

This point is further supported by articles that highlight the continuing contributions of connoisseurship linked to technical studies, such as an investigation of a Rembrandt workshop depiction of a nude in Berlin's Gemäldegalerie that may overlay Rembrandt's own work, as revealed by more than one imaging technology (Katja Kleinert and Claudia Laurenze-Landsberg); a reattribution to Rembrandt of a head of Christ in a private collection (Arie Wallert and Michel van der Laar); and a discussion of a previously unpublished depiction of *Head of John the Baptist on a Platter* attributed to Rembrandt's workshop through its conception, style, and results of technical examination (Lloyd DeWitt).

What might be called the connoisseurship of paper production through technical analysis is presented in an examination of finding mold-mates and mold-twins for papers used for Rembrandt's etchings (C. Richard Johnson et al.) through computer-aided analysis, helping scholars to understand the sequence of the printing of these etchings. Investigation of the historiographic reception of Rembrandt as a collector makes clear how completely this reception was tied to the understanding of Rembrandt as an artist (H. Perry Chapman), while another essay brings together strands of art-market studies, historiography, and Rembrandt's engagement with Italian art in a study of the lifetime valuation of Rembrandt's *Hundred Guilder Print* (Amy Golahny). In addition to Jan Lievens, other associates of Rembrandt are given their due in studies of a bowing figure seen in Rembrandt, which Bol adapted for specific iconographic and emotional ends (Jan Leja). There is also an essential consideration of those few Rembrandt school artists who made prints themselves (Nadine Orenstein). An overview of the biblical iconography of these same printmakers, especially a print by Samuel van Hoogstraten, further illuminates our understanding of printmaking in the Rembrandt school (Pieter van der Coelen). Finally, a fascinating revisionist study on the relationship of Rembrandt with Jan van Vliet suggests a far more limited role for Van Vliet than has been proposed in recent years (Jaco Rutgers).

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Rembrandt and the Inspiration of India. Stephanie Schrader, ed.

Exh. Cat. Los Angeles, CA: J. Paul Getty Museum, 2018. xii + 148 pp. \$39.95.

This superb catalogue of a J. Paul Getty Museum exhibition, curated by Stephanie Schrader, tells a complexly interwoven story of early modern global art exchange by juxtaposing twenty of Rembrandt's pen-and-wash drawings of Mughal rulers with exquisite examples of the types of miniature painted portraits that inspired them. The book designer uses vibrant magenta, teal, and saffron yellow—startling in the context of

Rembrandt—to drive home how colorfully exotic Mughal miniatures must have looked to him. Rembrandt never left the Netherlands; these wonders of India came to Amsterdam, brought from the Dutch trading post in Surat by the Dutch East India Company.

Rembrandt's curiosity about distant cultures is evident in his art and in the inventory of his vast collection, made on the occasion of his bankruptcy in 1656, which lists costumes for an Indian man and woman, as well as Indian weapons, fans, boxes, and baskets. His thousands of works of art on paper, by or after the likes of Mantegna, Raphael, Titian, Lucas van Leyden, Rubens, and Van Dyck—a virtual history of art for his time—were housed in his *kunstkamer*, in seventy *kunstboeken*. One of these albums contained “curious drawings in miniature,” perhaps Mughal paintings that Rembrandt owned. Continuing their journey, some of these may have ended up pasted to the walls in Schönbrunn Palace, Vienna, in the eighteenth century. “Perhaps” and “may have” reflect long-standing uncertainties surrounding Rembrandt's drawings, including their attributions, which the authors handle well.

Rembrandt employed visual stimuli of all kinds, yet these creative copies are so exceptional—they are his only close copies after the art of such a foreign culture—that they raise unique questions, including whether he made them for a client, to satisfy his curiosity, or for specific artistic purposes. Exploring Rembrandt's drawings and the Mughal portraits from a variety of approaches ranging from the connoisseurial to the globally expansive, this book's introduction and four essays situate both in “the array of artistic and cultural knowledge systems at play” (1). Schrader's illuminating essay, “Rembrandt and the Mughal Line: Artistic Inspiration in the Global City of Amsterdam,” sets the international stage by probing the presence of Asia in the merchant culture of the Dutch Republic that “employed the use of *exotica* to advertise its global reach” (13). Insights into how Rembrandt encountered and evaluated portraits of such near contemporaries as Shah Jahan (r. 1627–58) lead to the conclusion that Rembrandt's drawings, many of them on Asian paper, represent a more “considered, cohesive response to Indian art” (5) than has been recognized.

Whether or not Rembrandt knew it, the Mughal miniatures that he copied were themselves complexly cross-cultural. Two scholars of South Asian art provide fascinating and complementary views into their functions, engagement with European sources, and dissemination. In “Mughal Masterworks in Rembrandt's Hand,” Catherine Glynn explores, from the point of view of their materials and techniques, production in the Mughal imperial atelier and courtly function in India—the portraits of emperors Akbar (r. 1556–1605), Shah Jahan, their heirs, and some Sufi mystics were among the first Mughal paintings to reach Europe. In “The Global Aspirations of the Mughal Album,” Yael Rice situates the Mughal imperial paintings as made specifically for a particular kind of object, Mughal albums, “codices (stitched books) containing assemblages of paintings, drawings, calligraphies, and European prints” (61), which were themselves intended to circulate widely.

William Robinson's essay, "A Book of Indian Drawings by Rembrandt, 25 in Number," which takes its title from an English sale catalogue of 1747, zeroes in on Rembrandt's drawings. Robinson, whose expertise is Dutch drawings, sensitively argues for the attribution of most of the Mughal copies to Rembrandt based on compelling comparisons with documented works of ca. 1655–65. He makes the case that Rembrandt regarded both his unusually refined and detailed drawings and their models as exceptional. Although Rembrandt's voracious collecting was a cause of his bankruptcy, Robinson questions whether he could afford rare Mughal paintings and suggests, instead, that his copies "served as substitutes for unobtainable originals." Rembrandt's responses to the inspiration of India, however they came about, "represent his aspiration to gain knowledge of the world" (55).

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Art, Commerce and Colonialism 1600–1800. Emma Barker, ed.

Art and Its Global Histories. Manchester: Manchester University Press, 2017.
viii + 208 pp. \$34.95.

As art history curricula at more universities adapt to the global turn of the discipline, suitable textbooks that place European art within a broader global context of mobility, exchange, and cross-cultural interaction are increasingly necessary. With *Art, Commerce and Colonialism 1600–1800* and other volumes in the series *Art and Its Global Histories*, the faculty of the Open University have created a text that introduces students to new theoretical and methodological approaches to the study of early modern global art. Each chapter of this book contains complex ideas and nuanced explanations of multivalent artworks in clear prose that will engage students and provide the basis for rich in-class discussion.

The book surveys the intersection between art, commerce, and colonialism in the seventeenth and eighteenth centuries—a crucial time in the history of globalization. Emma Barker's introduction familiarizes students with the most significant problems in the study of early modern global art, particularly in regard to periodization and stylistic terminology. Her essay also orients students to the major themes of the field: the ways that non-European people, places, and objects were represented by European artists; the visualization and manipulation of space in colonial and commercial contexts (e.g., urban planning, mapping, etc.); and the effects of cross-cultural exchange on visual and material culture. These themes are elaborated upon in subsequent chapters, each dealing with a different global power.

In chapter 1, Piers Baker-Bates successfully traces the contours of the broad subject of colonial Latin American art, focusing on a few vital issues: the multidirectional