledged, in portraits of rich men on display in seventeenth-century Holland. Despite the absence of title or markers of nobility in Holland, such sitters still insisted on avoiding reference to their sources of wealth in trade, in contrast to those portraits of learned professionals.

Lower in the social hierarchy portraits were not commissioned except on a corporate group level by guilds, but professions of freight haulers and

shoemakers still had their own representations. Sometimes craftsman's pride seems to be a motivation, but there is also an emblematic significance of diligence and honorable industriousness, usually conveyed through depiction of busy workshop interiors. This fusion of virtue with craftsmanship also extends to the one representation of women's work, the unorganized cottage industry of spinning and weaving. This activity became the epitome of female domestic virtue.

This useful and subtle study by de Vries deserves an English edition but only includes a short English translation of its Conclusions. Its imagery is generous and generally well produced. Its basic point holds lasting significance for art historians and social historians alike–for an urban visual culture Dutch imagery featured ("framed") positive, often idealized depictions (or their opposite, idle caricatures) of various specialized professions in the celebration of diligent work itself.

Robert von Friedeburg. *Self-Defense and Religious Strife in Early Modern Europe. England and Germany 1530-1630*. Aldershot: Ashgate, 2002. xii + 278 pp. $99.95. Review by PAUL M. DOVER, KENNESAW STATE UNIVERSITY.

With the advent of the religious controversies of the sixteenth and seventeenth centuries, Christians were forced to make tough choices when faced with secular authorities they perceived as acting against theological and doctrinal truth. Given the long-standing consensus surrounding the need for order, strong governmental authority, and a rigid social hierarchy, active resistance raised many dilemmas. It exercised the minds of intellectuals and commoners alike in both Germany and the British Isles in the early modern period. Open resistance to secular authority might easily be regarded as deliberately wrecking social and political stability and thus called for intellectual justification. Robert von Friedeburg demonstrates that such rationalizations for resistance in the early modern period increasingly made use of the language of self-defense. He endeavors to show how in the religio-political quarrels of England and Scotland from the Marian period through the seventeenth century, writers on the topic looked to the historical example of Germany, drawing upon the political and legal justifications for resistance to political authority composed there. He demonstrates that these Anglo-Scottish interpreters did