

Carlo Ridolfi commented in *Le Meraviglie dell'Arte* (1648) that Venetians appreciated Lotto's *delicatezza*; the portrait is a painting, not a print.

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The Life of Lambert Lombard (1565); and Effigies of Several Famous Painters from the Low Countries (1572). Dominicus Lampsonius.

Ed. and trans. Edward H. Wouk. Translation assistance by Helen E. B. Dalton and Julene Abad Del Vecchio.

Texts & Documents. Los Angeles, CA: Getty Research Institute, 2021. x + 90 pp.

The Life of Lambert Lombard (1565) by Dominicus Lampsonius (1532–99) was virtually the first art theoretical text in the Netherlands, although the eponymous artist is not widely known nowadays. Lampsonius was a versatile humanist and worked for Cardinal Pole and the prince-bishop of Liège. He corresponded with Vasari and sent a copy of *The Life* to the Italian author, expecting that the information he provided concerning Netherlandish artists would be included in the second edition of the *Vite* (1568). It seems that Vasari and the Tuscan canon of art served to motivate his writing, which prepares “the beginnings of a self-consciously Netherlandish history of art” (1). Edward Wouk translated this important Latin text with Helen Dalton and Julene Abad Del Vecchio, providing a very informative and readable introduction and notes, and a clearer view of the purpose and nature of Lampsonius’s writing, artistic context of the time, and Lombard’s view on art of his time and of antiquity. Colette Nativel recently published a new French translation of the same text (2018), which indicates the increasing interest in the field. The volume under review also offers the annotated translation of *The Effigies* (1572), a print series of the portraits of twenty-three Northern artists, from the Van Eyck brothers to Frans Floris (and the deceased publisher Hieronymus Cock), with eulogies written by Lampsonius.

As both Wouk and Nativel argue, *The Life* is of a rather abstract nature and the specific details of Lombard’s works are scarce. It is the life of a model artist imbued with Lampsonius’s art theory and his interest in the Netherlandish canon formation. The same agenda is also discerned in *The Effigies* as well. Wouk’s volume makes us recognize many significant and intriguing aspects of Lampsonius’s writings, only a few of which are presented below.

First, the text paved the way for the Netherlandish version of *pictor doctus*. Lampsonius presents Lombard as an avid reader of classical texts (as well as using the modern translations), including the materials related to ethics, and as a researcher of the antiquities via his numismatic knowledge (mentioned also by Hubert Goltzius, the established numismatics himself, in the preface of *The Life*) and his study of works of the old Franks, such as the twelfth-century frescoes in Schwarzhendorf. According



to Lombard, these works inherited and revealed some aspects of the ancients. Lombard's direct and original dialogue with antiquity is emphasized, and in this way, he acquired the grammar of his art. It is also related to the high esteem he held for Mantegna.

Second, the interpretative potential of the term *graphice* in Lampsonius's text invites further thought. The term meant "the arts of painting, drawing, and more generally picturing, as well as writing or incising" (25), and Wouk indicates that one of the sources may have been *De Sculptura* (Antwerp, 1528) by Pomponius Gauricus. As the term *disegno* itself, or a translation of it, is absent from Lampsonius's texts, it seems plausible that Lampsonius applied the term as an alternative to the concept of *disegno*, while expanding its meaning as including both writing and engraving. It is tempting to compare its usage closely with that of *teyckenkonst* by Van Mander, as argued by Walter Melion (*Shaping the Netherlandish Canon*, 1993).

There are many other elements which can be interpreted in the Netherlandish canon formation, such as the evaluation of the landscape paintings. For example, in view of the Italian hierarchy of the genres, it is intriguing to know that Lampsonius applied the word *doctus* for the landscape painter Herri met de Bles in *The Effigies*, which corresponds well with his view stated in the letter to Vasari, that things like landscapes, trees, waters, etc. require a more practiced and surer hand than do nudes.

Although the space is limited to show the book's potential fully, it is definitely worth close reading and catalyzes the drive to further research into the antiquarian, humanistic, and intellectual aspects of Netherlandish art.

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Woodland Imagery in Northern Art, c.1500–1800: Poetry and Ecology.

Leopoldine van Hogendorp Prosperetti.

Northern Lights. London: Lund Humphries Publishers, 2022. 160 pp. + 68 color pls. £45.

This is an excursion into arboreal imagery of the Renaissance and Baroque, in works primarily by Northern European artists and also by select Italians. The British nineteenth century makes an appearance, with Ruskin and Turner among others, and references to more recent authors are sprinkled throughout. The ten chapters take the reader from the minutely observed and identifiable flora of Jan van Eyck to luminous sunsets by Claude that lead into Turner, whose bequest to the Tate stipulated that his own paintings were to hang next to those of the French painter. Along the way, the author effectively leads the reader on two paths of viewing and traveling through forests and hillsides.

The first is the lineage traced from Homer, Virgil, and Ovid to Titian, Pieter Bruegel, his son Jan, and Rubens. Although it is not always explicit in the works discussed, it is apparent that these artists (as well as others) took their inspiration