

van Clusius niets gezegd werd. Waar hij vandaan kwam, waar hij allemaal werkte en wat hij uiteindelijk gepresteerd heeft, we worden geacht het allemaal al te weten. De auteur heeft bewust geen biografie van Clusius willen schrijven om de gelijkwaardigheid van de correspondenten uit te laten komen. Die correspondenten bedreven volgens Egmond de natuurlijke historie op dezelfde wijze als hij deed en waren beslist meer dan waterdragers voor een groot geleerde, al was Marie de Brimeu wel zo eerlijk te erkennen dat haar motivatie 'de joli et non encores de science' was (61). Maar uiteindelijk was het wel Clusius met wie ze schreven, bij wie ze in het geveel probeerden te komen, en die de boeken schreef waarin ze vermeld hoopten te worden. Hoewel natuurlijke historie meer was dan het schrijven van boeken, en er uiterst bekwame botanici zijn geweest die nooit iets publiceerden en daarom ten onrechte in de vergetelheid raakten, is het doel van wetenschap uiteindelijk toch het bij elkaar brengen, het doorgeven en het verspreiden van kennis. Geen wetenschap zonder publicaties, wat in de zestiende eeuw betekende: boeken. Met het relativeren van het belang van boeken voor de wetenschapsgeschiedenis en het beklemtonen van de betekenis van correspondenten die niets publiceerden kan men ook te ver gaan.

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GRONINGEN

Dickey, Stephanie S., Roodenburg, Herman (eds.), ***The Passions in the Arts of the Early Modern Netherlands. De hartstochten in de kunst in de vroegmoderne Nederlanden*** (Netherlands Yearbook for History of Art. Nederlands Kunsthistorisch jaarboek 60 (2010); Zwolle: Waanders, 2010, 318 pp., ISBN 978 90 400 7724 1).

This collection of articles originated from a conference, entitled *The Motions of the Mind:*

Representing the Passions in the Arts of the Early Modern Netherlands, held in 2006. The goal behind the conference and the edited volume, as the editors explain in the introduction, is 'to reflect the variety of new developments in the study of "affects" and "passions" in Netherlandish art'. Seeking to situate the portrayal of passions within the cultural milieu of the early modern Netherlands, the essays offer meticulous analyses of contemporary art treatises, philosophical writings, and rhetoric and drama. At the same time, approaches drawn from anthropology, phenomenology and neuroscience suggest new methods of inquiry. This collection is a valuable resource for scholars interested in this important aspect of Netherlandish art.

Narrative paintings based on textual sources, especially the works of Rubens and Rembrandt, make up the bulk of the case studies. Within that seemingly narrow range of pictorial sources, the articles manage to shed light on different facets related to the overarching topic of the passions. Some of the most informative work addresses the use of concepts and terminology in early modern texts. Relating ethos to the figural types in genre paintings and pathos to the strong but transient sentiments in histories, Jan Muylle elucidates how those two genres express emotions in different ways. Noël Schiller and Thijs Weststeijn provide clear and thorough discussions of the categories used by Karel van Mander, Franciscus Junius and Samuel van Hoogstraten to articulate the passions. Eric Jan Sluijter and Herman Roodenburg look at terms used in theatre and preaching, respectively, to explore how paintings intersect with these rhetorical forms.

Another major theme that emerges from the collection concerns the moral and intellectual basis of the art of painting. Several authors argue for a strong connection between the visual depiction of the emotions and the Neostoic admonition to confront the passions through reason. Suzanne Walker, Franziska Gottwald, and Ulrich Heinen, for example, argue that the expression of violent

emotions by Rubens and Rembrandt tested the viewer's ability to control their emotional and visceral responses. Presenting painting as an integral part of moral and philosophical practice bolstered its claim as a liberal art, as did learned references to antique textual and artistic precedents. Zirka Filipczak's study is particularly instructive in demonstrating that Rubens used familiar classical prototypes as multivalent signifiers to convey complex and ambiguous emotions. This conclusion argues for an integrated approach to considering the pictorial depictions of passions that combines the study of iconography, the analysis of technical execution, and the specific political and social conditions.

The contributions of Heinen and Roodenburg introduce cross-disciplinary methods to the study of the reception of paintings. While Heinen's incorporation of neuroscience suggests new possibilities, he makes the sweeping argument that collectors' cabinets in the early modern period 'may be viewed as assembly points where the elite and the humanists could test the individual and collective functioning of stress for further application'. His conclusion rests on the theory that viewers' emotional responses to shocking images were universal, for which the scientific findings on the workings of the brain are used as supportive evidence. Roodenburg's article, on the other hand, addresses the question of social and cultural conditioning in a more systematic way. Roodenburg cites art treatises and testimonies by connoisseurs to demonstrate that artists such as Rembrandt sought to immerse the audience in his depicted narrative through the expressive representations of figures. This was a viable strategy because beholders readily associated particular gestures or movements with specific emotions – a sort of cultural conditioning that painters, actors, and dancers exploited and strengthened. Drawing on ideas from phenomenology and anthropology, Roodenburg's approach underscores the 'bodily comprehension' of the emotions conveyed in the painted

image. This focus on 'kinaesthetic empathy' can complement iconographic and formal analyses by directing attention to the corporeal dimension of the viewing of paintings.

To this reader, the significance of this edited volume to both the historiography of Netherlandish art and the discipline of art history as a whole could be more clearly addressed. For example, the common effort of many writers to situate the depiction of passions in relation to Neostoic philosophy and antique culture seems to elucidate the complex relationship between the attention to lifelike representations and the legitimacy of painting as a liberal art. The authors' focus on history painting and the intellectual milieu of painters emphasizes the learned character of, and the influence of humanist thought on, Netherlandish art. The editors could have done more in the introduction to draw out such larger questions about the field.

The articles seem to be written with an audience of historians of Netherlandish art in mind, perhaps appropriately so given the *Nederlands kunsthistorisch jaarboek* as the venue of publication. Cultural and social historians, however, would find much of interest in the careful analyses of the intersections between the visual arts and theatre, rhetoric, philosophy, and politics of the time. Moreover, the examinations of modes of signification and the integration of interdisciplinary models put this work in dialogue with developments in other subfields of art history. This reader feels that the introduction could emphasize further the value of this journal volume to related fields of inquiry.

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