

public from workshops along the streets. These individuals would employ the local painters, generally on low-paying day rates, and would order from them copies after famous originals that they would then resell fraudulently on the European market. The biographer Bernardo De Dominici identifies both Aniello Falcone and Bernardo Cavallino as commencing their careers in this way, painting first in the workshops of Piazza Carità, in a neighborhood where the major part of the local Neapolitan painters lived as well as worked. So, too, the early paintings of Salvator Rosa would be sold for a pittance under difficult social and economic circumstances.

Marshall justly underlines that, particularly at the beginning of the Seciento, when the activity of art dealing had not yet been consolidated, painters of the caliber of Carlo Sellitto, Giacomo Recco, and Paolo Finoglio also carried out a trade in paintings without the least scruple of conscience. The profession of art dealing nevertheless grew over time to gain for itself a certain level of prominence and respectability, particularly in the second half of the century when Neapolitan painting was also gaining a concomitant sense of higher cultural value and prestige in both a local and international context. In these years, the painter/restorer Giacomo de Castro, for example, was able to operate as an art merchant at the very highest social and cultural levels.

In the third and final section of the book, the author analyzes with insight the impact of the principal public and private commissions on the local artistic and social scene. One of the last sections is dedicated to the early Neapolitan public exhibitions, the most celebrated of which was that mounted under the auspices of the Marchese del Carpio, on the occasion of the *festa del Corpus Domini* of 1684. Much is still unclear about this fundamental chapter in the development of Neapolitan Baroque culture, and only new documentary research will shed new light on the event. The volume concludes with an appendix containing six useful tables. These document the key moments in the public reception of Neapolitan Baroque painting (table 1), as well as listing in a comparative manner the prices paid by patrons to Neapolitan painters in different phases of their careers (tables 2–6).

This monograph, published to a high typographical and editorial standard, is to be recognized as an important new benchmark for any future study of the topic: it has revealed, for the first time, the market for art in seventeenth-century Naples in all its scope and complexity.

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Jan de Beer: Gothic Renewal in Renaissance Antwerp. Dan Ewing.
Turnhout: Brepols, 2015. 386 pp. €150.

Dan Ewing's *Jan de Beer* is a shining example of what can be achieved by nurturing a project over the course of a career. Ewing's book is distinguished by the extensive re-

search, breadth of knowledge, and depth of thinking that come only with time. This profusely illustrated and felicitously written volume begins with an introduction that considers De Beer's reputation. The first chapter then presents a fresh evaluation of the Antwerp mannerist style. The second examines a drawing in London, which serves as the basis for other attributions to De Beer. The third analyzes the artist's drawings, while the penultimate chapter investigates his paintings. Ewing's conclusions precede appendixes of documents and literary sources that mention De Beer, named panel painters who were active in Antwerp from 1500 to 1540, and extant contemporary Antwerp paintings and sculpted altarpieces. Catalogues of De Beer's oeuvre and drawings produced in his circle conclude the volume.

Ewing demonstrates that documents repeatedly make clear that De Beer was highly esteemed in his lifetime and beyond. In 1527–28 Lodovico Guicciardini singled out the master as one of the top four painters in Antwerp, and contemporary documents reveal his many commissions, guild positions, and students. But soon De Beer fell into oblivion, where he remained until 1902 when Georges Hulin de Loo linked an inscription on the London drawing to De Beer's name. James Weale published this discovery in 1908, and soon Max J. Friedländer became the first to attribute a body of works to De Beer. Friedländer's condemnation of the painter's work, however, contributed to his subsequent neglect.

Chapter 1 places De Beer in the context of the major mercantile city of Antwerp, home to 180 master painters in 1528. Ewing makes clear that although art historians favor painters who point to the future or produce original works, early sixteenth-century Antwerp preferred Gothic art, serial painting, and mass production, features that defined Antwerp mannerism. Furthermore, Ewing notes that contemporary sources contradict much current art historical thinking by terming Gothic works "moderne" and Italianate ones "antiek" (29). As Ewing demonstrates, the flamboyant Gothic of the sixteenth century threw off the restraint of an earlier century to embrace "exaggerated curves and whorls," artificial and inventive embellishments, extravagant costumes, "rhythms and torsions of bodily motions," "exquisite color combinations," and "marvelous excesses" of all kinds (36–38). Ewing justly compares this complicated and exuberant style to contemporary architecture, music, calligraphy, and literature, especially the *stilus ornatus* of Antwerp rhetoricians.

Chapter 2 explores De Beer's career, based on archives and neighborhood maps, which facilitate an understanding of the painter's social networks. Ewing examines De Beer's commissions, associates, relatives, and students, some of whom came to him for advanced training or from outside Antwerp. Chapter 3 focuses on the sketch in London that has been attributed to De Beer and may have been originally designed for internal shop use and only later signed, dated, and inscribed as a gift for the painter Joachim Patinir. Ewing employs this drawing of heads, which shows De Beer's versatility, as a basis for attributing other works to the painter. De Beer produced more sketches than any other contemporary Antwerp artist, and Ewing's fourth chapter investigates the artist's ethereal

drawings, which comprise one-third of his surviving production. This chapter on De Beer's drawings, which served as window designs or shop models, show Ewing's connoisseurship at its best.

Chapter 5, the heart of the book, explores De Beer's paintings. At times I questioned Ewing's embrace of symbolism, such as the cat as a "symbol of the Virgin" (144) or the dog as a reference to marital fidelity (144), but Ewing is a brilliant connoisseur who describes De Beer's virtuosic style, with its "distinctive system of light spotting" (147), "energy and verve" (154), inventive iconography, "obsessive attention to minute details" (176), and "exacting alignment" of forms with intersecting floor tiles (189). While scrupulously acknowledging the contributions of earlier scholars, Ewing produces a page turner, building layer upon layer, as he pushes his evidence to the limit and carefully, logically, builds his arguments. His book is certain to become the standard monograph on Jan de Beer.

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Cornelis van Poelenburch, 1594/5–1667: The Paintings.

Nicolette Sluijter-Seijffert.

Trans. Jennifer M. Kilian and Katy Kist. *Oculi: Studies in the Art of the Low Countries* 15. Amsterdam: John Benjamins, 2016. xii + 408 pp. \$239.

Cornelis van Poelenburch (1594–1667) played a leading role in the evolution of seventeenth-century Dutch Italianizing landscape painting. Until the middle of the nineteenth century this particular genre—and thus also Poelenburch's work—always remained in high esteem. But afterward, and strongly under the influence of Théophile Thoré-Burger's new realistic-impressionistic interpretation of Dutch painting of the Golden Age, the renown of the Italianizing painters began to wane, since their work was compared unfavorably with the artistic output of the so-called *peintres de la réalité*, now considered the true canon of Dutch seventeenth-century art. This monograph by Nicolette Sluijter-Seijffert finally restores Poelenburch's deserved but long-lost fame. The book's point of departure is the PhD thesis defended by the author at the university of Leiden in 1984. During the following years of a museum career in several Dutch museums, including the Mauritshuis at The Hague, she was able to refine and substantially add to the material initially gathered for her thesis.

From his beginnings in Italy, Poelenburch always largely profited from aristocratic and princely interest in his work. To an important extent, his fame was based on his virtuosity as a painter of small but lively and corporeal nude human figures, acting in a sunny Mediterranean landscape often filled in with Roman ruins. After his return to his native town of Utrecht, in early 1627 at the latest, he continued to receive impor-