

In the seventeenth century, the rebuilding of the town hall was prompted by a fire in 1656 that destroyed large parts of the city. The most interesting elements of the building from the Baroque period were the spires of the two medieval towers, which have survived until today. Gerhard Kraus, who is not further known, designed their characteristic shapes. The spires were taken down at the end of the nineteenth century, and today they are known only from a range of iconographic sources. The author compares the spires to later Baroque structures from southern Germany, especially Balthasar Neumann's tower of the Karlsruhe castle. However, comparable examples exist in the Limburg region too, like those of the castles Hoensbroek and Eijsden, or the spire of the Visé town hall, all of which date from about the same time.

In the eighteenth century, the principal building masters in Aachen were Johann Joseph Couven and his son Jacob, who also built palaces and churches in the Rhine and Maas regions. Again, only traces remain of their work on rebuilding of the Aachen town hall. Their extravagant Rococo style can only be explained with the help of other surviving buildings, archival and iconographic sources, and architectural drawings, which the author discusses in great detail. Johann Joseph Couven aimed to create a municipal castle that could compete with a princely castle in terms of symmetry and fashionable ornaments. His additions to the town hall consisted of a large outside staircase at the north façade, two balconies, and ornamental door and window frames. Some of the interior wall panels by the Couven family were transferred to other places and have thus survived.

The book ends with an overview of the town hall in its urban setting: the market-place with the fountain in the north and the palatial Cathedral of St. Mary in the south. The text of the book is completed by large plates with ground plans, sections, and CAD-reconstructions by Judith Ley, which give an impression of the appearance of the Baroque town hall. It is the merit of this book to introduce us to this important part of the town hall's history, which has become almost completely invisible. From the perspective of today, we may conclude that the town hall's neo-Gothic façade cannot be regarded as an apt representation of the original building and its history. It is but a fragment of the whole picture, and we will hopefully gain a more complete view when the other two volumes of this thorough research project will be issued.

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Die Cranachs: Die Werke des Staatlichen Museums Schwerin. Dirk Blübaum and Tobias Pfeifer-Helke, eds.

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Museums all over the world, from Tokyo to Cleveland to Prague, include works by Lucas Cranach the Elder and his workshop in their permanent collections. Similarly,

Cranach scholars form an international community, publishing in English, French, and German, as well as Slovenian, Romanian, and Portuguese, among other languages. The approximately 1,000 surviving paintings from Cranach's vast workshop help explain the wide dispersal of his work, as does the role he played in the invention of a new kind of art suited to Lutheran Reform, an international religious and social revolution that reverberated throughout the Christian world. Dirck Blübaum and Tobias Pfeifer-Helke's *Die Cranachs: Die Werke des Staatlichen Museums Schwerin* accompanies the 2017 exhibition *Cranachs Luther* in the Staatliches Museum Schwerin / Ludwigslust / Güstrow. This exhibition is one of many commemorating the five hundredth anniversary of the Lutheran Reformation.

This slender, concise catalogue showcases the sixteen prints and thirteen paintings in the show, including polemical prints, epitaphs, and portraits of Martin Luther. The catalogue includes essays on Cranach the Elder, Cranach the Younger, and their productive workshop, as well as catalogue entries that trace the provenance of the images. The essay by Edgar Bierende, "Cranachs Luther im Bild" (Cranach's Luther in the Image) is the strongest in the collection. With a careful eye, the author analyzes the full-length portrait of Luther of 1546 (cat. no. 11), specifically noting the heroizing strategy of memorializing Luther in a Roman niche.

Although the essays and catalogue entries break no new ground, this volume offers a tidy, nicely packaged presentation of the fundamentals of the Cranach family's business practices and their relationship to the Lutheran Reformation. The text will be most useful to the non-specialist museum visitor. However, the minimal interpretation of the images and the insufficient acknowledgement of Cranach historiography will frustrate scholars and undermine the international importance of both the Lutheran Reformation and the Cranach workshop.

Like many of the German-language exhibition catalogues and monographs on Cranach that precede it, the Schwerin catalogue includes only German-language scholarship, and a non-representative selection of scholars at that. If the exhibition is intended for a local, German-speaking audience, the authors would have done well at least to allude to the scope and range of Cranach scholarship. If the audience is meant to be national or international, the exclusion of non-German research makes the exhibition and Cranach himself seem provincial. Furthermore, such myopic historiography creates the impression either of unfamiliarity with or indifference to research in languages other than German—or, worse, a belief that no creditable work on Cranach exists in any other language. The latter is particularly troubling given the hijacking of Cranach's reputation by earlier generations of scholars who misrepresented him as an exemplar of German nationalism.

For example, all relevant scholarship is omitted from the discussion of a lovely Madonna, dated cryptically to "post 1517" (cat. no. 9). The object's style and provenance are detailed, as are its formal similarities with Byzantine prototypes. The entry concludes with a declaration that Cranach served both Catholics and Protestants, on

the presumption that any Madonna picture must by definition have been intended for a Catholic patron. Cranach of course painted Madonna panels for Protestant patrons throughout his career, as the research of the British art historian Bridget Heal and the American scholar Beth Kreitzer, among many others, has shown. During the Reformation, Cranach stopped painting Mariological images—i.e., those based on extra-biblical legend—but he recalibrated his Madonna pictures to abide by Luther's contention that the Virgin was a model of grace. This background explains the absence of a halo or other holy attribute. Such pared-down images were Cranach's cagey distillation of traditional iconography so that a panel such as the one in Schwerin could suit both Protestant and Catholic patrons.

One would also like to have seen this show in the context of other jubilee exhibitions—for instance, those commemorating the five hundredth birthday of Luther, in 1983, or the more recent work commemorating the birth of Cranach the Younger, in 1515.

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Erudite Eyes: Friendship, Art and Erudition in the Network of Abraham Ortelius (1527–1598). Tine Luk Meganck.

Studies in Netherlandish Art and Cultural History 14. Leiden: Brill, 2017. xxii + 324 pp. \$70.

Abraham Ortelius of Antwerp (1527–98) is well known today as a geographer and the author of *Theatrum orbis terrarum* (1570), the first modern world atlas. In *Erudite Eyes*, Tine Luk Meganck demonstrates that Ortelius was an author in a broader sense, meaning one who makes things happen. As the central figure of an international circle of scholars, artists, collectors, and printers, Ortelius functioned as a facilitator, advising antiquarians on their research, bringing artists and patrons together, and helping writers connect with printers and engravers to get their books to press. Meganck counts 245 friends and correspondents of Ortelius, of whom 10% were artists, an impressive number in an age when social media consisted of pen and paper.

The title of the book alludes to the praise Ortelius earned from his contemporaries for his combination of artistic skill and scholarly knowledge, a mixture that was also displayed by many in his circle, such as Hubert Goltzius and Pirro Ligorio. Consulted by humanists like Justus Lipsius for advice on how to furnish their historical texts with illustrations, Ortelius promoted the new visual literacy that emerged during the Renaissance, a phenomenon traced by Francis Haskell in *History and Its Images* (1993). He worked closely with printers and could often be found holding court among his colleagues at Plantin's shop in Antwerp, reminiscent of Elizabeth