

than a standard historical or art historical account. That said, there are delightful moments of juxtaposition, as when Voges jumps from a sober account of how visuals of the enemy (*Feindbildern*) helped build political unity in the Low Countries to a dramatic ekphrasis of a passage in which the Duke of Guise threatens a mother and child with a sword. In the last chapter, Voges gives an extended account of Hermann Weinsberg's news-sifting practices (which, incidentally, would benefit many present-day news readers). Though this lengthy section distorts the chapter's supposed focus on Hogenberg's reception, it is in some ways the most interesting part of the book: how did people process, parse, and validate news? Weinsberg's answer opens up the *Bildberichte* and all of Voges's previous analysis thereon in productive ways.

The greatest strength of this book is, indeed, its openness and usefulness for future scholarship. Given still-increasing scholarly interest in early modern knowledge practices, one might use the material in this book to ask how early modern news operates alongside other forms of knowledge—forms including cartography and perspective that, as Voges notes, Hogenberg incorporates to great effect. And while Voges's visual readings of complex compositions are deft, his (of necessity) all-too-brief readings of individual images and their rhetorics of truthfulness will surely inspire art historians to take up these understudied images for other interpretive purposes. In sum, this work is a generous gift to anyone interested in the history of documentary evidence and in the history of print itself.

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Rembrandt's Mark. Staatliche Kunstsammlungen Dresden, Stephanie Buck, and Jürgen Müller, eds.

With Mailena Mallach. Exh. cat. London: Paul Holberton, 2019. 280 pp. £35.

Rembrandt's Mark is a fascinating and Janus-like publication. Written to accompany an exhibition held in the Kupferstich-Kabinett of the Staatliche Kunstsammlungen, Dresden, in 2019, the title choice was “as laconic as it is suggestive. It is about the hand in the work since it is in the mark . . . that the artwork ultimately demonstrates its quality,” as Marion Ackermann, director general of the Staatliche Kunstsammlungen states in the foreword (6). Specifically, Rembrandt's mark in this instance refers to his drawn and etched lines, and is seen as having had “a great effect on other artists and can be traced into the modern and contemporary eras” (6). While the investigation of Rembrandt's importance for later artists is well established in scholarship on the artist, including previous exhibition catalogues, the emphasis on bringing this relationship up to the very present is novel and represents the forward-looking aspect of this endeavor. On the other hand, in several essays the catalogue authors delve deeply into

Rembrandt's engagement with earlier artists, particularly Raphael's work as known to the Dutch artist in graphic reproductions. The catalogue looks firmly backward in time as well. Throughout the text, bolder claims are made than are often found in Rembrandt publications. This is in keeping with the authors' desire to make the artist relevant for contemporary audiences, and in many ways is appropriate for an artist who was in his own time a highly innovative practitioner of graphic processes.

The introduction to the subject of Rembrandt's mark by Stephanie Buck, director of the Kupferstich-Kabinett, and a technical discussion on the materials of Rembrandt's drawings by Mailena Mallach and Simon Olaf, with Kate Edmonson, closely reflect the exhibition's theme. Two others are a bit idiosyncratic. Jürgen Müller, professor at the Technische Universität, Dresden, provided an in-depth study of Rembrandt's *Hundred-Guilder Print*, and he and Buck jointly wrote an essay on Rembrandt's indebtedness to Raphael. While both fascinating studies, these seem less about the mark and more about forwarding the signal importance of Italian Renaissance art, and especially Raphael, for Rembrandt's graphic art. This somewhat revisionist argument occasionally conflicts with the catalogue proper, where the significance of Northern Renaissance printmaking for Rembrandt is equally (and correctly) stressed. Nonetheless, the fruitful collaboration of Buck and Müller, two major scholars of the graphic arts, is one of the highlights of the catalogue.

An international group of specialists provided the catalogue entries. These entries are arranged thematically, around topics of subject matter (self-portraiture, Rembrandt's image of and with his wife Saskia), Rembrandt's own learning process and role as a teacher, and about technique itself (the use of light and shade, approaches to etching and drawing). It is in these entries with their introductory comments that a range of other artists, from Rembrandt's own seventeenth-century students to artists active from the eighteenth through the twenty-first centuries, are introduced. Intriguing connections are made in them between Rembrandt and those he has inspired. For this reader, the entries on the twentieth-century artists Käthe Kollwitz and Marlene Dumas are among the most thought provoking, given that attention to women artists and their relationship to Rembrandt as an artistic predecessor has rarely been investigated.

As another nod to contemporary art, the layout of the catalogue includes bold, full-page reproductions of details from prints and drawings by Rembrandt and some of the other artists discussed in it. These are graphically striking, especially when found at the start of the catalogue, but it is distracting that these images are not identified until page 278. The reader is often challenged when reading this catalogue to flip back and forth between text and images reproduced pages away. It is rewarding work, however, given the high quality of reproduction and the welcome inclusion of images of all the drawings in the Kupferstich-Kabinett attributed to Rembrandt (and two landscape drawings that are less firmly accepted into the drawn oeuvre).

It is a lofty goal to produce an exhibition catalogue that speaks to a variety of audiences, including scholars and the general public. This ambitious catalogue succeeds in being informative, provocative, and engaging throughout.

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Rubens, Rembrandt, and Drawing in the Golden Age. Victoria Sancho Lobis. With Antoinette Owen, Francesca Casadio, and Emily Wokt Ziemba. Chicago: Art Institute of Chicago, 2019. 354 pp. \$35.

Training a studied, focused eye on over one hundred drawings executed during the so-called Dutch and Flemish Golden Age, works on paper specialist Victoria Sancho Lobis refreshingly proffers a different breed of drawings catalogue in this recent contribution. Forgoing traditional catalogue entries, Lobis constructs a functional portrait of early modern Northern drawings practice through a series of essays highlighting key graphic intentions and specializations of the period, illustrated in and through the Art Institute of Chicago's (AIC) rich permanent collection. These sheets include exceptional drawings by Rubens and Rembrandt; biblical, mythological, anatomical, landscape, and still-life compositions by well-known draftsmen such as Abraham Bloemaert and Marten van Heemskerck; and works by lesser-known figures such as Herman Henstenburgh and Godfried Maes, some of which (like the latter's harrowing *Head of Medusa* [1680]; cat. no. 111) can be revelations all over again.

Lobis's focus on the intersections of graphic style, subject matter, and expressive function situates her work within a growing body of research in recent decades by curators and art historians who have increasingly sought to reevaluate early modern European drawings largely on their own terms. Each of her chapters investigates a different artistic motivation driving the look and content—and, ultimately, the independent valuing—of drawings in and around seventeenth-century Antwerp and Amsterdam. Key considerations include the preparatory and pedagogical roles that drawings played in local workshops, engagements with Italy and the classical past, and emerging concerns for drawing after the live model, especially in Rembrandt's circle. Other chapters highlight Italianate humanist approaches to drawing as indexes of artistic imagination, the relationship of drawings to the sister arts of painting and printing, and the practice of independent, *naer het leven* (after life) landscape drawing, especially in Northern Europe after 1600.

Lobis's final essay addresses why Northern drawings were so widely collected and valued in their own day, especially given the growing importance of Italian humanist traditions of *diseño* (mental and manual design), individual signature styles, and a rising class of new art collectors and connoisseurs called *liefhebbers* in the early modern