

With the end of the Republic in 1797, and the final establishment of Austrian rule in 1814, things changed. Already in the eighteenth century Venetian time was becoming more similar to time elsewhere in Europe. Observation of the transit of Venus in 1761 cast doubt on the validity of “Italian hours.” From the 1760s Venice began to observe the beginning of the year according to the Julian/Gregorian calendar on January 1<sup>st</sup>. Also, the theatrical season lengthened. Carnival began to extend into Lent (Giuseppe Verdi’s *Ernani* was first presented on 9 March 1844 at La Fenice, and his *Simon Boccanegra* was first presented there on 12 March 1857); Ascension-time lengthened too. The author concludes: “In contrast to the measurement of time, which became progressively more precise, theatrical time remained necessarily vague” (357). This book will be of interest to anyone interested in Venetian theatre. And we still today have an opera season that extends from the mid-fall into the mid-spring.

Krista De Jonge and Konrad Ottenheim, eds. *Unity and Discontinuity: Architectural Relations between the Southern and Northern Low Countries (1530-1700)*. Turnhout, Belgium: Brepols Publishers, 2007. viii + 428 pp. + 342 illus. \$130.00. Review by ALLISON LEE PALMER, UNIVERSITY OF OKLAHOMA.

This book, formed as a collection of essays that seek to clarify the architectural relationship between the Southern and Northern Low Countries, is the fifth volume in the *Architectura Moderna* series. The series was established in 2000 to create a dialogue on the issue of antiquity versus modernism in early Netherlandish architecture, and the theme of this book, coined “unity and discontinuity” by the scholar Charles van den Heuvel, refers to the major goal of the text, which is to convince the reader that while architectural differences can be found between Belgian and Dutch architecture, these differences have been exaggerated over time. Thus, historians have failed to examine such things as the similarities in architectural practices between the north and the south as well as the major patrons and architects who worked in both regions. Krista De Jonge, from the Catholic University of Leuven, and Konrad Ottenheim, from the

University of Utrecht, who wrote a majority of these chapters, include essays by Joris Snaet, Gabri van Tussenbroek, and Thomas DeCosta Kaufmann. All contend that architectural relations between south and north after the political divide of the early 1500s are far more complex than traditionally thought, where a “classical versus Baroque” contrast is usually ascribed to Protestant versus Catholic differences as well as to different government types, foreign versus national influences, and different patrons and architects.

These traditional differences were first laid out by Martin Wackernagel in his 1915 book *Baukunst des 17. und 18. Jahrhunderts in den germanischen Ländern*, which follows the lead first established in painting with two texts written by Conrad Busken Huet—*Het land van Rubens* (1879), and *Het land van Rembrandt* (1882). Such studies, written at a time when Belgian and Netherlandish differences were cultivated as part of the widespread nationalist sentiment found across Europe, have now begun to be re-evaluated in the areas of economic and social history as well as in painting. This present text, then, seeks to analyze what exchange of ideas continued between the architects of these two regions, especially after the establishment of the Southern Union of Atrecht and the Northern Union of Utrecht in 1579, when architectural differences seem to appear more pronounced. The authors cite several instances where this “Baroque Catholic” versus “Classical Protestant” division does not work, even outside of the Low Countries, such as in the Escorial in Spain and Perrault’s west façade of the Louvre, where the rejection of Bernini’s proposal in 1665 “shows the strong differences of opinion as to the correct form of architecture, even among Catholics.” (8). It is worth mentioning here, however, that in Chantelou we read that the major criticisms of Bernini’s work were ultimately not based entirely on style or invention, but on its lack of convenience, while the ultimate selection of Perrault can also be seen to resolve the many personal conflicts that afflicted Bernini in his professional relationships in Paris. Nonetheless, these examples suggest that this overly simplistic traditional discussion of stylistic divisions certainly merits re-evaluation, even outside the Low Countries.

Following this introduction, the essays are organized under the general theme of ancient versus modern architecture, and accordingly,

the text begins with an assessment of the early influence of Italy on architecture in the Low Countries. Pieter Coecke van Aelst's 1539 publication of Serlio's treatise and a Vitruvian manual of the column orders signaled a new interest in ancient architecture among the noble classes and a more strict interpretation of the ancient architectural vocabulary. The authors argue that the classically-styled Renaissance architecture that predated this 1539 publication was then rejected as incorrect in its interpretation of the antique, and thus came to be called "modern." Subsequently neglected in scholarship, these early examples of sixteenth-century architecture present an appealing blend of classical and regional architecture that merits further study. In addition, some of the architectural elements native to the Low Countries, such as the stepped gables, were then introduced across Europe. For example, Flemish architectural innovations can be found in the brick and stone masonry, steep slated roofs, and tall windows of Philip II's Pardo Hunting Lodge outside Madrid and in his commission for the Alcázar in Madrid. The discussion of slate and other new materials being introduced into Spain is a particularly interesting example of cross-cultural influences that merits further study. A later chapter in this text, however, does focus on an interesting comparison of the building industries of the Northern and Southern Low Countries. Integrated into the discussion of classicism is a focus on court architecture and the network of court patronage that facilitated the flow of architectural style across Europe, and special attention is given to the court architect Jacques Du Broeucq and his military architecture.

The second part of the book then presents a discussion of architectural theory during the next generation, from 1560-1640. With the introduction of Serlio and Vitruvius into the Low Countries, it would appear that architecture began to develop along more rigorously classicizing lines, and indeed this is true, but the authors here demonstrate how Coecke's illustrations tended to favor the more inventive aspects of Vitruvian style, such as the cartouches and more elaborate strapwork that are conducive to the more varied architectural styles of the Low Countries. The new façade of the Antwerp Town Hall, from 1561, heralds these developments, where the Serlian columns are topped by richly carved scrolls in the gable. Hans Vredeman de Vries, Charles De Beste, Simon Stevin, and Hendrick de Keyser are the

focus of this section, and the authors explain how their constructions followed Serlio's explanation that *invenzione* is not only acceptable, but expected as long as these derivations from the classical rule conform to decorum required of the function and location of the building. This sentiment was not shared by everyone, however, including, most famously, Carel van Mander, who in 1604 blamed Michelangelo for the introduction of this excessive modification of classical rules. This sentiment was also later shared by Inigo Jones in England, who favored the architectural style of Palladio and Scamozzi. Ultimately, the architecture of Jacob van Campen, Salomon de Bray, and Pieter Post can be seen to reflect this return to a more strictly classical model, thus ushering in a new age of classicism in Holland. The Hague, built by van Campen for Constantijn Huygens in the 1630s, is a good example of this form of classicism in the Baroque age.

The strong relationship found between the Northern and Southern Low Countries through the Renaissance gradually began to show a slow separation in the seventeenth century, and these changes form the discussions found in the third part of the text. Here the authors attribute these changes primarily to the different architectural policies that developed in the differing courts of the time, thus referencing early geographical boundaries rather than modern-day national borders. Separate chapters on court architecture, civic architecture, and religious constructions focus on this assertion and provide a thorough analysis of these traditional building types as well as a discussion of newer genres such as the merchant exchange buildings, town halls, trade halls, and guild halls. Thus, despite their architectural differences, it is clear that in comparing Northern and Southern civic architecture of the seventeenth century we can see that these buildings do share a similar theoretical background and are responding to parallel cultural and economic developments.

Ultimately, Renaissance and Baroque architecture of this region of Europe, long categorized under the nationalistic rhetoric of the nineteenth century to emphasize differences formed along a rigid north-south divide, must be viewed under a new architectural context. A close analysis of this early modern culture then provides the reader with a richer understanding of the similarities and differences found in these buildings as well as a more sophisticated understand-

ing of why and how particular stylistic considerations were made. This important book can therefore be used as the basis for forging a new way of understanding the early modern architecture of the Low Countries.

Marieke de Winkel. *Fashion and Fancy. Dress and Meaning in Rembrandt's Paintings*. Amsterdam: Amsterdam University Press, 2006. 398 pp. € 46.35. Review by LINDA STONE-FERRIER. UNIVERSITY OF KANSAS.

Marieke de Winkel's well-researched and beautifully illustrated book consists of five essays of varying focus, length, and breadth. She selectively examines the clothing in certain Rembrandt paintings and frequently counters with new conclusions the interpretations by previous scholars of certain articles of fashion and/or accessories. However, de Winkel does not always analyze the paintings as a whole and sometimes overlooks the non-fashion aspects of the images in which the elements of clothing and accessories appear. One wonders whether a holistic examination of such paintings would change the meaning and function of depicted pieces of clothing and accessories examined by de Winkel in isolation.

Chapter one discusses a specific garment worn by several male portrait sitters. In the second chapter, the author considers various fashion accessories worn by some of the women in Rembrandt's portraits. The third chapter examines the clothing worn by the same sitter in two different portraits of him. In the fourth chapter, de Winkel discusses the clothing worn by Rembrandt in some of his self-portraits. The fifth chapter considers various elements of clothing in several, but not all of Rembrandt's history paintings.

The first chapter "One of the Most Dignified Items of Dress': The Iconography of the *Tabbaard* and the Sense of Tradition in Dutch Seventeenth-Century Portraiture" examines the changing perception and depiction of the *tabbaard* or *rock*, a long gown worn at home that had a "broad, turned-down shawl-collar and long, rather wide sleeves with a slit at the elbow for the hand and lower arm, and the rest of the sleeve hanging down" (27). De Winkel observes that Rembrandt's portraits of older men from the first half of the sev-