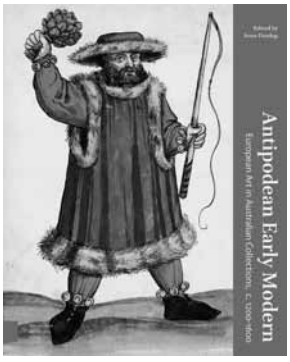
und kulturellen Kodierungen fotografischer Phänomene und erklärt Bildentstehung und -zerstörung als Folge eines Zusammenwirkens von Licht, Substanzen und unkontrollierbaren Zufällen. Mit Sigmar Polkes berühmten Photoflecken erreicht die Studie ihren logischen Endpunkt: Bilder können Flecken, ästhetischer Schein, mediales Rauschen und gebrochene Repräsentation zugleich sein. Sie sind auch widerständige Materie, die weder im Blick noch im Begriff jemals vollständig aufgehen werden. Geimer leistet somit einen erhellenden Nachtrag zur Geschichte fotografischer Repräsentation wie zur abstraction involontaire, aufgespannt zwischen den Polen Unfall und Zufall und mit kritischem Abstand zu den vielen Mythen moderner Bild- und Kunstgeschichte im 20. Jahrhundert.

Silke Walther
Bochum



Anne Dunlop (Ed.); Antipodean Early Modern. European Art in Australian Collections, c. 1200–1600; Amsterdam: Amsterdam University Press 2018; 296 p.; ISBN 978-9462985209; € 89

More than an introduction to the history of Australia's rich collections of medieval and early-modern European art, this collection of essays is intended to make Australian holdings better known as well as the strong tradition of art-historical scholarship and the current research and inquiry in Australia. Its goal is to show the role of private and public collecting from the Felton Bequest of the early twentieth century to the less well-known recent acquisitions of the Kerry Stokes Collection. Another important collector, Alfred Felton (1831–1904) bequeathed his enormous fortune to find a philanthropic trust in Melbourne and the state of Victoria, and to buy more than 15,000 works of art focusing on some of the greatest artists of Renaissance and Baroque Europe.

Anne Dunlop has edited here fourteen stimulating studies, some of which stem from a series of lectures, delivered around the exhibition *An Illumination: The Rothschild Prayer Book and Other Works from the Kerry Stokes Collection, c. 1280–1685* which took place at the Ian Potter Art Museum of the University of Melbourne in 2015. Nine of them are devoted to manuscripts and printed books while the last five deal with the ritual context of the consumption and collection of outstanding art pieces.

The *Rothschild Prayer Book* is at the centre of the whole project. It was acquired in 2014 by Kerry Stokes for a price – more than 13,5 million US dollars – that attracted international interest and put forward his collection not widely known until then. The *Rothschild Prayer Book* is rightly considered as one of the most extraordinary European illuminated manuscripts, with outstanding miniatures and decoration made by the

best Netherlandish artists of the early sixteenth century, including Gerard David, Alexander and Simon Bening. Although very little is known about its dating and patronage, chances are that it was produced in the circle of Margaret of Austria (1480–1530), Regent of the Netherlands who was, as Dagmar Eichberger has shown in her seminal book *Leben mit Kunst,* a passionate collector of lavish manuscripts.

In her introduction to *The Rothschild Prayer Book,* Kay Sutton looks at its function in personal and private life. She rightly stresses how Books of Hours and their miniatures could offer support to access to the Virgin Mary through the community of saints as "a channel between heaven and earth" (37). Their appearance in close-up and half-length remind the viewer that saints were ounce human beings, a proximity that allows comforting familiarity with them as helpful intercessors. Who created this fascinating manuscript and for whom will remain obscure although probabilities are that Cardinal Albrecht of Brandenburg first owned it. He was a great patron of the arts and especially of Simon Bening who painted miniatures in two or possibly three books for his own use. Margaret of Austria and Archduke Charles could have commissioned it when they were seeking his support for Charles' election as Holy Roman Emperor.

The *Rothschild Prayer Book* remains a masterpiece in the production of a unique coherent group of artists of similar level of competence who produced them in Flanders around 1490–1520 for the Habsburg court and for an international clientele. Sutton compares it to similar lavish manuscripts painted under the supervision of two principal illuminators, Gerard Horenbout and Alexander Bening, both based in Ghent. Their owners would use such extravagant projects to enhance their status and power in a courtly context. Unfortunately, there is no provable provenance for the *Rothschild Prayer Book* before 1868 when Baron Anselm von Rothschild acquired it in Vienna.

The political, social and economic dimensions of such deluxe illuminated manuscripts is at the heart of Kate Challis' contribution which focuses on the circles of patrons and artists that surrounded the *Rothschild Prayer Book's* creation in the 1520s. Economic gain, political advantage and social enhancement were sound reasons for their production. Challis also deals with its later history when it was among the thousands of art objects seized by the Nazis following the invasion of Austria. The *Rothschild Prayer Book* has become a symbol of the continued injustices committed after the war and "a tool for negotiation and reparation" (72). Through the centuries, similar sumptuous books were meant to generate wealth. More than commissions of rich patrons for their own use, they were produced for commercial speculation or as gifts to secure influence but, as the *Rothschild Prayer Book* itself, would bare no clear mark of ownership.

Departing from more usual attributions to male patrons and recipients, Dagmar Eichberger moves to the court context of female collectors, owners and active commissioners in the market of books. For her demonstration, Margaret of Austria and relative Margaret of York are telling examples. She looks into their reading prefer-

ences: Margaret of York's choices appear to be turned towards lavishly decorated spiritual treatises while the Regent of the Low Countries aimed at a library filled with encyclopaedia and a wide range of literary genres. Eichberger questions reading as a suitable occupation for well-educated women, their habits and the types of books they were advised or discouraged to read. Was it dangerous to read novels and romances? Several texts on female education warn women against books dealing with love and war. Juan Luis Vives (1493–1540) provides an important documentary source to set the picture with the publication in 1523 of an educational manual stating clear guidelines for young girls, married women, and widows. The best of good books for young girls is the Book of Hours, as already recommended by Christine de Pizan in her *Trésor de la Cité des Dames* dating from 1405. Later, in 1503, Anne de Beaujeu's manual for her daughter Suzanne points to the dangers of idleness to be countered by reading saints' lives. This might explain the trend to depict female saints with an open book in their hands, as applied to Mary Magdalen, Catherine of Alexandria, Barbara and Helen in the *Rothschild Prayer Book.* But Eichberger insists that a distinction must be made between the recommendations found in educational treatises and their application in daily life. Concentrating on the collections of printed books and illuminated manuscripts once owned by the two Margarets, she shows that their bibliophile choices depart from theory as they could access to a wide variety of books, including not only devotional but also romance and history books. Their reading spaces were the bedchamber and, in the case of the Regent, the study for devotional exercises and instructional literature. Examining surviving manuscripts and inventories tells us more about their preferences than written evidence.

The next essays investigate the period of transition from manuscript to print, with its specific materials and technologies. Exploring the history and role of parchment, Libby Melzer explains the creation circumstances of a monastically copy of the *Epistles of St Paul* produced in Italy around 1200 and of a Parisian *Liviticus* also from the early thirteenth century. These two sober Bible books are today held in the State Library of Victoria. Melzer argues that the makers of these books use the skins of their parchment in different patterns which lead to complex page layouts that place the manuscripts in specific contexts. In effect, the Italian *Epistles* come from a small-scale monastic regional *scriptorium* while the Parisian *Leviticus* is a large-scale urban product. Both manuscripts are of quite similar size (310 to 320mm by 205 to 220mm) and were actively used as scholarly books. The *Epistles* comprise the skins of approximately thirty-five animals, kids or lambs close to new-born. Their arrangement and diversity suggest the product of local agriculture. In contrast, the *Liviticus* is a product of the highly specialised system of Parisian book production using high and consistent quality materials, here very young calves. Melzer states that both manuscripts represent different stages of the evolution of an important genre in the progression of the format of the Bible in Europe.

Two other early manuscripts are selected by Margaret M. Manion to better understand what endured, and what changed in the form of Book of Hours by

comparing them to the *Rothschild Prayer Book*. These are the *Liège Psalter-Hours* (State Library of Victoria) and the *Aspremont-Kieveraing Psalter-Hours* (National Gallery of Victoria), produced in the late thirteenth or early fourteenth century. Both are transitional Psalter-Hours that provide distinctive documentation on the beginnings of the Book of Hours. But they differ from each other notably in their owners and types of patrons whose interests and spiritual needs and culture were quite different. The *Liège Psalter-Hours* was illuminated by a team of artists who moved from Hainault to Liège in the late 1270s. It was most probably for the use of a Beguine living there, a devout woman, unmarried or widowed. The *Aspremont-Kievraing Psalter-Hours* is a two-volume prayer book probably produced in Verdun or Metz around 1300 for a noble French couple, Joffroy d'Aspremont and Isabelle de Kievraing who appear several times with their coats-of-arms in the manuscript. Manion observes that the *Rothschild Prayer Book* perpetuates, in many aspects of its structure and contents, the Psalter-Hours produced around 1300, noticing for example the presence of the Church Calendar, the significance of the Mass and the Eucharist already emphasised visually in some earlier Psalters, the images of the saints as part of an annual commemorative cycle or the disciplined decorative borders contrasting with the exuberant *marginalia* in the *Aspremont-Kievraing Psalter-Hours*. They nonetheless reflect similar objectives and themes as well as a particular visual tradition which flowered in the *Rothschild Prayer Book* before it finally disappeared.

As in Melzer's paper, Elaine Shaw discusses the theme of urban versus other production centres, in her case regional France, particularly Bourges. But the action takes place in a later moment of development, that is the 1470s. The *Breviary of Prior François Robertet* (Kerry Stokes Collection), despite missing sections (Calendar and Psalter), reveals daring stylistic innovations more easily received and developed in workshops such as that of the Jouvenel Master who worked for commissioners and patrons living in Britany, the Loire Valley and Berry. According to Shaw, this regional production must be studied in its own right, as did the large Louvre exhibition in 2004 and ten years earlier the major exhibition entitled *Les Manuscrits à Peintures en France 1440–1520* (Paris, 1993/94). She puts forward the work of a new generation of artists who renewed their interest in the depiction of space following contacts with Italian artists. A few years ago, Paris was still considered as the town of their activity. But new research shows that following the plague of 1416, much of the artistic patronage moved to the Loire Valley and Berry. Very recently, Samuel Gras has identified four manuscripts from this region to be incorporated in the corpus of the Jouvenel Master, but which must also be associated with the workshop of Jean Fouquet. Shaw closely examines the illustrative program of the *Breviary*, arguing that it bears elements linked with the Jouvenel Master and associates, including 'fouquetian' chromatic elements. We can hope with Shaw that a more in-depth comparative analysis will be conducted on this question.

Another single case study deals with print as a vector of changes in format and organization in Books of Hours during the transition period from handwork to print.

Now in Victorian collections, two sixteenth-century Hours printed in France on vellum are analysed by Bernard Muir. The *Baillieu Hours* (Rare Books Collection, University of Melbourne. UniM Bail SpC/RB 39A/16) are decorated with thematic border decorations that were used from one publisher or edition to the next. How these printed borders developed is of particular interest since they are related to metal-cuts and woodblocks used by other contemporary printers and publishers. Muir's conclusion is that the basic constituents of earlier manuscript Books of Hours barely changed in printed editions of the fifteenth and sixteenth centuries. The *Baillieu* illustrative program also remained the same except for the borders where new decorative elements were introduced. Turning to the *Ballarat Hours* (Art Gallery of Ballarat. Accession no. 1944.34), Muir explores among other illustrations, the original series of metal-cuts for the *Destruction of Jerusalem* which were made for Hardouyn by Jean Pichore in 1505. Highly abbreviated captions in Middle-French, describing the biblical images, are transcribed and translated in English for the first time in an appendix, at the end of the article (171–172), completing Denise Hillard's detailed analysis of the development of this very popular story, when anti-Jewish sentiment led to the expulsion of Jews from France in 1498–1501[1].

Jan Fox is intrigued by curious aspects of a presentation copy of Jouvenel's *Satires* (Kerry Stokes Collection, Perth. LIB.2014.230) issued by the Sorbonne Press at the University of Paris in 1472, alongside the printed edition. At the beginning of this manuscript, an unusual frontispiece miniature of the new Royal Chancellor, Pierre Doriole, appears as an homage and appeal to him from the promotors of the Sorbonne Press established in 1470 by Guillaume Fichet and Johannes Heynlin. Quite different from the formal purpose of presentation miniatures with their typical fictional depiction of an elaborate court ritual, the *Satires* image focuses on the large figure of Doriole alone, in a setting that is more like a workroom than a court. Fox suggests that this arresting miniature could indicate that the Juvenal *Satires* were intended as a 'gift' in the sense of homage and congratulation to Doriole in his new appointment. The question of the commissioner of this manuscript remains unclear as no clue is readily offered by this mysterious presentation miniature.

Hilary Maddocks describes in full detail the program of illustrations of one of Thielman Kerver's last and final Books of Hours edited on 10 September 1522. This particular example, acquired in 2015 by the Kerry Stokes Collection, is complete and in exceptionally good condition. Its uncommon numerous hand-painted initials and large miniatures convey a special individuality to this example, in the context of Parisian printed Books of Hours and more specifically of Thielman Kerver's activity in Paris. Special attention is given to its elaborate metal-cut illustrations done by three different artists, the Master of the Apocalypse Rose, Jean Pichore and an anonymous engraver. The latter is indebted to the traditions of German printmakers such as

1 Denise Hillard, "La Destruction de Jéruslaem en bande dessiné (Paris, vers 1515)", in: *Bulletin du Bibliophile* 2 (1996), pp. 302–40.

Dürer, Cranach and Holbein, enough to justify Maddock in suggesting a German origin for the artist. It is no exaggeration to say with Maddock that the Stokes Collection copy deserves to be better known as one of the most accomplished and beautiful editions of printed Books of Hours of the sixteenth century.

In the same Collection is a small Renaissance bronze writing casket from c. 1500 once owned by Cardinal Francesco Todeschini Piccolomini, later Pope Pius III (1439–1503). Miya Tokumitsu discusses the emergence of this precious object from an active bronze manufacture around Padua and the Veneto, specialising in small-scale objects destined for *studioli* and private reading spaces for individual consumption. She looks into the casket's social roles as a medium for self-definition, honor, posterity and family commemoration. It is decorated with diverse classical motifs around Piccolomini's arms, indicating that it was a personal household item or else a diplomatic gift. Among other variants of the casket, Tokumitsu retains one very close Paduan version which is in the National Gallery of Art, Washington. She explains how the Stokes casket originally functioned and where it circulated. She argues that it was probably felt by its owner as a luxurious tool for manifesting intellectual labour, namely writing. Objects alike helped constitute the private study as an environment, as much as did other precious objects such as books, scientific instruments, natural specimens and small works of art. A comparison with Carpaccio's *Vision of St. Augustine* of 1502 (Scuola di San Giorgio degli Schiavoni, Venice) and Dürer's *St Jerome in His Study* of 1514 (National Gallery of Art, Washington) adds a wider perspective on the lived environment of the Stokes casket, which is the *studiolo,* a place that was supposed to help define the ideal conditions for intellectual work and for constituting a scholar in the early Renaissance.

From the *studiolo* one passes to a more ceremonial context with the Stokes *Cassone,* from the late fifteen hundred, examined by Callum Reid. He demonstrates that this elegantly carved walnut weeding chest is one of unique historic artefacts that document the history of taste and collecting of important Italian families, in this case the Valenti family of Umbria. The chest was one of a pair that were filled with the bride's *trousseau* and carried along a public procession from her home to that of her spouse. After a brief but sound review of the evolution of the decoration of *cassoni,* from the fourteenth century on, Reid relates the Stokes *cassone* to a nearly identical chest today in Kiev (Bohdan and Varvara Khanenko Museum of Art) and analyses its decoration with mythological figures. He discusses its position within the history of this type of artefact in the broader context of taste and collecting matters.

Moving from domestic objects linked to family ceremonies such as weddings, Ursula Betka's article deals with a public commission, a Catalonian altarpiece of the *Dormition of the Virgin* from the early fifteenth century, connected to the workshop of Mateu Ortoneda, in the Kerry Stokes Collection since 2014. Betka argues that the compositional treatment of the Stokes *Dormition* "refers to the Virgin's assumption and glorification as one of the Seven Joys of Mary, a prevalent theme for Marian altarpiece dedication imagery in the Catalonia region" (237). New investigations confirm that

the Stokes *Dormition* was a stand-alone panel rather than part of a larger construction, which not only helps elucidate its significance but also proposes a new possible patron and original setting. The coat of arms on the Stokes panel may refer to the prominent Viscounts of Cabrera who might have commissioned it for a family chapel in Santa Maria de Blanes, in the province of Girona, during the early fifteenth century.

In the next essay, Larry Silver also deals with families and lineage while examining a large *Crucifiction* panel, done in 1615 by Pieter Brueghel the Younger (1564–1637/38) on models of works produced decades earlier by his father Peter Brueghel the Elder. The panel, now in the Kerry Stokes Collection, Perth, is here acknowledged as the best version of a missing masterpiece of his celebrated father, as no original prototype survives, nor any engraved or painted copies. This literal replica is one among eight closely-related versions that were often dismissively considered 'slavish' copies. In comparing the numerous versions of the *Crucifixion,* Silver uncovers a consistent basic layout of figures inferring a common cartoon available in the artist's workshop. Pieter de Younger's significance rests essentially on his determination to continue his father's work.

For the grand finale, Charles Zika addresses the Kerry Stokes *Schembart* book, a graphic and beautifully illustrated record of the pre-Lenten carnival parades and festivities held numerous times in Nuremberg, between 1449 and 1539 before being permanently banned. In those days, the city was a prominent printing and cultural centre supporting artists such as Albrecht Dürer. The Stokes *Schembart* is one of the earliest of over eighty manuscript copies throughout the world. Zika starts by describing some of its most important physical features and content, namely its particular iconographic program consisting of seventy-five outstanding images, one of which, the *Altvater* or 'Patriarch' serves as the front cover illustration of the present collection of essays. Secondly, he goes back to the origins and development of this festive parade, in order to clarify some of the book's illustrations and their symbolic and social function. The parade gradually encouraged protests and social upheavals associated with the Reformation movement and was finally prohibited by the city government as it was considered dangerous to law and order. But one of the consequences of this banishment was its transformation into a virtual nostalgic celebration on paper, hence the intense production of manuscripts that re-enact a flamboyant social and cultural moment.

In this collection of essays, substance and form achieve the same excellence. This is all to the honor of the editor Anne Dunlop and to the Amsterdam University Press. What a pleasure to read or simply glance into this beautiful book, illustrated with 143 high resolution photos, mostly in colour. They are all described in a *List of Figures,* naming the artist(s) when known, subject matter, dimensions, support, place of conservation and inventory or call numbers. A list of bibliographic works cited for each article and the choice of footnotes against endnotes are as useful as pleasant for the reader and also deserve to be applauded.

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