

Elisabeth Oy-Marra hat ein sehr gelehrtes Buch geschrieben, das eine wichtige Abteilung römischer Barockkunst kenntnis- und facettenreich darstellt. Aber hat die Autorin ihre selbst gesteckte Zielmarke erreicht, durch einen neuen Interpretationsansatz die Strategien päpstlicher Repräsentationskunst im profanen Bereich zu erhellen? Sie beleuchtet im Verlauf ihrer Untersuchung sehr verschiedene Aspekte, ohne dabei immer konsequent zu verfahren. So steht einmal der formale Aspekt der Gattungsgeschichte im Vordergrund, dann mehr der ikonographische, dann wieder der soziokulturelle. Dem Leser ist dabei nicht immer klar, ob die Autorin noch ihr Ziel im Auge hat. Zum Beispiel verwendet sie viele Seiten und großen Reflexionsaufwand darauf, die Wirkungsgeschichte von Cortonas Fresko im Palazzo Barberini anhand von nachträglichen Beschreibungen zu erhellen (S. 246 ff.). Gegen dieses Vorgehen bestehen keine Einwände, die daraus zu ziehenden Erkenntnisse sind jedoch nicht so durchschlagend, daß dies eine so prominente Behandlung rechtfertigen würde. Am Ende dient die Bandbreite der Deutungsansätze nur als Beleg für die Aussage, daß Pietro da Cortona „seinen Interpreten einen großen Spielraum“ eröffnete (S. 261). Das dürfte als Strategie höfischer Repräsentationskunst nicht genügen. Viele andere Passagen des Buches wiederum wirken forciert. Man wird den Eindruck nicht los, daß die Autorin in den römischen Deckenfresken partout einen Niederschlag des familiär-politischen Verhältnisses zwischen Papst und Kardinalnepot finden wollte und dabei leider nur sehr eingeschränkt fündig geworden ist.

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Ottobrunn

Martina Dlugaiczyk: Der Waffenstillstand (1609–1621) als Medienereignis. Politische Bildpropaganda in den Niederlanden (*Niederlande-Studien*, 39); Münster u. a.: Waxmann 2005; 436 S., 102 S/W Abb.; ISBN 3-8309-1329-X; € 49,90

The eighty-years war between Spain and the Dutch republic started with the Dutch revolt in 1568, and was ended by the Peace of Westphalia in 1648. However, this was not a period of uninterrupted warfare between the two parties. In 1609, an armistice was concluded between the northern and the southern Dutch provinces, which lasted until 1621. In Dutch historiography, this period is usually referred to as „Het bestand“ or the Twelve Years' Truce, and an important moment in the struggle for Dutch political independence. It was also a decade in which various political factions within the northern provinces took up their ongoing discussions on religious freedom, and the economy experienced a period relative growth.

The plurality in political positions, which erupted anew during the Truce, led to a large variety in representations, in both Flanders and the northern provinces, of the political situation. At the same time, the developments in iconographical symbolism – triggered amongst other factors by Cesare Ripa's „Iconologia“ and the many publications on allegory and rhetoric – gave artists, writers and others the possibility to ex-

periment with the depiction of this new political reality, which was neither one of peace, nor was it one of open warfare. As a result, a wide spectrum of forms was developed.

Martina Długaiczuk approaches this period from an art historical point of view, and discusses in particular the visual representation of the political situation in that period. Although the main title speaks of the modern word „Medienereignis“ (media-event) and the introduction refers to an interdisciplinary approach, the subtitle of the book only mentions „visual propaganda“, and two main media taken into regard in this publication are prints – most of these parts of pamphlets, some of them related to paintings – and, in the last chapter, theatrical performances. The interplay between image and text, or the relation of these media with other media such as medals or three-dimensional objects, are rather neglected in the text. Essentially, this book is an art-historical study into political imagery. This is attested most clearly by the catalogue, which contains predominantly prints, some paintings, some medals and texts, and one map, but contains only few examples of texts, still one of the most important media informing about the reactions to the Truce in the early seventeenth century. Although the catalogue does not lay claim to completeness, the criteria for the presented selection of media in both text and appendix are not explained.

Martina Długaiczuk's main argument focuses on the prints and paintings of the period between 1609 and 1621 and describes how almost immediately after the declaration, artists tried to develop a personification of the Truce. In 1609 David Vinckboons, for example, made a large drawing of the figure of „Het bestand“, in which this personification was seated on a carriage, and surrounded by Virtues. This compositional device, related to (but not based on, as it predated) Ripa's personification of „Tregua“ or Truce, was used in a modified form in prints by Claes Jansz. Visscher and Hessel Gerritsz. This new personification was too intellectual for the general public, and soon, as Martina Długaiczuk argues, existing iconographic formulas were modified to suit the political messages. These included the adaptation of the iconography of the embracing Iustitia and Pax, or the personification of Pax or Iustitia alone; the use of geographical representations such as the Leone Belgica or the Dutch lion, or the Garden of Holland. The more general iconographical motif of Mars and Venus was also adopted in this context, for the figure of the sleeping God of war was very suitable to represent a temporary pacification. The personification of „Het bestand“ as a female figure, as devised by Vinckboons, only returned after 1621, when she was depicted lying on her death-bed, murdered by one of the political parties in north or south. By then, also other depictions of its nearing end, such as tombs in the form of pyramids, or crumbling monuments, came to be used by artists.

The iconographical choices were thus highly influenced by political positions and circumstances, and the graphic arts were intended to play an important role in the public discussion. The use of familiar motifs in slight variations were the best means to this end, as these were immediately recognised, and inserted changes were easily understood by the contemporary public as references to the contemporary political situation. That also other fields of visual culture of the early seventeenth cen-

ture took up this issue is explained in the last part of the present publication. The organisation of festivities after the conclusion of the truce in both Amsterdam and Antwerp shows, that in each case the government interpreted the situation differently. While in Antwerp the expected regeneration of commerce and trade was depicted, the Amsterdam *tableaux vivantes* represented the Truce as a prelude to peace and independence. That in both cities many important artists were involved in the design of these theatrical events, suggests that the development of a particular iconography around the Truce was indeed the result of active patronage by the government.

Der Waffenstillstand als Medienereignis offers an interesting approach to the question of political iconography, and effectively combines previous studies on pamphlets and graphic representations of the early Dutch republic and the Twelve Years' Truce, for example by Willem Van Eysinga, Elizabeth McGrath, Jan L. De Jong and Bram Kempers. However, Martina Długaiczuk's book is not the first instance of such a broader view on politics and the arts in the period between 1609 and 1621. Recently, Perry Chapman published on prints and paintings in relation to the Truce¹, and Marijke Spies researched the 'Rederijkers' or Dutch rethoricians during the first decades of the seventeenth century, and their reactions to political and religious turmoil².

In other words, the synthesis offered by this book is an interesting one, but its exposition is too detailed for a more general public that will also expect another approach; the fashionable title suggests an interdisciplinary account of various mass-media, while the main argumentation is constituted by an iconographic discussion of prints. Moreover, the accessibility of this book is hampered by the small and low-quality reproductions of the illustrations, together with their confusing order of alternating catalogue- and illustration-numbers. Better editing would have helped to avoid these problems, as well as the typing errors in Dutch citations and artists' names. A less fashionable title and subsequent limitation of the argument to prints as a means of political propaganda during the period of the Truce would have resulted in a very interesting book indeed, as Martina Długaiczuk has a number of interesting observations to offer on how artists devise iconographical solutions to deal with contemporary events.

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1 H. PERRY CHAPMAN: Propagandist prints, reaffirming paintings: art and community during the Twelve Years' Truce in: *The public and private in Dutch culture of the Golden Age*, A. K. Wheelock Jr./ A. Seeff (eds.); Newark/ London 2000, p.43–63.

2 MAREIJKE SPIES: Rederijkers in beroering: religie en politiek bij de Hollandse rederijkers in de eerste decennia van de zeventiende eeuw, in: *Teeckenrijcke woorden' voor Henk Duits: opstellen over literatuur, toneel, kunst en religie, meest uit de zestiende en zeventiende eeuw*, F. de Bree/ M. Spies/ R. Zemel (eds.); Amsterdam 2002, p.59–76.