

Table of contents

Simiolus, Volume 1 (1966-67) - Volume 39 (2017)

- Adrichem, Jan van, “The introduction of modern art in Holland, Picasso as *pars pro toto*, 1910-30”
21(1992), pp. 162-211
- , “Collectors of modern art in Holland: Picasso as *pars pro toto*, 1920-40”
22 (1993/1994), pp. 148-98
- , “A well-kept secret: Matisse’s *The parakeet and the mermaid* (1952–53) at Amsterdam’s Stedelijk Museum”
38 (2015–2016), pp. 289–306
- , “Picasso’s *Nude in front of a garden*: a nocturnal odalisque at Amsterdam’s Stedelijk Museum”
39 (2017), pp. 400–19
- : Carel Blotkamp, *Mondrian: the art of destruction*, Yve-Alain Bois, *Painting as model*, Piet Mondrian *catalogue raisonné*: Robert P. Welsh, *I, Catalogue Raisonné of the naturalistic works (until early 1911)*, Joop M. Joosten, *II, Catalogue Raisonné of the works of 1911-1944*
27 (1999), pp. 249-55
- Alpers, Svetlana, “Bruegel’s festive peasants” 6 (1972/73), pp. 163-76
- , “Realism as a comic mode: low-life painting seen through Bredero’s eyes”
8 (1975/76), pp. 115-44
- , “Taking pictures seriously: a reply to Hessel Miedema”
10 (1978-79), pp. 46-50
- Angel, Philips, *Praise of painting*, translated by Michael Hoyle, with an introduction and commentary by Hessel Miedema
24 (1996), pp. 227-58
- Aono, Junko, “Ennobling daily life: a question of refinement in early eighteenth-century Dutch genre painting”
33 (2007/2008), pp. 237-57
- Asperen de Boer, J.R.J. van, and Molly Faries, “Research during the *Jan van Scorel in Utrecht* exhibition: a report”
9 (1977), pp. 169-82
- Asperen, Hanneke van, “‘An embrace of the hearts’: divine union and the kiss in Lucas Cranach’s images of Charity”
37 (2013-2014), pp. 161-69
- Atwater, Vivian Lee, “The Netherlandish vogue and print culture in Paris, 1730-50”
34 (2009/2010), pp. 239-50
- Bachrach, A.G.H.: Katharine Fremantle (ed.), *Sir James Thornhill’s sketchbook travel journal of 1711: a visit to East Anglia and the Low Countries*
9 (1977), pp. 114-15
- Baisier, Claire, “Seventeenth-century interiors of Antwerp churches as promotional material for architectural and decorative projects”
38 (2015–2016), pp. 173–84
- Bakker, Boudewijn, “*Schilderachtig*: discussions of a seventeenth-century term and concept”
23 (1995), pp. 147-62

- , "Some notes on method: regarding Jeroen Stumpel's review of my *Landschap en wereldbeeld van Van Eyck tot Rembrandt*"
31 (2004-2005), pp. 260-263
- , "Pictores, adeste! Hieronymus Cock recommending his print series"
33 (2007/2008), pp. 53-66
- : Jörg Diefenbacher, *Die Schwalbacher Reise, gezeichnet von Anton Mirou, in Kupfer gestochen von Matthäus Merian d.Ä., 1620*
31 (2004-2005), pp. 255-59
- Balk, Hildelies, "A finger in every pie: H.P. Bremmer and his influence on the Dutch art world in the first half of the twentieth century"
32 (2006), pp. 182-217
- Bas, Cornelis van der, "The Muilman Collection: the progressive taste of an eighteenth-century banking family"
32 (2006), pp. 156-81
- Bass, Marisa, "Jan Gossaert's *Neptune and Amphitrite* reconsidered"
35 (2011), pp. 61-83
- Bastet, F.L.: Anne-Marie S. Logan, *The "cabinet" of the brothers Gerard and Jan Reynst*
11 (1980), pp. 55-57
- Bath, Michael, "Imperial *renovatio* symbolism in the *Trés riches heures*"
17 (1987), pp. 5-22
- Becker, Jochen, "Hochmut kommt vor dem Fall: zum Standbild Albas in der Zitadelle von Antwerpen 1571-1574"
5 (1971), pp. 75-115
- , "Zur niederländischen Kunstliteratur des 16. Jahrhunderts: Lucas de Heere"
6 (1972/73), pp. 113-27
- , "'Deas supereminet omneis': zu Vondels Gedichten auf Christina von Schweden und der bildenden Kunst"
6 (1972/73), pp. 177-208
- , "'Amor vincit omnia': on the closing image of Goethe's Novelle"
18 (1988), pp. 134-56
- : Gisbert Kranz, *Das Bildgedicht in Europa: zur Theorie und Geschichte einer literarischen Gattung*
8 (1975/76), pp. 26-30
- : Iconclass: an iconographic classification system, devised by H. van de Waal, completed and edited by L.D. Couprie with R.H. Fuchs and E. Tholen
9 (1977), pp. 45-47
- : Gisbert Kranz, *Das Bildgedicht: Theorie, Lexikon, Bibliographie*
15 (1985), pp. 225-30
- : Holm Bevers, *Das Rathaus von Antwerpen (1561-1565): Architektur und Figurenprogramm*
17 (1987), pp. 199-203
- : Jean Michel Massing, *Erasmian wit and proverbial wisdom: an illustrated moral compendium for François I, facsimile of a dismembered manuscript with introduction and description*
25 (1997), pp. 72-76
- : Erwin Panofsky, *Korrespondenz 1910-1936*
30 (2003), pp. 124-29
- Bedaux, J.B., and A. van Gool, "Bruegel's birthyear, motive of an ars/natura transmutation"

- 7 (1974), pp. 133-56
- , "The reality of symbols: the question of disguised symbolism in Jan van Eyck's Arnolfini portrait"
16 (1986), pp. 5-28
- , "Fruit and fertility: fruit symbolism in Netherlandish portraiture of the sixteenth and seventeenth centuries"
17 (1987) pp. 150-68
- , "Velázquez's *Fable of Arachne (Las Hilanderas)*: a continuing story"
21 (1992), pp. 296-305
- Bergvelt, Ellinoor: An Zwollo, *Hollandse en Vlaamse veduteschilders te Rome, 1675-1725*
7 (1974), pp. 101-03
- Bevers, Holm: J.P. Filedt Kok et al. 's *Levens felheid: de Meester van de Amsterdamse Kabinet of de Hausbuch Meister, ca. 1470-1500*
16 (1986), pp. 62-69
- Bialostocki, Jan, "Erwin Panofsky (1892-1968): thinker, historian, human being"
4 (1970), pp. 68-89
- Bibliographical survey of publications in the field of art history and several related areas published in the Netherlands in 1966, 1 (1966-67), pp. 157-71
- 1967, 2 (1967-68), pp. 145-60
- 1968, 3 (1968-69), pp. 185-200
- 1969, 4 (1970), pp. 186-206
- 1970, 5 (1971), pp. 187-200
- 1971, 5 (1971), pp. 201-12
- 1972, 6 (1972/73), pp. 212-22
- 1973, 7 (1974), pp. 226-40
- 1974, 8 (1975/76), pp. 229-50
- 1975, 9 (1977), pp. 220-40
- 1976, 10 (1978-79), pp. 211-36
- 1977, 11 (1980), pp. 196-229
- Biesboer, P.: George Keyes, *Cornelis Vroom, marine and landscape artist*
10 (1978-79), pp. 207-10
- Bikker, Jonathan, "The Deutz brothers, Italian paintings and Michiel Sweerts: new information from Elisabeth Coymans's *Journael*"
26 (1998), pp. 277-311
- , "Lucian's *Prometheus* as a source for Jordaens and van Baburen"
31 (2004-2005), pp. 47-53
- , "Cologne, the "German Rome," in views by Berckheyde and van der Heyden and the journals of seventeenth-century Dutch tourists"
32 (2006), pp. 273-90
- , "The hidden collection of the spectacularly bankrupt banker Leendert Pieter de Neufville"
36 (2012), pp. 184-209
- , and Gwen Tauber "Odd men out: Govert Flinck and Joachim von Sandrart's civic guard portraits for the Kloveniersdoelen"
38 (2015-2016), pp. 260-72
- Blanc, Jan: Hans-Jörg Czech, *Im Geleit der Musen. Studien zu Samuel van Hoogstratens Malereitraktat Inleyding tot de Hooge Schoole der Schilderkonst: Anders de Zichtbaere Werelt (Rotterdam 1678)*
29 (2002), pp. 210-13

- : Thijs Weststeijn, "*The visible world: Samuel van Hoogstraten's art theory and the legitimization of painting in the Dutch Golden Age*"
33 (2007/2008), pp. 276-82
- Blankert, A., "Heraclitus en Democritus bij Marsilio Ficino"
1 (1966-67), pp. 128-35
- : Jakob Rosenberg, Seymour Slive, E.H. ter Kuile, *Dutch art and architecture 1600 to 1800*
1 (1966-67), pp. 116-20
- : Wolfgang Stechow, *Dutch landscape painting of the seventeenth century*
2 (1967-68), pp. 103-08
- Bleyerveld, Yvonne, "Chaste, obedient and devout: biblical women as patterns of female virtue in Netherlandish and German graphic art, ca. 1500-1750"
28 (2000/2001), pp. 219-50
- : Wayne E. Franits, *Paragons of virtue: women and domesticity in seventeenth-century Dutch art*, and Sylvia Jäkel-Scheglmann, *Zum Lobe der Frauen: Untersuchungen zum Bild der Frau in der niederländischen Genremalerei des 17. Jahrhunderts*
23 (1995), pp. 181-86
- : Birgit Franke, *Assuerus und Esther am Burgunderhof: zur Rezeption des Buches Esther in den Niederlanden (1450-1530)*
28 (2000/2001), pp. 70-75
- : Diane Wolfthal, *Images of rape: the "heroic tradition" and its alternatives*
28 (2000/2001), pp. 312-16
- Blok, Cor, Letter in reply to review by Carel Blotkamp of *Piet Mondriaan*
9 (1977), p. 119
- Blotkamp, Carel, "Belijdenis van het museumbeleid"
2 (1967-68), pp. 3-5
- , "Art criticism in *De Nieuwe Gids*"
5 (1971), pp. 116-36
- : Joost Baljeu, *Theo van Doesburg*, and Cor Blok, *Piet Mondriaan: een catalogus van zijn werk in Nederlands openbaar bezit*
8 (1975/76), pp. 98-108
- Boffa, David, "Divine illumination and the portrayal of the miraculous in Donatello's *St Louis of Toulouse*"
31 (2004-2005), pp. 279-291
- Bok, Marten Jan, "Laying claims to nobility in the Dutch Republic: epitaphs, true and false"
24 (1996), pp. 209-26
- : W. Brulez, *Cultuur en getal: aspecten van de relatie economie-maatschappij-cultuur in Europa tussen 1400 en 1800*
18 (1988), pp. 63-68
- Boom, Florence Hopper, "An early flower piece by Jacques de Gheyn II"
8 (1975/76), pp. 195-98
- Boschloo, A.W.A.: Charles Dempsey, *Annibale Carracci and the beginnings of Baroque style*
11 (1980), pp. 50-54
- Bouvy, D.P.R.A.: Theodor Müller, *Sculpture in the Netherlands, Germany, France and Spain: 1400-1500*
3 (1968-69), pp. 149-52
- : Jaap Leeuwenberg, assisted by Willy Halsema-Kubes, *Beeldhouwkunst in het*

- Rijksmuseum: catalogus*
7 (1974), pp. 103-06
- Bowen, Karen L., and Dirk Imhof, "Reputation and wage: the case of engravers who worked for the Plantin-Moretus Press"
30 (2003), pp. 161-95
- Braakhuis, H.E.M., and J. van der Vliet, "Patterns in the life and work of Matthijs Maris"
10 (1978-79), pp. 142-81
- Brenninkmeyer-de Rooy, Beatrijs, "The miniatures of the Egmond Gospels"
5 (1971), pp. 150-71
- Broekhof, Paul, and Michiel Franken: Hubert von Sonnenburg, Walter Liedtke *et al.*, exhib. cat. *Rembrandt/Not Rembrandt in The Metropolitan Museum of Art: aspects of connoisseurship*
25 (1997), pp. 76-81
- Broos, B.P.J., "Rembrandt borrows from Altdorfer"
4 (1970), pp. 100-08
- , "The 'O' of Rembrandt"
4 (1970), pp. 150-84
- , "Rembrandt's portrait of a Pole and his horse"
7 (1974), pp. 192-218
- , "Rembrandt and Lastman's Coriolanus: the history piece in 17th-century theory and practice"
8 (1975/76), pp. 199-228
- : Seymour Slive, *Frans Hals*
10 (1978-79), pp. 115-23
- : Walter L. Strauss and Marjon van der Meulen, *The Rembrandt documents*
12 (1981-82), pp. 245-62
- Brosens, Koenraad, "Who commissioned Rubens's Constantine series? A new perspective: the entrepreneurial strategy of Marc Comans and François de la Planche"
33 (2007/2008), pp. 166-82
- , "Paintings, prices and productivity: lessons learned from Maximiliaan de Hase's *Memorie boeck* (1744-80)"
36 (2012), pp. 173-83
- Brown, Christopher, "Revising the canon: the collector's point of view"
26 (1998), pp. 201-12
- : Albert Blankert, Johannes Vermeer van Delft (1632-1675)
9 (1977), pp. 56-58
- : Peter C. Sutton *et al.*, *Masters of 17th-century Dutch landscape painting*
18 (1988), pp. 76-81
- : H. Perry Chapman, Wouter Th. Kloek and Arthur K. Wheelock Jr., exhib. cat. *Jan Steen: painter and storyteller*
25 (1997), pp. 81-84
- Brusati, Celeste, "Stilled lives: self-portraiture and self-reflection in seventeenth-century Netherlandish still-life painting"
20 (1990/1991), pp. 168-82
- Bruyn, J., "Rembrandt and the Italian Baroque"
4 (1970), pp. 28-48
- , "In memoriam J.A. Emmens, August 17, 1924 - December 12, 1971"
5 (1971), pp. 1-2

- , "Dutch cheese: a problem of interpretation"
24 (1996), pp. 201-08
- Bruyn Kops, C.J. de: J. Bolten, *Dutch drawings from the collection of Dr C. Hofstede de Groot*
4 (1970), pp. 58-64
- Bueren, Truus van: Xander van Eck, Christiane E. Coebergh-Surie and Andrea Gasten, *The works of Dirck and Wouter Crabeth*, volume 2 in *The stained-glass windows in the Sint-Janskerk at Gouda (Corpus vitrearum Netherlands)*, and Zsuzsanna van Ruyven-Zeman, Xander van Eck and Henny van Dolderde Wit, *Het geheim van Gouda: de cartons van de Goudse glazen*
29 (2002), pp. 202-07
- Buijsen, Edwin: R.L. Falkenburg, *Joachim Patinir: landscape as an image of the pilgrimage of life*
19 (1989), pp. 209-15
- Bull, Duncan, "Jan Gossaert and Jacopo Ripanda on the Capitoline"
34 (2009/2010), pp. 89-94
- Buren, Anne Hagopian van, "Thoughts, old and new, on the sources of early Netherlandish painting"
16 (1986), pp. 93-112
- Campbell, Lorne: Christiaan Vogelaar, *Netherlandish fifteenth and sixteenth century paintings in the National Gallery of Ireland: a complete catalogue*
18 (1988), pp. 68-69
- : Jochen Sander, *Hugo van der Goes. Stilentwicklung und Chronologie*
22 (1993/1994), pp. 97-99
- Cast, David, "Marten van Heemskerck's Momus criticizing the works of the gods: a problem of Erasmian iconography"
7 (1974), pp. 22-34
- Cauteren, Katharina van, "Eight unknown designs by Hendrick de Clerck for Archduke Albert's entry into Brussels in 1596"
34 (2009/2010), pp. 18-32
- Chapman, H. Perry, "A *Hollandse Pictura*: observations on the title page of Philips Angel's *Lof der schilder-konst*"
16 (1986), pp. 233-48
- , "Jan Steen's household revisited"
20 (1990/1991), pp. 183-96
- Chiarini, Marco: B.W. Meijer (ed.), *Repertory of Dutch and Flemish paintings in Italian public collections*, vol. I, *Liguria*, ed. M. Fontana Amoretti and M. Plomp
27 (1999), pp. 243-44
- Citroen, K.A., "Lalique et Baudelaire: quelques réflexions sur un bijou Art Nouveau"
1 (1966-67), pp. 153-56
- Clippel, Karolien de, "Adriaen Brouwer, portrait painter: new identifications and an iconographic novelty"
30 (2003), pp. 196-216
- , "Two sides of the same coin? Genre painting in the north and south during the sixteenth and seventeenth centuries"
32 (2006), pp. 17-34
- , and David van der Linden, "The birth of the Netherlandish flower piece: Jan Brueghel, Ambrosius Bosschaert and Middelburg"
38 (2015-2016), pp. 73-86

- Coebergh-Surie, Christiane (see Xander van Eck): Coelen, Peter van der, "Cornelis Bos--where did he go? Some new discoveries and hypotheses about a sixteenth-century engraver and publisher"
23 (1995), pp. 119-46
- : Bart A. Rosier, *The Bible in print: Netherlandish Bible illustration in the sixteenth century*
27 (1999), pp. 170-76
- Cole, Bruce, "Giotto's *Apparition of St Francis at Arles*: the case of the missing crucifix?"
7 (1974), pp. 163-65
- : H.W. van Os and Marian Prakken (eds.), *The Florentine paintings in Holland, 1300-1500*
7 (1974), pp. 55-56
- Cornelis, Bart, "A reassessment of Arnold Houbraken's *Groote schouburgh*"
23 (1995), pp. 163-80
- , and Jan Piet Filedt Kok, "The taste for Lucas van Leyden prints"
26 (1998), pp. 18-86
- , "Arnold Houbraken's *Groote Schouburgh* and the canon of seventeenth-century Dutch painting"
26 (1998), pp. 144-61
- Couprrie, L.D., "Rafaels 'Sposalizio': een mathematische analyse van de compositie"
2 (1967-68), pp. 134-44
- Cuttler, Charles D., "Errata in Netherlandish art: Jan Mostaert's 'New World' landscape"
19 (1989), pp. 191-97
- Czech, Hans-Jörg: Celeste A. Brusati, *Artifice and illusion: the art and writing of Samuel van Hoogstraten*
25 (1997), pp. 363-68
- DaCosta Kaufmann, Thomas: Exhib. cat., *Roelant Savery in seiner Zeit (1576-1639)*
16 (1986), pp. 249-53
- Dekkers, Dieuwertje, "'Where are the Dutchmen?' Promoting the Hague School in America, 1875-1900"
24 (1996), pp. 54-73
- Deneer, Eveline, "Between Dou and David: the importance of seventeenth-century Dutch art to troubadour painting in France, 1790-1830"
35 (2011), pp. 218-36
- Dijkstra, Jellie: M. Comblen-Sonkes and P. Lorentz, *Le Musée du Louvre, Paris*, vol. 2 (*Corpus de la peinture des anciens Pays-Bas méridionaux et de la principauté de Liège au quinzième siècle, 17*)
24 (1996), pp. 74-77
- , Jean C. Wilson, *Painting in Bruges at the close of the middle ages: studies in society and visual culture*
27 (1999), pp. 168-70
- Dolders, Arno, "Some remarks on Lairesse's *Groot schilderboek*"
15 (1985), pp. 197-220
- Dowley, Francis H., "Thoughts on Poussin, time, and narrative: The Israelites gathering manna in the desert"
25 (1997), pp. 329-48
- Duparc, Frederik J.: Albert Blankert, Leonard J. Slatkes *et al.*, *Nieuw licht op de gouden eeuw: Hendrick ter Brugghen en zijn tijdgenoten*

- 18 (1988), pp. 174-76
- Eck, Xander van, "From doubt to conviction: clandestine Catholic churches as patrons of Dutch Caravaggesque painting"
22 (1993/1994), pp. 217-34
- , and Christiane Coebergh-Surie, "'Behold, a greater than Jonas is here:' the iconographic program of the stained-glass windows of Gouda, 1552-72"
25 (1997), pp. 5-44
- , "The artist's religion: paintings commissioned for clandestine Catholic churches in the northern Netherlands, 1600-1800"
27 (1999), pp. 70-94
- , "Between restraint and excess: the decoration of the church of the Great Beguinage at Mechelen in the seventeenth century"
28 (2000/2001), pp. 129-62
- , "Dreaming of an eternally Catholic Utrecht during Protestant rule: Jan van Bijlert's *Holy Trinity with Sts Willibrord and Boniface*"
30 (2003), pp. 19-33
- , "Siding with Philip II: Margaretha van der Marck's donation of Dirck Crabeth's *Judith and Holofernes* to the Sint Janskerk in Gouda"
34 (2009/2010), pp. 4-17
- , "Margaret of Parma's gift of a window to St John's in Gouda and the art of the early Counter-Reformation in the Low Countries"
36 (2012), pp. 66-84
- , "Pulpits in Leuven and Mechelen: visual sermons on divine grace and predestination"
38 (2015-2016), pp. 185-97
- , "The high altar of the archiepiscopal cathedral of Mechelen: St Rumbold's grand reliquary and tomb"
38 (2015-2016), pp. 213-27
- : James A. Welu (ed.), *Judith Leyster: a Dutch master and her world*
22 (1993/1994), pp. 105-09
- : Paul Taylor, *Dutch flower painting 1600-1720*
24 (1996), pp. 81-84
- : Albert Blankert *et al.*, exhib. cat. *Dutch Classicism in seventeenth-century painting*
28 (2000- 2001), pp. 75-79
- : Z. van Ruyven-Zeman, *Stained glass in the Netherlands before 1795 (Corpus Vitrearum The Netherlands, IV)*
36 (2012), pp. 115-16
- Editors, "Een opgeblazen blaag"
2 (1967-68), p. 69
- , "The Dutch Institute in Rome"
5 (1971), pp. 3-4
- , "The 'Naer het leven' affair"
5 (1971), pp. 137-38
- Eikema Hommes, Margriet van, "Discoloration or chiaroscuro? An interpretation of the dark areas in Raphael's *Transfiguration of Christ*"
28 (2000-2001), pp. 4-43
- Ekkart, Rudolf E.O., "A *portrait historié* with Venus, Paris and Cupid: Ferdinand Bol and the patronage of the Spiegel family"
29 (2002), pp. 14-41

- Eliason, Craig, “‘All the serious men are sick’: van Doesburg, Mondrian and Dada”
34 (2009/2010), pp. 50-55
- Emmens, J.A., and E. de Jongh, “De kunsttheorie van Cobra, 1848-1948”
1 (1966-67), pp. 51-64
- , “Erwin Panofsky as a humanist”
2 (1967-68), pp. 109-13
- , “In memoriam Dr Sturla Gudlaugsson”
4 (1970), p. 123
- Engelbregt, J.H.A., “Een getijdenboek in de Universiteitsbibliotheek te Utrecht”
1 (1966-67), pp. 65-68
- Esmeijer, Ank C., “Cloudscapes in theory and practice”
9 (1977), pp. 123-48
- Falkenburg, R.L.: Stephen H. Goddard, *The Master of Frankfurt and his shop*
17 (1987), pp. 270-74
- Faries, Molly (see J.R.J. van Asperen de Boer), “Geertgen tot Sint Jans: continuing studies of the painting process”
33 (2007/2008), pp. 22-32
- Feilchenfeldt, Walter, “Van Gogh fakes: the Wacker affair, with an illustrated catalogue of the forgeries”
19 (1989), pp. 289-316
- Filedt Kok, J.P., “Proposed training for ‘secondary’ museum personnel in Leiden”
4 (1970), pp. 66-67
- , “Underdrawing and drawing in the work of Hieronymus Bosch: a provisional survey in connection with the paintings by him in Rotterdam”
6 (1972/73), pp. 133-62
- , “Artists portrayed by their friends: Goltzius and his circle”
24 (1996), pp. 161-81
- , see also Bart Cornelis
- , “Observing birds on Griend Island: evolving states in the oeuvre of Charles Donker”
38 (2015–2016), pp. 307–19
- : Christopher White and Karel G. Boon, *Rembrandt’s etchings: an illustrated critical catalogue*
6 (1972/73), pp. 70-76
- : Ursula Hoff and Martin Davies, *The National Gallery of Victoria, Melbourne (Les primitifs flamands I, vol. 12)*
6 (1972/73), pp. 209-11
- : Nicole Veronee-Verhaegen, *L’Hôtel-Dieu de Beaune (Les primitifs flamands I, vol. 13)*
8 (1975/76), pp. 186-89
- : Clifford S. Ackley, *Printmaking in the age of Rembrandt*
14 (1984), pp. 45-51
- : Stephan Kemperdick and Jochen Sander (eds.), *The Master of Flémalle and Rogier van der Weyden*
34 (2009/2010), pp. 56-65
- : Lorne Campbell and Jan van der Stock, *Rogier van Weyden – 1400-1464 – Master of Passions*
34 (2009/2010), pp. 56-65
- : E. Hinterding and J. Rutgers, *The New Hollstein Dutch and Flemish etchings, engravings and woodcuts 1400-1700, Rembrandt*

- 37 (2013-2014), pp. 141-49
- : "Hieronymus Bosch after 500 years: exhibitions and publications in 2016"
39 (2017), pp. 111-24
- Filipczak, Zirka, Z., "Vermeer, elusiveness, and visual theory"
32 (2006), pp. 259-72
- Finkenstaedt, Elizabeth, "Some notes on the early chronology of the Master I.A.M. van Zwolle"
1 (1966-67), pp. 121-27
- Fleurbaay, Ellen: Alison G. Stewart, *Unequal lovers: a study of unequal couples in northern art*
12 (1981-82), pp. 162-67
- Franits, Wayne, "The family saying grace: a theme in Dutch art of the seventeenth century"
16 (1986), pp. 36-49
- Franke, Susanne, "Between status and spiritual salvation: *The Portinari triptych* and Tommaso Portinari's concern for his *memoria*"
33 (2007/2008), pp. 123-44
- Franken, Michiel (see Paul Broekhof)
- Freedberg, David: J.A. Emmens, *Verzameld werk*, ed. M. Emmens-Vijlbrief, H.A. Gomperts, P. Hecht, E. de Jongh, G.A. van Oorschot and P.C. van der Plank
13 (1983), pp. 142-46
- Friedmann, Herbert, "Giovanni del Biondo and the iconography of the Annunciation"
3 (1968-69), pp. 6-14
- Frinta, Mojmir S., "The puzzling raised decorations in the paintings of Master Theodoric"
8 (1975/76), pp. 49-68
- Fucci, Robert (see Jan Piet Filedt Kok)
- Fuchs, R.H., "J.C.J. van der Heyden en Kees Buurman, recente schilderijen"
2 (1967-68), pp. 60-67
- , "Tradities der ouden"
2 (1967-68), pp. 69-70
- , "Henri van de Waal, 1910-1972"
6 (1972/73), pp. 4-7
- , "Meyer Schapiro on semiotics"
6 (1972/73), p. 8
- : J.A. Emmens, Rembrandt en de regels van de kunst
4 (1970), pp. 54-57
- Fuhring, Peter, "Jacob Matham's *Verscheijden cierage*: an early seventeenth-century model book of etchings after the antique"
21 (1992), pp. 57-84
- , "The stocklist of Joannes Galle, print publisher of Antwerp, and print sales from old copperplates in the seventeenth century"
39 (2017), pp. 225-313
- Fusenig, Thomas, "'See, it doth not bite': Willem van der Vliet paints Philosophy"
36 (2012), pp. 163-72
- Gasten, Andrea, "A nineteenth-century drawing after a lost sixteenth-century stained-glass window in the St Jacobskerk in The Hague"
29 (2002), 139-51
- Gelder, Dirk van, "Les huit eaux-fortes de Rodolphe Bresdin reportées sur pierre: une reconstruction"

- 3 (1968-69), pp. 135-48
- Gelder, J.G. van, "Jan van Scorel in Frankrijk en Vlaanderen"
1 (1966-67), pp. 5-36
- , and Ingrid Jost, "Elsheimers unverteilter Nachlass (1)"
1 (1966-67), pp. 136-52
- , and Ingrid Jost, "Elsheimers unverteilter Nachlass (2)"
2 (1967-68), pp. 23-45
- Gelfand, Laura D., and Walter S. Gibson, "Surrogate selves: the *Rolin Madonna* and the late-medieval devotional portrait"
29 (2002), pp. 119-38
- Gellman, Lola B.: Peter H. Schabacker, *Petrus Christus*
8 (1975/76), pp. 30-33
- Gerards-Nelissen, Inemie, "Otto van Veen's *Emblemata Horatiana*"
5 (1971), pp. 20-63
- , "Federigo Zuccaro and the Lament of painting"
13 (1983), pp. 44-53
- : Hans-Joachim Raupp, *Untersuchungen zu Künstlerbildnis und Künstlerdarstellung in den Niederlanden im 17. Jahrhundert*
16 (1986), pp. 262-67
- : Thomas DaCosta Kaufmann, *The school of Prague: painting at the court of Rudolf II*
20 (1990/1991), pp. 75-79
- Gibson, Walter S. (see Laura Gelfand), "Pieter Cornelisz. Kunst as a panel painter"
1 (1966-67), pp. 37-45
- , "Lucas van Leyden and his two teachers"
4 (1970), pp. 90-99
- , "*Imitatio Christi*: the Passion scenes of Hieronymus Bosch"
6 (1972/73), pp. 83-93
- , "Bosch's *Boy with a whirligig*: some iconographical speculations"
8 (1975/76), pp. 9-15
- , "Jan Gossaert: the Lisbon triptych reconsidered"
17 (1987) pp. 79-89
- , "Verbeeck's grotesque wedding feasts: some reconsiderations"
21 (1992), pp. 29-39
- , see Laura D. Gelfand
- , "Festive peasants before Bruegel: three case studies and their implications"
31 (2004-2005), pp. 292-309
- , "*Asinus ad lyram*: from Boethius to Bruegel and beyond"
33 (2007/2008), pp. 33-42
- : *Lucas van Leyden studies*, edited by J.P. Filedt Kok, W.Th. Kloek and Ilja M. Veldman (*Nederlands Kunsthistorisch Jaarboek* 29, 1978)
11 (1980), pp. 107-12
- : Jan de Jong *et al.*, *Pieter Bruegel*
26 (1998), pp. 120-29
- Giltaij, Jeroen: "A newly discovered seventeenth-century sketchbook"
33 (2007/2008), pp. 81-93
- : Hans-Ulrich Beck, *Jan van Goyen, 1596-1656: ein Oeuvreverzeichnis*
7 (1974), pp. 57-60
- : Elisabeth Dhanens, *Hubert and Jan van Eyck*

- 13 (1983), pp. 54-57
- : Gary Schwartz and Marten Jan Bok, *Pieter Saenredam: the painter and his time*
20 (1990/1991), pp. 87-90
- : Martin Royalton-Kisch, *Drawings by Rembrandt and his circle in the British Museum*
23 (1995), pp. 92-102
- Glowa, Josef, "The role of art in the cultural competition between Germans and Italians in the sixteenth century: Johann Fischart's response to Vasari's *Vite* (1568)"
37 (2013-2014), pp. 187-203
- Goedde, Lawrence O., "Convention, realism, and the interpretation of Dutch and Flemish tempest painting"
16 (1986), pp. 139-49
- Goldberg, Victoria L., "Leo X, Clement VII and the immortality of the soul"
8 (1975/76), pp. 16-25
- Gombrich, E.H., "Erasmus Prize acceptance speech"
8 (1975/76), pp. 47-48
- Goodman-Soellner, Elise, "Nicolas Lancret's *Le miroir ardent*: an emblematic image of love"
13 (1983), pp. 218-24
- , "Boucher's *Madame de Pompadour at her toilette*"
17 (1987), pp. 41-58
- Goodman, Elise, "'Les jeux innocents': French Rococo birding and fishing scenes"
23 (1995), pp. 251-67
- Gool, A. van (see J.B. Bedaux)
- Gorissen, Friedrich, "Ein unbekanntes Kreuzbild des Meister Arnt"
3 (1968-69), pp. 15-21
- Grasman, Edward: Hessel Miedema, *Karel van Manders Leven der moderne, oft dees-tytsche doorluchtighe Italiaensche schilders en hun bron: een vergelijking tussen van Mander en Vasari*
16 (1986), pp. 70-72
- : Philip Sohm, *Pittoresco: Marco Boschini, his critics, and their critiques of painterly brushwork in seventeenth- and eighteenth-century Italy*
21 (1992), pp. 312-15
- : Henk T. van Veen, *Cosimo de' Medici, vorst en republikein: een studie naar het heersersimago van de eerste groothertog van Toscane (1537-1574)*
27 (1999), pp. 176-78
- : Debra Pincus, *The tombs of the doges of Venice*
29 (2002), pp. 97-99
- Grijzenhout, Frans, "Ferdinand Bol's *portrait historié* in the Hermitage: identification and interpretation"
34 (2009/2010), pp. 33-49
- Gulick, Rosalie van, "Jan Steen's history paintings and Dutch art theory: comments and corrections by Gerard de Lairese"
39 (2017), pp. 388-99
- Haak, Bob: Jan Briels, *Vlaamse schilders in de Noordelijke Nederlanden in het begin van de gouden eeuw, 1585-1630*
18 (1988), pp. 262-64
- : Seymour Slive *et al.*, *Frans Hals*

- 20 (1990/1991), pp. 83-87
- Haeger, Barbara, "The prodigal son in sixteenth and seventeenth-century
Netherlandish art: depictions of the parable and the evolution of a Catholic
image"
16 (1986), pp. 128-38
- , "Foreword"
20 (1990/1991), p. 123
- , "Rubens's *Adoration of the Magi* and the program for the high altar of
St Michael's Abbey in Antwerp"
25 (1997), pp. 45-71
- Haitsma Mulier, Eco: Truus van Bueren, *Tot lof van Haarlem: het beleid van de stad
Haarlem ten aanzien van de kunstwerken uit de geconfisqueerde geestelijke
instellingen*
23 (1995), pp. 90-92
- Haks, Frans, "Gevraagd: een permanent experimenteel laboratorium voor beeldende
kunst"
3 (1968-69), pp. 75-76
- Hamburger, Jeffrey, "Bosch's *Conjuror*: an attack on magic and sacramental heresy"
14 (1984), pp. 4-23
- Hamer, Alphons, "Tobias or not Tobias: a Jesuit visual pun"
39 (2017), pp. 89-101
- Harbison, Craig, "Visions and meditations in early Flemish painting"
15 (1985), pp. 87-118
- , "Response to James Marrow"
16 (1986), pp. 170-72
- , "Religious imagination and art-historical method: a reply to Barbara Lane's
'Sacred versus profane'"
19 (1989), pp. 198-205
- : Barbara Lane, *The altar and the altarpiece. Sacramental themes in early
Netherlandish painting*
15 (1985), pp. 221-25
- Hasselt-von Ronnen, C.J. van, "Hercules en de pygmeeën bij Alciati, Dossi en
Cranach"
4 (1970), pp. 13-18
- Hecht, Peter, and Evert van Uitert: "Weird art: Symbolism in Europe"
8 (1975/76), pp. 5-8
- , "Candlelight and dirty fingers, or royal virtue in disguise: some thoughts on
Weyerman and Godfried Schalken"
11 (1980), pp. 23-38
- , "The paragone debate: ten illustrations and a comment"
14 (1984), pp. 125-36
- , "The debate on symbol and meaning in Dutch seventeenth-century art: an
appeal to common sense"
16 (1986), pp. 173-87
- , "Dutch seventeenth-century genre painting: a reassessment of some current
hypotheses"
21 (1992), pp. 85-95
- , "Browsing in Houbraken: developing a fancy for an underestimated author"
24 (1996), pp. 259-74
- , "Rembrandt and Raphael back to back: the contribution of Thoré"

- 26 (1998), pp. 162-78
- , "Art beats nature, and painting does so best of all: the *paragone* competition in Duquesnoy, Dou and Schalcken"
29 (2002), pp. 184-201
- : Sara Lichtenstein, *Delacroix and Raphael*
11 (1980), pp. 186-95
- : A. Blankert et al., *Gods, saints and heroes: Dutch painting in the age of Rembrandt*
12 (1981-82), pp. 184-88
- : David Cast, *The Calumny of Apelles: a study in the humanist tradition*
13 (1983), pp. 57-60
- : Adriaan E. Waiboer et al., exhib. cat. *Vermeer and the masters of genre painting*
39 (2017), pp. 420-26
- Heck, Michèle-Caroline, "Sandrart's *Teutsche Academie* and the diffusion of a new style"
34 (2009/2010), pp. 183-93
- Heckscher, William S., "Sturm und Drang: conjectures on the origin of a phrase"
1 (1966-67), pp. 94-105
- Heesch, Daan van, "Imagining Hieronymus Bosch in colonial Peru: foreign sources, indigenous responses"
39 (2017), pp. 351-69
- Hellerstedt, Kahren Jones, "The blind man and his guide in Netherlandish painting"
13 (1983), pp. 163-81
- : George S. Keyes, *Esaias van den Velde 1587-1630*
15 (1985), pp. 231-35
- Helsdingen, H.W. van, "Aantekeningen bij de ikonografie van Poussin"
3 (1968-69), pp. 153-79
- , "Remarks on a text borrowed by Félibien"
4 (1970), pp. 109-14
- , "Poussin's drawings for the *Crossing of the Red Sea*"
5 (1971), pp. 64-74
- , "Notes on two sheets of sketches for the Long Gallery of the Louvre"
5 (1971), pp. 172-84
- , "Laocoön in the seventeenth century"
10 (1978-79), pp. 127-41
- , "Body and soul in French art theory of the seventeenth century after Descartes"
11 (1980), pp. 14-22
- , "Summaries of two lectures by Philippe de Champagne and Sébastien Bourdon, held at the Paris Académie in 1668"
14 (1984), pp. 163-78
- , "Notes on Poussin's late mythological landscapes"
29 (2002), pp. 152-83
- Henkels, H., "Remarks on the late 13th-century apse decoration in S. Maria Maggiore"
4 (1970), pp. 128-49
- Herremans, Valérie, "The legitimate use of images: depiction, retable and veneration in post-Tridentine Flanders"
38 (2015-2016), pp. 118-30

- Herzner, Volker, "A response to Hugo van der Velden, 'The quatrain of *The Ghent altarpiece*'"
35 (2011), pp. 127–30
- , "The quatrain of *The Ghent altarpiece*, again"
37 (2013-2014), pp. 95-99
- Heyder, Joris C., "Further to the discussion of the highlighted chronogram on *The Ghent altarpiece*"
38 (2015–2016), pp. 5–16
- Hinterding, Erik, and Femy Horsch, "'A small but choice collection: the art gallery of King Willem II of the Netherlands (1792-1849),' 'A note on Willem II's collection of drawings,' and 'Reconstruction of the collection of old master paintings of King Willem II,' with an index of artists"
19 (1989), pp. 4-122, 136-38
- , "The history of Rembrandt's copperplates, with a catalogue of those that survive"
22 (1993/1994), pp. 253-315
- Homburg, Cornelia, "Affirming modernity: van Gogh's *Arlésienne*"
21 (1992), pp. 127-38
- Hoogenboom, Annemieke, "Art for the market: contemporary painting in the Netherlands in the first half of the nineteenth century"
22 (1993/1994), pp. 129-47
- Hopmans, Anita, "Delacroix's decorations in the Palais Bourbon library: a classic example of an unacademic approach"
17 (1987) pp. 240-69
- Horsch, Femy (see Erik Hinterding)
- Horst, Daniel: Wolfgang Cillesen *et al.*, *Krieg der Bilder: Druckgraphik als Medium politischer Auseinandersetzung im Europa des Absolutismus*
26 (1998), pp. 321-25
- House, John: Leo Jansen, Hans Luijten and Nienke Bakker (eds.), *Vincent van Gogh — The letters*, www.vangoghletters.org, and Leo Jansen, Hans Luijten and Nienke Bakker (eds.), *Vincent van Gogh — The letters: the complete illustrated and annotated edition*
35 (2011), pp. 114–16
- Hout, Nico van, "*The legend of St Christopher*: a painting attributed to Jan van Amstel reexamined"
33 (2007/2008), pp. 43-52
- Hoyle, Michael, translation of Philips Angel, *Praise of painting*
24 (1996), pp. 227-58
- Hulsker, Jan, "Bedroom problems"
18 (1988), pp. 257-61
- , "The elusive van Gogh, and what his parents really thought of him"
19 (1989), pp. 243-70
- : B. Welsh-Ovcharov, *Van Gogh à Paris*, R. Pickvance, *Van Gogh in Arles*, R. Pickvance, *Van Gogh in Saint-Rémy and Auvers*, and A. Mothe, *Vincent van Gogh à Auvers-sur-Oise*,
18 (1988), pp. 177-92
- Huys Janssen, Paul: Nina Wedde, *Isaac de Moucheron (1667-1744): his life and works with a catalogue raisonné of his drawings, watercolors, paintings and etchings*
24 (1996), pp. 361-63

- : Leonard J. Slatkes and Wayne Franits, *The paintings of Hendrick ter Brugghen 1588-1629: catalogue raisonné*
32 (2006), pp. 314-18
- Imhof, Dirk (see Bowen, Karen L.)
- Irmscher, Günter, “*Ministrae voluptatum*: stoicizing ethics in the market and kitchen scenes of Pieter Aertsen and Joachim Beuckelaer”
16 (1986), pp. 219-32
- Jacobs, Steven, “The silence of the mystic lambs: Jan van Eyck and André Cauvin’s film about *The mystic lamb* (1939)”
39 (2017), pp. 102–10
- Jampoller, Lili, “Theo van Gogh and Camille Pissarro: correspondence and an exhibition”
16 (1986), pp. 50-61
- Janssen, Paul Huys: Joaneath A. Spicer, Lynn Federle Orr *et al.*, *Masters of Light: Dutch painters in Utrecht during the Golden Age*
27 (1999), pp. 98-104
- Janssens, Eva L.E., “World of wickedness: a remarkable sixteenth-century print of the parable of the good shepherd”
37 (2013-2014), pp. 170-86
- Jellema-van Woelderens, E., “De clown van Renoir in het Museum Kröller-Müller”
1 (1966-67), pp. 46-50
- Jolly, Anna, “Netherlandish sculptors in sixteenth-century northern Germany and their patrons”
27 (1999), pp. 119-43
- Jonckheere, Koenraad, ““When the cabinet from Het Loo was sold”: the auction of William III’s collection of paintings, 26 July 1713”
31 (2004-2005), pp. 156-215
- : Joanna Woodall, *Anthonis Mor: art and authority*
33 (2007/2008), pp. 273-76
- , and Filip Vermeylen, “A world of deception and deceit? Jacob Campo Weyerman and the eighteenth-century art market”
35 (2011), pp. 100–13
- Jong, Jan L. de, Bram Kempers, *Kunst, macht en mecenaat: het beroep van schilder in sociale verhoudingen, 1250-1600*
18 (1988), pp. 160-64
- : Giovanna Saporì, *Fiamminghi nel cantiere Italia 1560–1600*
33 (2007/2008), pp. 183-85
- Jong, J.W.M. de: *Adriaen van Wesel, een Utrechtse beeldhouwer uit de late middeleeuwen*
12 (1981-82), pp. 85-87
- Jonge, H.J. de (see Ilja M. Veldman)
- Jongh, E. de, “Erotica in vogelperspectief: de dubbelzinnigheid van een reeks 17de eeuwse genrevoorstellingen”
3 (1968-69), pp. 22-74
- , “Fears of protests against protests”
4 (1970), pp. 124-26
- , “Grape symbolism in paintings of the 16th and 17th centuries”
7 (1974), pp. 166-91
- , “Pearls of virtue pearls of vice”
8 (1975/76), pp. 69-97

- , "In memoriam J.G. van Gelder, February 27, 1903 – December 9, 1980"
11 (1980), pp. 119-24
- , "Bol vincit amorem"
12 (1981-82), pp. 147-61
- , "The artist's apprentice and Minerva's secret: an allegory of drawing by Jan de Lairese"
13 (1983), pp. 201-17
- , "Real Dutch art and not-so-real Dutch art: some nationalistic views of seventeenth-century Netherlandish painting"
20 (1990/1991), pp. 197-206
- , see also J.A. Emmens
- : J.W. Niemeijer, *Cornelis Troost, 1696-1750*
6 (1972/73), pp. 76-80
- : Peter C. Sutton, *Pieter de Hooch: complete edition*
11 (1980), pp. 181-85
- : Svetlana Alpers, *The art of describing: Dutch art in the seventeenth century*
14 (1984), pp. 51-59
- : Bob Haak, *Hollandse schilders in de gouden eeuw*
15 (1985), pp. 65-68
- : Ilja M. Veldman, *Crispijn de Passe and his progeny (1564-1670): a century of print production*, and Ilja M. Veldman, *Profit and pleasure: print books by Crispijn de Passe*
29 (2002), pp. 103-05
- Jonker, Michiel: Pieter J.J. van Thiel and C.J. de Bruyn Kops, *Framing in the Golden Age: picture and frame in 17th-century Holland*
24 (1996), pp. 357-60
- Jost, Ingrid (see J.G. van Gelder)
- Jowell, Frances Suzman, "Thoré-Bürger's art collection: a rather unusual gallery of bric-à-brac"
30 (2003), pp. 54-119
- Kalmthout, Ton van, "'Batailles et idées futuristes': 17 letters from F.T. Marinetti, 1912-13"
21 (1992), pp. 139-61
- Karst, Sander, "Off to a new Cockaigne: Dutch migrant artists in London, 1660-1715"
37 (2013-2014), pp. 25-60
- Kavaler, Ethan Matt, "Pieter Bruegel, Bernard van Orley, realism and class"
39 (2017), pp. 73-88
- Kay, Nancy J., "Crowning Mary and castrating Priapus: the Antwerp Jesuits and their spectacular lessons in idolatry"
38 (2015-2016), pp. 131-43
- Kemmer, Claus, "In search of classical form: Gerard de Lairese's *Groot schilderboek* and seventeenth-century Dutch genre-painting"
26 (1998), pp. 87-115
- : Alain Roy, *Gérard de Lairese (1640-1711)*
23 (1995), pp. 186-96
- Kendall, Richard: Wouter van der Veen, *Van Gogh: a literary mind*
34 (2009/2010), pp. 142-44
- Kern, Ulrike, "Samuel van Hoogstraeten and the Cartesian rainbow debate: color and optics in a seventeenth-century treatise of art theory"
36 (2012), pp. 103-14

- Kettering, Alison McNeil, "Rembrandt's *Flute player*: a unique treatment of pastoral" 9 (1977), pp. 19-44
- , "Gerard ter Borch's portraits for the Deventer elite" 27 (1999), pp. 46-69
- , "Landscape with sails: the windmill in Netherlandish prints" 33 (2007/2008), pp. 67-80
- : Lawrence Otto Goedde, *Tempest and shipwreck in Dutch and Flemish art: convention, rhetoric, and interpretation* 21 (1992), pp. 102-06
- Klamt, J. Chr.: Johannes Zahlten, *Creatio Mundi: Darstellungen der sechs Schöpfungstage und naturwissenschaftliches Weltbild im Mittelalter* 12 (1981-82), pp. 77-84
- Klerck, Bram de: Machteld Israëls, *Sassetta's Madonna della neve: an image of patronage* 31 (2004-2005), pp. 108-110
- Kloek, W.T.: Teréz Gerszi, *Netherlandish drawings in the Budapest Museum: sixteenth-century drawings, an illustrated catalogue* 7 (1974), pp. 106-08
- : *Art in 17th-century Holland*, London (National Gallery) 9 (1977), pp. 116-18
- Knolle, Paul: J. Bolten, *Het Noord- en Zuidnederlandse tekenboek 1600-1750* 11 (1980), pp. 177-81
- Kodera, Tsukasa, "Japan as primitivistic utopia: van Gogh's japonisme portraits" 14 (1984), pp. 189-208
- Koldewey, Jos: Maryan W. Ainsworth, with contributions by Maximiliaan P.J. Martens, *Petrus Christus: Renaissance master of Bruges* 23 (1995), pp. 268-73
- Konowitz, Ellen, "Drawings as intermediary stages: some working methods of Dirk Vellert and Albrecht Dürer re-examined" 20 (1990/1991), pp. 142-52
- Korthals Altes, Everhard, "The eighteenth-century gentleman dealer Willem Lormier and the international dispersal of seventeenth-century Dutch paintings" 28 (2000-2001), pp. 251-311
- , "The art tour of Friedrich of Mecklenburg-Schwerin" 31 (2004-2005), pp. 216-50
- , "Félibien, de Piles and Dutch seventeenth-century paintings in France" 34 (2009/2010), pp. 194-211
- , Korthals Altes, Everhard, "International rivalry at the auction of Willem Lormier's paintings in 1763: James Lowther, 1st Earl of Lonsdale, and August iii, Elector of Saxony and King of Poland" 38 (2015-2016), pp. 273-88
- : Gaëtane Maes, *De l'expertise artistique à la vulgarisation au siècle des Lumières: Jean-Baptiste Descamps (1715-91) et la peinture amande, hollandaise et allemande* 39 (2017), pp. 427-31
- Koster, Margaret, "Reconsidering *St Catherine of Bologna with three donors* by the Baroncelli Master of Bruges" 26 (1998), pp. 4-17
- , B. Aikema and B.L. Brown (eds.), exhib. cat. *Renaissance Venice and the north: crosscurrents in the time of Bellini, Dürer and Titian*, and M. Natale (ed.), exhib. cat. *El Renacimiento Mediterráneo: viajes de*

- artistas e itinerarios de obras entre Italia, Francia y España en el siglo XV*
28 (2000-2001), pp. 317-23
- Kren, Thomas, "Chi non vuol Baccho: Roeland van Laer's burlesque painting about Dutch artists in Rome"
11 (1980), pp. 63-80
- Kruijssen, Sophie, "The middle classes and contemporaries as *dramatis personae*: David Wilkie and the emancipation of genre scenes in Europe"
37 (2013-2014), pp. 249-66
- Lammertse, Friso, "Four letters from Adriaen van der Werff to the Antwerp sculptor Jan Peter van Bourscheit"
34 (2009/2010), pp. 119-39
- Lane, Barbara G., "Sacred versus profane in early Netherlandish painting"
18 (1988), pp. 107-15
- , "Requiem aeternam dona eis': the Beaune *Last Judgment* and the Mass of the Dead"
19 (1989), pp. 166-80
- Langedijk, Karla: Janet Cox-Rearick, *Dynasty and destiny in Medici art. Pontormo, Leo X and the two Cosimos*
20 (1990/1991), pp. 287-93
- Lauterbach, Christiane, "Masked allegory: the cycle of the four seasons by Hendrick Goltzius, c. 1594-95"
31 (2004-2005), pp. 310-21
- Lawrence, Cynthia, "The iconology of Rubens's *Miraculous draft of fishes* triptych"
14 (1984), pp. 24-35
- , "Hendrick de Keyser's Heemskerk monument: the origins of the cult and iconography of Dutch naval heroes"
21 (1992), pp. 265-95
- : Ulrich Söding, *Das Grabbild des Peter Paul Rubens in der Jakobskirche zu Antwerpen*
18 (1988), pp. 73-76
- Le Bars, Fabienne, "Maurusies & Co: the influence of Hieronymus Cock's print series on bookbinding in sixteenth-century Paris"
39 (2017), pp. 197-214
- Leefflang, Huigen: Catherine Levesque, *Journey through landscape in seventeenth-century Holland: the Haarlem print series and Dutch identity*
23 (1995), pp. 273-80
- Leesberg, Marjolein, "Karel van Mander as a painter"
22 (1993/1994), pp. 5-57
- Leeuwen, Frans van, "Figuurstudies van 'P. Bruegel'"
5 (1971), pp. 139-49
- Leonhard, Karin, "Pictura's fertile field: Otto Marseus van Schrieck and the genre of *sottobosco* painting"
34 (2009/2010), pp. 95-118
- , "Who commissioned Hollar's shells?"
37 (2013-2014), pp. 227-39
- Lepape, Séverine, "The production of prints in France at the time of Hieronymus Cock"
39 (2017), pp. 215-24
- Leja, Jan, "Rembrandt's *Woman bathing in a stream*"
24 (1996), pp. 320-27

- Lemmens, G., and E. Taverne: “*Hieronymus Bosch: naar aanleiding van de expositie in ‘s-Hertogenbosch*”
2 (1967-68), pp. 71-89
- Leuker, Maria-Theresia (see Karin Leonhard)
- Leuschner, Eckhard, “Francesco Villamena’s *Apotheosis of Alessandro Farnese* and engraved reproductions of contemporary sculpture around 1600”
27 (1999), pp. 144-67
- Liedtke, Walter A., “The New Church in Haarlem series: Saenredam’s sketching style in relation to perspective”
8 (1975/76), pp. 145-66
- : Albert Blankert *et al.*, exhib. cat. *Rembrandt: a genius and his impact*
26 (1998), pp. 312-17
- Linden, David van der and Karolien de Clippel “The birth of the Netherlandish flower piece: Jan Brueghel, Ambrosius Bosschaert and Middelburg”
38 (2015–2016), pp. 73–86
- Lipińska, Aleksandra, “‘Ein tafell von Alabaster zu Antorff bestellen’: southern Netherlandish alabaster sculpture in central Europe”
32 (2006), pp. 231-58
- Lootsma, Hilbert, “Tracing a pose: Govert Flinck and the emergence of the van Dyckian mode of portraiture in Amsterdam”
33 (2007/2008), pp. 221-36
- Lowenthal, Anne Walter, “Response to Peter Hecht”
16 (1986), pp. 188-90
- Luijten, Ger, “Frills and furbelows: satires on fashion and pride around 1600”
24 (1996), pp. 140-60
- , “Preface” 39 (2017), pp. 139–40
- Luijten, Hans: Gregor J.M. Weber, *Der Lobtopos des “lebenden” Bildes. Jan Vos und sein “Zeege der Schilderkunst” von 1654*
22 (1993/1994), pp. 326-31
- Lyna, Dries: A. Tummers and K. Jonckheere (eds.), *Art market and connoisseurship: a closer look at paintings by Rembrandt, Rubens and their contemporaries*
34 (2009/2010), pp. 68-70
- Maclot, Petra, “An imaginary visit to The Four Winds, the house and shop of Hieronymus Cock and Volcxken Diericx”
39 (2017), pp. 161–70
- Maës, Gaëtane, “Dutch art collections and connoisseurship in the eighteenth century: the contributions of Dezallier d’Argenville and Descamps”
34 (2009/2010), pp. 226-38
- Malke, Lutz S., “Basketheads: Pieter Bruegel the Elder’s drawing *The nest robbers*”
38 (2015–2016), pp. 62–72
- Manheim, Ron, “The ‘Germanic’ van Gogh: a case study of cultural annexation”
19 (1989), pp. 277-88
- Manuth, Volker, “Denomination and iconography: the choice of subject matter in the biblical painting of the Rembrandt circle”
22 (1993/1994), pp. 235-52
- Marrow, James H., “Symbol and meaning in northern European art of the late middle ages and the early Renaissance”
16 (1986), pp. 150-69
- Martens, Maximiliaan P.J., “New information on Petrus Christus’s biography and the

- patronage of his Brussels *Lamentation*”
20 (1990/1991), pp. 5-23
- , “Hieronymus Cock’s view of Antwerp (1557): its genesis and origin, from Antwerp to Italy”
39 (2017), pp. 171–96
- : Jochen Sander, *Niederländische Gemälde im Städels 1400-1550 (Katalog der Gemälde im Städelschen Kunstinstitut Frankfurt am Main, 2)*
24 (1996), pp. 77-81
- McQueen, Alison, “Reinventing the biography, creating the myth: Rembrandt in nineteenth-century France”
28 (2000-2001), pp. 163-80
- Meuwissen, Daantje, “Attributing the Berlin Sketchbook to Cornelis Anthonisz”
39 (2017), pp. 15–43
- Meijer, Bert W., “Harmony and satire in the work of Niccolò Frangipane: problems in the depiction of music”
6 (1972/73), pp. 94-112
- Meijer, Fred G.: Sam Segal, *A prosperous past: the sumptuous still life in the Netherlands 1600-1700*
20 (1990/1991), pp. 91-98
- Michel, Patrick, “Dezallier d’Argenville’s *Abrégé de la vie des plus fameux peintres*: a guide for contemporary collectors or a survey of the taste for paintings of the northern schools?”
34 (2009/2010), pp. 212-25
- Miedema, Hessel, “The O’s of Broos”
5 (1971), pp. 185-86
- , “Realism and comic mode: the peasant”
9 (1977), pp. 205-19
- , “On Mannerism and *maniera*”
10 (1978-79), pp. 19-45
- , “Karel van Mander: did he write art literature?”
22 (1993/1994), pp. 58-64
- , introduction to and commentary on Philips Angel, *Praise of painting*
24 (1996), pp. 227-58
- : Karel van Mander, *Het schilder-boeck* (facsimile edition)
4 (1970), pp. 49-53
- : A.W.A. Boschloo, *Annibale Carracci in Bologna: visible reality in art after the Council of Trent*
7 (1974), pp. 219-25
- : Etta Arntzen and Robert Rainwater, *Guide to the literature of art history*
14 (1984), pp. 36-40
- : *Répertoire d’Art et d’Archéologie* (RAA) and *Répertoire International de Littérature de l’Art* (RILA)
15 (1985), pp. 61-64
- : F.W.G. Leeman, *Alciatus’ Emblemata: denkbeelden en voorbeelden*
15 (1985), pp. 151-53
- : Keith Aldrich, Philipp Fehl and Raina Fehl, *Franciscus Junius, The literature of classical art. Vol. 1. The painting of the ancients: De pictura veterum according to the English translation (1638); vol. 2. A lexicon of artists and their works: Catalogus Architectorum... translated from the original Latin of 1694*

- 22 (1993/1994), pp. 323-26
- : "Lambert ten Kate in correspondence with Hendrik van Limborch: color harmony and chiaroscuro"
35 (2011), pp. 174-87
- Miegroet, Hans J. van, "*The twelve months* reconsidered: how a drawing by Pieter Stevens clarifies a Bruegel enigma"
16 (1986) pp. 29-35
- , "Gerard David's *Justice of Cambyses: exemplum iustitiae* or political allegory?"
18 (1988), pp. 116-33
- Mielke, Hans: K.G. Boon, *Netherlandish drawings of the fifteenth and sixteenth centuries (Catalogue of the Dutch and Flemish drawings in the Rijksmuseum, 2)*
11 (1980), pp. 39-50
- Mierlo, Herbert van: Barbara Rommé *et al.*, exhib. cat. *Gegen den Strom: Meisterwerke niederrheinischer Skulptur in Zeiten der Reformation 1500-1550*
25 (1997), pp. 349-52
- Montias, John Michael, "The guild of St Luke in 17th-century Delft and the economic status of artists and artisans"
9 (1977), pp. 93-105
- , "Painters in Delft, 1613-1680"
10 (1978-79), pp. 84-114
- , "Art dealers in the seventeenth-century Netherlands"
18 (1988), pp. 244-56
- , "A secret transaction in seventeenth-century Amsterdam"
24 (1996), pp. 5-18
- , "How notaries and other scribes recorded works of art in seventeenth-century sales and inventories"
30 (2003), pp. 217-35
- , "Artists named in Amsterdam inventories, 1607-80"
31 (2004-2005), pp. 322-47
- : *De wereld binnen handbereik: Nederlandse kunst- en rariteitenverzamelingen, 1585-1735*
22 (1993/1994), pp. 99-105
- Moran, Sarah, "Bringing the Counter-Reformation home: the domestic use of artworks at the Antwerp Beguinage in the seventeenth century"
38 (2015-2016), pp. 144-58
- Moxey, Keith P.F., "Master E.S. and the folly of love"
11 (1980), pp. 125-48
- , "Sebald Beham's church anniversary holidays: festive peasants as instruments of repressive humor"
12 (1981-82), pp. 107-30
- , and Jeroen Stumpel, "An exchange"
24 (1996), pp. 85-86
- Muir, Carolyn Diskant, "Art and religion in seventeenth-century Antwerp: van Dyck's *Mystic marriage of the Blessed Hermann-Joseph*"
28 (2000-2001), pp. 51-69
- , "St Agnes of Rome as a bride of Christ: a northern European phenomenon, c. 1450-1520"

- 31 (2004-2005), pp. 134-55
- Muller, Jeffrey M., "The *Perseus and Andromeda* on Rubens's house"
12 (1981-82), pp. 131-46
- : Julius S. Held, *Rubens and his circle*
14 (1984), pp. 227-30
- : David Howarth, *Lord Arundel and his circle*
18 (1988), pp. 172-74
- : Christine Göttler, *Die Kunst des Fegefeuers nach der Reformation: Kirchliche Schenkungen, Ablass und Almosen in Antwerpen und Bologna um 1600*
25 (1997), pp. 246-49
- : E. McGrath, *Rubens: subjects from history (Corpus Rubenianum Ludwig Burchard vol. 13, pt. 1)*
27 (1999), pp. 95-97
- : Muller, Jeffrey M., and Xander van Eck, "Foreword" 38 (2015–2016), pp. 115–17
- Muller, Norman E., "A newly discovered panel from Bartolo di Fredi's *Adoration of the Magi*"
9 (1977), pp. 194-204
- Mundy, E. James, "Gerard David's *Rest on the flight into Egypt*: further additions to grape symbolism"
12 (1981-82), pp. 211-22
- Nagelsmit, Eelco, "Winter blooms in Brussels: performing the miraculous at St Dorothea's ower festival, c. 1640–60"
38 (2015–2016), pp. 159–72
- Nichols, Lawrence W., "*Job in distress*, a newly-discovered painting by Hendrick Goltzius"
13 (1983), pp. 182-88
- Notarp, Gerlinde Lütke, "Jacques de Gheyn II's *Man resting in a field*: an essay on the iconography of melancholy"
24 (1996), pp. 311-19
- Op de Coul, Martha, "A painted impression of Brabant: a joint work by Vincent van Gogh and Anton Kerssemakers"
19 (1989), pp. 271-76
- Orenstein, Nadine, "Prints and the politics of the publisher: the case of Hendrick Hondius"
23 (1995), pp. 240-50
- Os, H.W. van, "A choir-book by Lippo Vanni"
2 (1967-68), pp. 117-33
- , "Marginal notes on *The great age of fresco*"
4 (1970), pp. 6-12
- , "The Madonna and the mystery play"
5 (1971), pp. 5-19
- , "Lippo Vanni as a miniaturist"
7 (1974), pp. 67-90
- , "St Francis of Assisi as a second Christ in early Italian painting"
7 (1974), pp. 115-32
- , "Idolatry on the gate: antique sources for an Assisi fresco"
15 (1985), pp. 171-75
- , "Painting in a house of glass: the altarpieces of Pienza"
17 (1987), pp. 23-38

- , "A *St Paul* for the Rijksmuseum"
33 (2007/2008), pp. 6-13
- : H. Belting, *Das Bild und sein Publikum im Mittelalter: Form und Funktion früher Bildtafeln der Passion*
14 (1984), pp. 225-27
- , and Kees van der Ploeg: P.A. Riedl and M. Seidel (eds.), *Die Kirchen von Siena*
18 (1988), pp. 157-60
- Parshall, Peter, "Fra Filippo Lippi and the image of St Luke"
33 (2007/2008), pp. 14-21
- : *Lucas van Leyden, grafiek*, Amsterdam (Rijksprentenkabinet), and Rik Vos, *Lucas van Leyden*
10 (1978-79), pp. 51-54
- : Ellen S. Jacobowitz and Stephanie Loeb Stepanek, *The prints of Lucas van Leyden and his contemporaries*
14 (1984), pp. 41-45
- : Exhib. cat., *Kunst voor de beeldenstorm: Noordnederlandse kunst 1525-1580*, and W.Th. Kloek et al. (ed.), *Renaissance en reformatie en de kunst in de noordelijke Nederlanden (Nederlands Kunsthistorisch Jaarboek 37)*
17 (1987), pp. 191-99
- : *The new Hollstein: Dutch & Flemish etchings, engravings and woodcuts 1450-1700: Lucas van Leyden*, compiled by Jan Piet Filedt Kok with the assistance of Bart Cornelis and Anneloes Smits, edited by Ger Luijten
25 (1997), pp. 236-38
- Pauw-de Veen, Lydia de: Karel van Mander, *Den grondt der edel-vry schilderconst*, edited with a translation and commentary by Hessel Miedema
9 (1977), pp. 183-86
- Philip, Lotte Brand, "The portrait diptych of Dürer's parents"
10 (1978-79), pp. 5-18
- Pierguidi, Stefano, "Baglione on Flemish *diligenza* and the Italian *maniera pittoresca* in landscape and still life"
39 (2017), pp. 370-75
- Ploeg, Kees van der, "A note on Rossellino's design for Pienza Cathedral"
17 (1987), pp. 38-40
- , see also Henk van Os
- Prak, Maarten: "Guilds and the development of the art market during the Dutch Golden Age"
30 (2003), pp. 236-51
- : R. Falkenburg *et al.*, (eds.), *Kunst voor de markt, 1500-1700 / Art for the market, 1500-1700*
29 (2002), pp. 99-102
- Priem, Ruud, "The 'most excellent collection' of Lucretia Johanna van Winter: the years 1809-22, with a catalogue of the works purchased"
25 (1997), pp. 103-235
- Puglisi, Catherine: Nicola Spinosa (ed.), exhib. cat., *Caravaggio: l'ultimo tempo 1606-1610*
31 (2004-2005), pp. 251-55
- Purtle, Carol J., "Foreword: on tradition and innovation"
16 (1986), pp. 91-92
- , "The iconography of prayer, Jean de Berry, and the origin of the Annunciation

- in a Church”
20 (1990/1991), pp. 227-39
- Quodbach, Esmée, “The last of the American Versailles”: the Widener Collection at Lynnewood Hall”
29 (2002), pp. 42-96
- , ““Rembrandt’s ‘Gilder’ is here”: how America got its first Rembrandt and France lost many of its old masters”
31 (2004-2005), pp. 90-107
- Raben, Hans, ““An oracle of painting”: re-reading Poussin’s letters”
30 (2003), pp. 34-53
- , “Bellori’s art: the taste and distaste of a seventeenth-century art critic in Rome”
32 (2006), pp. 126-46
- Radisich, Paula, “ ‘A globe, a bust’: Chardin and the Quarrel between the Ancients and the Moderns”
35 (2011), pp. 188–98
- Raupp, Hans-Joachim: Christine Skeeles Schloss, *Travel, trade and temptation: the Dutch Italianate harbor scene, 1640-1680*
14 (1984), pp. 140-43
- : Eddy de Jongh, *Portretten van echt en trouw: huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*
16 (1986), pp. 254-62
- Reesing, Ingmar, “Reproduced reproductions: the reuse and dissemination of a late medieval figurine of the Virgin in the Low Countries”
33 (2007/2008), pp. 145-65
- Reznicek, E.K.J.: Walter L. Strauss (ed.), *Hendrik Goltzius 1558-1617: the complete engravings and woodcuts*
10 (1978-79), pp. 200-06
- Ringbom, Sixten, “Vision and conversation in early Netherlandish painting: the Delft Master’s *Holy Family*”
19 (1989), pp. 181-90
- Robinson, William W.: Michiel Plomp, *The Dutch drawings in the Teyler Museum, vol. 2, Artists born between 1575 and 1630*
27 (1999), pp. 244-48
- Rochmes, Sophia, “Philip the Good’s grisaille book of hours and the origins of a new court style”
38 (2015–2016), pp. 17–30
- Rooseboom, Hans, “Myths and misconceptions: photography and painting in the nineteenth century”
32 (2006), pp. 291-313
- Rosier, Bart, “The victories of Charles V: a series of prints by Maarten van Heemskerck, 1555-56”
20 (1990/1991), pp. 24-38
- Rovers, Eva, ““He is the key and the antithesis of so much’: Helene Kröller-Müller’s fascination with Vincent van Gogh”
33 (2007/2008), pp. 258-72
- Royalton-Kisch, Martin: Ger Luijten, Ariane van Suchtelen, Reinier Baarsen, Wouter Kloek and Marijn Schapelhouman, exhib. cat. *Dawn of the Golden Age: northern Netherlandish art 1580-1620*
24 (1996), pp. 350-57

- Run, Anton van: A.C. Esmeijer, *Divina Quaternitas: a preliminary study in the method and application of visual exegesis*
12 (1981-82), pp. 70-77
- Ruppel, Wendy, "Salvation through imitation: the meaning of Bosch's *St Jerome in the wilderness*"
18 (1988), pp. 4-12
- Russell, Malcolm, "The woodworker and the Redemption: the right shutter of the *Merode triptych*"
39 (2017), pp. 335-50
- Russell, Margarita, "The iconography of Rembrandt's *Rape of Ganymede*"
9 (1977), pp. 5-18
- Ruurs, Rob: Christopher Brown, *Carel Fabritius: complete edition*
12 (1981-82), pp. 263-65
- , "“Even if it is not architecture”: perspective drawings by Simon deVlieger and Willem van de Velde the Younger"
13 (1983), pp. 189-200
- Ruyven-Zeman, Zsuzsanna van, "Hendrick de Keyser: draftsman and designer of stained glass"
25 (1997), pp. 283-302
- : Godelieve Denhaene, *Lambert Lombard. Renaissance en humanisme te Luik*
21 (1992), pp. 306-12
- Salomonson, J.W., "The Officers of the White Banner: a civic guard portrait by Jacob Willemsz. Delff II"
18 (1988), pp. 13-62
- , "A self-portrait by Michiel van Mierevelt: the history, subject and context of a forgotten painting"
20 (1990/1991), pp. 240-86
- Sander, Jochen, "The acquisition of paintings and drawings at the Willem II auction by the Städel Kunstinstitut, Frankfurt"
19 (1989), pp. 123-35
- Saunders, Eleanor A., "A commentary on iconoclasm in several print series by Maarten van Heemskerck"
10 (1978-79), pp. 59-83
- : Ilja M. Veldman, *Maarten van Heemskerck and Dutch humanism in the sixteenth century*
10 (1978-79), pp. 54-56
- Schapelhouman, Marijn: I.Q. van Regteren Altena, *Jacques de Gheyn: three generations*
18 (1988), pp. 264-69
- Schapiro, Meyer, "On some problems in the semiotics of visual art: field and vehicle in image-signs"
6 (1972/73), pp. 9-19
- Schatborn, Peter: Otto Benesch, *The drawings of Rembrandt: complete edition*
8 (1975/76), pp. 34-39
- : Wolfgang Schulz, Lambert Doomer: *Sämtliche Zeichnungen*
9 (1977), pp. 48-55
- : Bernhard Schnackenburg, *Adriaen van Ostade. Isack van Ostade. Zeichnungen und Aquarelle*
13 (1983), pp. 235-38
- Scheller, Robert W., "Imperial themes in art and literature of the early French

- Renaissance: the period of Charles VIII”
12 (1981-82), pp. 5-69
- , “Ensigns of authority: French royal symbolism in the age of Louis XII”
13 (1983), pp. 75-141
- , “Gallia cisalpina: Louis XII and Italy 1499-1508”
15 (1985), pp. 5-60
- , “Art of the state: forms of government and their effect on the collecting of art
1550-1800”
24 (1996), pp. 275-86
- , “L’union des princes: Louis XII, his allies and the Venetian campaign 1509”
27 (1999), pp. 195-242
- , “Ung fil tres delicat: Louis XII and Italian affairs, 1510-11”
31 (2004-2005), pp. 4-45
- : Ulrike Jenni, *Das Skizzenbuch des Jaques Daliwe; Kommentar zur
Faksimileausgabe des Liber picturatus A 74 der Deutschen Staatsbibliothek
Berlin/DDR*
19 (1989), pp. 206-08
- Schenkeveld-van der Dussen, M.A.: Alison McNeil Kettering, *The Dutch Arcadia:
pastoral art and its audience in the golden age*
14 (1984), pp. 231-33
- Schmidt, Victor M.: Anne Derbes, *Picturing the Passion in late medieval Italy:
narrative painting, Franciscan ideologies, and the Levant*
26 (1998), pp. 116-20
- : S. Kemperdick and F. Lammertse, exhib. cat. *The road to van Eyck*,
Rotterdam (Museum Boijmans Van Beuningen) 2012
36 (2012), pp. 210-24
- Schollmeyer, Lioba, “The portrait of Jacobus de Ridder in Jan Joest’s Kalkar
altarpiece: an identification”
29 (2002), pp. 4-13
- Scholten, Frits, “Good widows and the sleeping dead: Rombout Verhulst and tombs
for the Dutch aristocracy”
24 (1996), pp. 328-49
- , “François Dieussart, Constantijn Huygens, and the classical ideal in funerary
sculpture”
25 (1997), pp. 303-28
- , “The Larson family of statuary founders: seventeenth-century reproductive
sculpture for gardens and painters’ studios”
31 (2004-2005), pp. 54-89
- , “Quellinus’s burgomasters: a portrait gallery of Amsterdam republicanism”
32 (2006), pp. 87-125
- , “Johan Gregor van der Schardt and the moment of self-portraiture in
sculpture”
33 (2007/2008), pp. 195-220
- : Andreas Blühm (ed.), Wolfgang Drost, June Hargrove, Emanuelle Héran,
Philip Ward-Jackson and Alison Yarrington, exhib. cat. *The colour of
sculpture, 1840-1910*
25 (1997), pp. 252-55
- , “Frans Hemsterhuis’s memorial for Herman Boerhaave: a monument of
wisdom and simplicity”
35 (2011), pp. 199–217

- , "Joost van Cranevelt's prayer nut"
36 (2012), pp. 123-141
- Schuler, Carol M., "The Seven Sorrows of the Virgin: popular culture and cultic imagery in pre-Reformation Europe"
21 (1992), pp. 5-28
- Schwartz, Gary, "Saenredam, Huygens and the Utrecht bull"
1 (1966-67), pp. 69-93
- Sellink, Manfred, "'As a guide to the highest learning': an Antwerp drawing book dated 1589"
21 (1992), pp. 40-56
- : Susan Dackerman *et al.*, exhib.cat. *Painted prints: the revelation of color in northern Renaissance & Baroque engravings, etchings & woodcuts*
30 (2003), pp. 252-54
- Silver, Larry, "Power and pelf: a new-found *Old man* by Massys"
9 (1977), pp. 63-92
- , "Forest primeval: Albrecht Altdorfer and the German wilderness landscape"
13 (1983), pp. 4-43
- Singelenberg, P., "Murk Daniël Ozinga als onderzoeker"
2 (1967-68), pp. 114-16
- Slatkes, Leonard J., "Rembrandt's elephant"
11 (1980), pp. 7-13
- : Benedict Nicholson, *The international Caravaggesque movement*
12 (1981-82), pp. 167-83
- Slive, Seymour, "Dutch pictures in the collection of Cardinal Silvio Valenti Gonzaga (1690-1756)"
17 (1987) pp. 169-90
- , "The Dutch Pelican I and II"
26 (1998), pp. 179-86
- Sluijter, Eric Jan, "Emulating sensual beauty: representations of Danaë from Gossaert to Rembrandt"
27 (1999), pp. 4-45
- Sman, Gert Jan van der: Michael Bury, *The print in Italy 1550-1620*
30 (2003), pp. 120-24
- Smith, Jeffrey Chipps, "Netherlandish artists and art in Renaissance Nuremberg"
20 (1990/1991), pp. 153-67
- Snoep, D.P., "Van Atlas tot last: aspecten van de betekenis van het Atlas motief"
2 (1967-68), pp. 6-22
- , "Een 17de eeuws liedboek met tekeningen van Gerard ter Borch de Oude en Pieter en Roeland van Laer"
3 (1968-69), pp. 77-134
- Snoep, Ella, "Fine flourishes from French museums"
4 (1970), pp. 126-27
- : Wolfgang Stechow, *Dutch landscape paintings of the seventeenth century*
2 (1967-68), pp. 100-03
- Sparti, Donatella, "Bellori's biography of Rubens: an assessment of its reliability and sources"
36 (2012), pp. 85-102
- Spatharakis, Ioannis, "Three portraits of the early Comnenian period"
7 (1974), pp. 5-20
- Stighelen, Katlijne van der: Zirka Zaremba Filipczak, *Picturing art in Antwerp*

- 20 (1990/1991), pp. 293-98
- , "Paintings, prices and productivity: lessons learned from Maximiliaan de Hase's *Memorie boeck* (1744–80)"
36 (2012), pp. 173-83
- Stokes, Charlotte, "Surrealist persona: Max Ernst's *Loplop, superior of birds*"
13 (1983), pp. 225-34
- Stone-Ferrier, Linda: E. de Jongh and G. Luijten, exhib. cat. *Mirror of everyday life: genreprints in the Netherlands 1550-1700*
25 (1997), pp. 352-58
- Stumpel, Jeroen, "The *Grande Jatte*, that patient tapestry"
14 (1984), pp. 209-24
- , "On grounds and backgrounds: some remarks about composition in Renaissance painting"
18 (1988), pp. 219-43
- , and Keith Moxey, "An exchange"
24 (1996), pp. 85-86
- , "The Vatican tazza and other petrifications: an iconological essay on replacement and ritual"
24 (1996), pp. 111-27
- , "A twelfth attempt: the subject of Rembrandt's *History piece* in Leiden"
28 (2000-2001), pp. 44-50
- , "The foul fowler found out: on a key motif in Dürer's *Four witches*"
30 (2003), pp. 143-60
- , "A reply to Boudewijn Bakker"
31 (2004-2005), pp. 263-65
- , "Dance and distinction: spotting a motif in Weiditz, Dürer and Van Meckenem"
31 (2006), pp. 4-16
- , "Dürer and death: on the iconography of *Knight, Death and the devil*"
34 (2009/2010), pp. 74-88
- : Keith Moxey, *The practice of theory: poststructuralism, cultural politics, and art history*
23 (1995), pp. 280-84
- : Boudewijn Bakker, *Landschap en wereldbeeld; van van Eyck tot Rembrandt*
31 (2004-2005), pp. 115-23
- , "A note on the intended audiences for van Mander's *Schilder-boeck*"
35 (2011), pp. 84–90
- Sugiyama, Miyako, "Replicating the sanctity of the Holy Face: Jan van Eyck's *Head of Christ*"
39 (2017), pp. 5–14
- Suykerbuyk, Ruben, "Coxcie's copies of old masters: an addition and an analysis"
37 (2013-2014), pp. 5-24
- , "Reformation, renovation and commemoration: the religious patronage of a Brabantine lord (Zoutleeuw, 1548–58)"
39 (2017), pp. 44–72
- Tauber, Gwen and Jonathan Bikker, "Odd men out: Govert Flinck and Joachim von Sandrart's civic guard portraits for the Kloveniersdoelen"
38 (2015–2016), pp. 260–72
- Taverne, E.R.M., "De Hollantsche Parnas der konsthistorie"
3 (1968-69), pp. 3-5
- , "Een Amsterdams Lucasfeest in 1618"

- 4 (1970), pp. 19-27
- , "Salomon de Bray and the reorganization of the Haarlem Guild of St Luke in 1631"
6 (1972/73), pp. 50-69
- , see also G. Lemmens
- : H. Gerson, *Rembrandt paintings*, A. Bredius, *The paintings of Rembrandt* (ed. H. Gerson), and B. Haak, *Rembrandt, zijn leven, zijn werk, zijn tijd* 3 (1968-69), pp. 180-84
- : H.P.R. Rosenberg, *De 19de-eeuwse kerkelijke bouwkunst in Nederland* 7 (1974), pp. 60-62
- Thiel, P.J.J. van, "Marriage symbolism in a musical party by Jan Miense Molenaar"
2 (1967-68), pp. 90-99
- , "Moeyaert and Bredero: a curious case of Dutch theatre as depicted in art"
6 (1972/73), pp. 29-49
- , "*Poor parents, rich children and Family saying grace: two related aspects of the iconography of late sixteenth and seventeenth-century Dutch domestic morality*"
17 (1987) pp. 90-149
- , "Catholic elements in seventeenth-century Dutch painting, apropos of a children's portrait by Thomas de Keyser"
20 (1990/1991), pp. 39-62
- , "For instruction and betterment: Samuel Ampzing's *Mirror of the vanity and unrestrainedness of our age*"
24 (1996), pp. 182-200
- , Willem Buytewech's *Dignified couples courting: a rule of conduct for young noblemen entangled in Venus's trap*
32 (2006), pp. 35-57
- : Reindert Falkenburg, Jan de Jong, Herman Roodenburg, Frits Scholten (eds.), *Beeld en zelfbeeld in de Nederlandse kunst, 1550-1750 (Nederlands Kunsthistorisch Jaarboek 46)*
25 (1997), pp. 238-46
- : Willem Frijhoff and Marijke Spies, with contributions by Wiep van Bunge and Natascha Veldhorst, *1650: bevochten eendracht*
28 (2000-2001), pp. 80-86
- Tilborgh, Louis van, "Dutch Romanticism: a provincial affair"
14 (1984), pp. 179-88
- , "Freudian motifs in the *oeuvre* of Pyke Koch"
15 (1985), pp. 131-50
- Tuin, B.P., "Hieronymus Cock's Volck: her family, wealth and anxieties"
39 (2017), pp. 141-60
- Tuinen, Ilona van, "The struggle for salvation: a reconstruction and interpretation of Maarten van Heemskerck's *Strong men*"
36 (2012), pp. 142-62
- Tuttle, Virginia, "Lilith in Bosch's *Garden of earthly delights*"
15 (1985), pp. 119-30
- Uitert, Evert van, "De toon van Vincent van Gogh: opvattingen over kleur in zijn Hollandse periode"
1 (1966-67), pp. 106-15
- , "Twee gedichten van William Blake: 'Florentine ingratitude' en 'To Venetian artists'"

- 2 (1967-68), pp. 46-59
- , "Democratisering van de kunst: de avant-garde en de negentiende eeuw"
- 3 (1968-69), pp. 1-3
- , "Vincent van Gogh and Paul Gauguin: a creative competition"
- 9 (1977), pp. 149-68
- , "Vincent van Gogh in anticipation of Paul Gauguin"
- 10 (1978-79), pp. 182-99
- , "Vincent van Gogh and Paul Gauguin in competition: Vincent's original contribution"
- 11 (1980), pp. 81-106
- , "Van Gogh's concept of his *oeuvre*"
- 12 (1981-82), pp. 223-44
- , see also Peter Hecht
- : Paul Citroen, *Palet: een boek gewijd aan de hedendaagsche Nederlandsche schilderkunst*
- 13 (1983), pp. 238-41
- : Isabella H. van Eeghen, "In mijn journaal gezet," *Amsterdam 1805-1808: het getekende dagboek van Christiaan Andriessen*
- 15 (1985), pp. 236-39
- Vandenbroeck, Paul, "Verbeeck's peasant weddings: a study of iconography and social function"
- 14 (1984), pp. 79-124
- : Hans-Joachim Raupp, *Bauernsatiren: Entstehung und Entwicklung des bäuerlichen Genres in der deutschen und niederländischen Kunst ca. 1470-1570*
- 18 (1988), pp. 69-73
- Veen, Jaap van der: P. Biesboer, *Collections of paintings in Haarlem 1572-1745* and E. Duverger, *Antwerpse kunstinventarissen uit de zeventiende eeuw*, vol. 12: 1690-1699
- 31 (2004-2005), pp. 111-15
- Veen, Louis, "Piet Mondrian's autobiographical writings (1941-43)"
- 37 (2013-2014), pp. 61-85
- Velden, Hugo van der, "Cambyses for example: the origins and function of an *exemplum iustitiae* in Netherlandish art of the fifteenth, sixteenth and seventeenth centuries"
- 23 (1995), pp. 5-39
- , "Cambyses reconsidered: Gerard David's *exemplum iustitiae* for Bruges town hall"
- 23 (1995), pp. 40-62
- , "Defrocking St Eloy: Petrus Christus's *Vocational portrait of a goldsmith*"
- 26 (1998), pp. 242-76
- , "The quatrain of *The Ghent altarpiece*"
- 35 (2011), pp. 5-39
- : "A reply to Volker Herzner and a note on the putative author of the Ghent quatrain"
- 35 (2011), pp. 131-41
- Veldman, Ilja M., "The idol on the ass; Fortune and the sleeper: Maarten van Heemskerck's use of emblem and proverb books in two prints"
- 6 (1972/73), pp. 20-28
- , "Maarten van Heemskerck and Hadrianus Junius: the relationship between a

- painter and a humanist”
7 (1974), pp. 35-54
- , “Maarten van Heemskerck and St Luke’s medical books”
7 (1974), pp. 91-100
- , “Seasons, planets and temperaments in the work of Maarten van Heemskerck: cosmo-astrological allegory in sixteenth-century Netherlandish prints”
11 (1980), pp. 149-76
- , and H.J. de Jonge, “The sons of Jacob: the twelve patriarchs in sixteenth-century Netherlandish prints and popular literature”
15 (1985), pp. 176-96
- , “Lessons for ladies: a selection of sixteenth and seventeenth-century Dutch prints”
16 (1986), pp. 113-27
- , “Who is the strongest? The riddle of Esdras in Netherlandish art”
17 (1987) pp. 223-39
- , “Elements of continuity: a finger raised in warning”
20 (1990/1991), pp. 124-41
- , “Images of Labor and Diligence in sixteenth-century Netherlandish prints: the work ethic rooted in civic morality or Protestantism?”
21 (1992), pp. 227-64
- , “The Old Testament as a moral code: Old Testament stories as exempla of the ten commandments”
23 (1995), pp. 215-39
- , “The two sides of Nature: an allegory by Maarten van Heemskerck”
24 (1996), pp. 128-39
- , “Familiar customs and exotic rituals: Picart’s illustrations for *Ceremonies et coutumes religieuses de tous les peuples*”
33 (2007/2008), pp. 94-111
- , “The formative years of Lucas van Leyden (1506-08): visual sources and the question of patronage”
36 (2012), pp. 5-34
- , “The history of Queen Christina’s album of Goltzius drawings and the myth of Rudolf II as their first owner”
37 (2013-2014), pp. 100-17
- , “Portrait of an art collector: Pieter Spiering van Silvercroon”
38 (2015–2016), pp. 228–49
- : Christian Hülsen and Hermann Egger, *Die römischen Skizzenbücher von Marten van Heemskerck*
9 (1977), pp. 106-13
- : Phyllis Pray Bober and Ruth Rubinstein, *Renaissance artists and antique sculpture: a handbook of sources*
18 (1988), pp. 164-71
- : Christine Megan Armstrong, *The moralizing prints of Cornelis Anthonisz*
20 (1990/1991), pp. 69-75
- : Jarmila Vacková, *Nizozemské Malířství 15. a 16. století. Československé sbírky*
20 (1990/1991), pp. 79-83
- : Hendrik J. Horn, *Jan Cornelisz Vermeyen, painter of Charles V and his Conquest of Tunis: paintings, etchings, drawings, cartoons and tapestries*
21 (1992), pp. 96-102
- : Karel G. Boon, *The Netherlandish and German drawings of the XVth and*

- XVIth centuries of the Frits Lugt Collection*
22 (1993/1994), pp. 316-22
- : Nadine M. Orenstein, *Hendrick Hondius and the business of prints in seventeenth-century Holland*
25 (1997), pp. 359-63
- , "Doen Pietersz's editions of woodcuts by Jacob Cornelisz van Oostanen and Lucas van Leyden, and illustrations in French printed books of hours"
35 (2011), pp. 40-60
- Veltman, Kim H.: Rob Ruurs, *Saenredam: the art of perspective*
17 (1987), pp. 275-76
- Vermeulen, Ingrid R., "Michel de Marolles's album of Rembrandt prints and the reception of Dutch art in France"
34 (2009/2010), pp. 155-82
- Vermeulen, Filip (see Koenraad Jonckheere)
- Vlieghe, Hans, "Flemish art, does it really exist?"
26 (1998), pp. 187-200
- : Jeffrey M. Muller, *Rubens: the artist as collector*
20 (1990/1991), pp. 299-301
- : Ulrich Heinen, *Rubens zwischen Predigt und Kunst: der Hochaltar für die Walburgenkirche in Antwerpen*
25 (1997), pp. 250-52
- Vliet, J. van der (see H.E.M. Braakhuis)
- Vos, R.H.C., "Na de universiteit? ...stempelen!"
4 (1970), pp. 1-5
- Vries, Annette de: Katja Kleinert, *Atelierdarstellungen in der niederländischen Genremalerei des 17. Jahrhunderts: realistisches Abbild oder glaubwürdiger Schein?*
33 (2007/2008), pp. 185-87
- Vries, Lyckle de, "Survey's: Yellow Pages or *Guide Bleu*?"
26 (1998), pp. 213-24
- , "Bruegel's *Fall of Icarus*: Ovid or Solomon?"
30 (2003), pp. 4-18
- : *The Dutch cityscape in the 17th century and its sources*
9 (1977), pp. 187-89
- : W.A. Liedtke, *Architectural painting in Delft: Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte*
14 (1984), pp. 137-40
- : Ernst van de Wetering, *Rembrandt: the painter at work*
26 (1998), pp. 317-21
- : A.K. Wheelock *et al.*, exhib. cat. *Aelbert Cuyp*
29 (2002), pp. 207-10
- Waals, Jan van der: A.W. Aspital, *Catalogue of the Pepys Library at Magdalene College, Cambridge*, vol. 3, pt. 1: *Prints and drawings (general)*
14 (1984), pp. 143-47
- Wagenberg-Ter Hoeven, Anke A. van, "The celebration of Twelfth Night in Netherlandish art"
22 (1993/1994), pp. 65-96
- Weber, Gregor J.M., "Ter Brugghen's lost *Martyrdom of St Bartholomew* —what a copy can tell"
38 (2015-2016), pp. 250-59

- Wepler, Lisanne, "Stories in pictures from the world of birds: the courageous magpie"
35 (2011), pp. 91–99
- , "The bad bat: on two painted fables by Pieter Boel in Frankfurt am Main and Munich"
39 (2017), pp. 376–87
- Weststeijn, Thijs: Samuel van Hoogstraten, *Introduction à la haute école de l'art de peinture: traduction, commentaires et index par Jan Blanc*
32 (2006), pp. 218-22
- Wheelock Jr., Arthur K., "Gerard Houckgeest and Emanuel de Witte: architectural painting in Delft around 1650"
8 (1975/76), pp. 167-85
- Wilhelmy, Winfried: Marion Grams-Thieme, *Lebendige Steine: Studien zur niederländischen Grisaillemalerei des 15. und frühen 16. Jahrhunderts*
20 (1990/1991), pp. 63-69
- Witte, Arnold: Patrizia Cavazzini, *Painting as business in early seventeenth-century Rome*
34 (2009/2010), pp. 65-68
- Wolk, J. van der, "Preformulated art: on the philosophy and generation of visual computer art"
4 (1970), pp. 115-22
- Wouk, Edward H., "Erudition and the antiquities of Gaul: Lambert Lombard and the history of northern art"
36 (2012), pp. 35-65
- : "Antoine Perrenot de Granvelle, the Quatre Vents press, and the patronage of prints in Early Modern Europe"
38 (2015–2016), pp. 31–61
- Wood, Jeremy, "Orazio Gentileschi and some Netherlandish artists in London: the patronage of the Duke of Buckingham, Charles I and Henrietta Maria"
28 (2000-2001), pp. 103-28
- Wuestman, Gardien, "The mezzotint in Holland: 'easily learned, neat and convenient'"
23 (1995), pp. 63-89
- , "Nicolaes Berchem in print: fluctuations in the function and significance of reproductive engraving"
24 (1996), pp. 19-53
- , "C.H. van Meurs and his *fijnschilder* prints: a mysterious printmaker with a forgotten oeuvre"
37 (2013-2014), pp. 118-40
- , "Withered Nell or Rembrandt's aunt? Prints of *tronies* and their titles"
32 (2006), pp. 58-77
- : Ellen G. D'Oench, "*Copper into gold*": *prints by John Raphael Smith 1751-1812*
28 (2000-2001), pp. 198-202
- Wurfbain, M.L., "Museum est locus, ubi studiosus solus sedet"
4 (1970), p. 185
- Žakula, Tijana, "Improving on Raphael: Gerard de Lairesse's *Heliodorus*"
32 (2006), pp. 147-55
- : "The indecorous appeal of beggar boys: Murillo, de Lairesse and Gainsborough"
35 (2011), pp. 165–73

- : "Understanding the passions in the Age of Reason: another look at Messerschmidt's 'character heads'"
37 (2013-2014), pp. 240-48
- Zell, Michael, "Eduard Kolloff and the historiographic romance of Rembrandt and the Jews"
28 (2000-2001), pp. 181-97
- : "'Liefde baart kunst': Vermeer's poetics of painting"
35 (2011), pp. 142-64
- Zinman, Isabel, "From Ausonia to Batavia: the artists of Hadrianus Junius reconsidered"
37 (2013-2014), pp. 204-26

BOOKS AND EXHIBITIONS REVIEWED

- Ackley, Clifford S., *Printmaking in the age of Rembrandt*
14 (1984), pp. 45-51
- , and Katherine Harper, *Holland on paper in the age of Art Nouveau*
38 (2015-2016), pp. 92-100
- Aikema, B., and B.L. Brown (eds.), exhib. cat. *Renaissance Venice and the north: crosscurrents in the time of Bellini, Dürer and Titian*
28 (2000-2001), pp. 317-23
- Ainsworth, Maryan W., with contributions by Maximiliaan P.J. Martens, *Petrus Christus: Renaissance master of Bruges*
23 (1995), pp. 268-73
- Aldrich, Keith, Philipp Fehl and Raina Fehl, *Franciscus Junius, The literature of classical art. Vol. 1. The painting of the ancients: De pictura veterum according to the English translation (1638); vol. 2. A lexicon of artists and their works: Catalogus Architectorum... translated from the original Latin of 1694*
22 (1993/1994), pp. 323-26
- Alpers, Svetlana, *The art of describing: Dutch art in the seventeenth century*
14 (1984), pp. 51-59
- Amsterdam, Amsterdams Historish Museum, *The Dutch cityscape in the 17th century and its sources*
9 (1977), pp. 187-89
- Amsterdam, Rijksmuseum, *Adriaen van Wesel, een Utrechtse beeldhouwer uit de late Middeleeuwen*
12 (1981-82), pp. 85-87
- Amsterdam, Rijksmuseum Printroom, *Lucas van Leyden, grafiek*
10 (1978-79), pp. 51-54
- Armstrong, Christine Megan, *The moralizing prints of Cornelis Anthonisz*
20 (1990/1991), pp. 69-75
- Arntzen, Etta, and Robert Rainwater, *Guide to the literature of art history*
14 (1984), pp. 36-40
- Aspinal, A.W., *Catalogue of the Pepys Library at Magdalene College, Cambridge, vol. 3, pt. 1: Prints and drawings (general)*
14 (1984), pp. 143-47
- Bakker, Boudewijn, *Landschap en wereldbeeld; van van Eyck tot Rembrandt*
31 (2004-2005), pp. 115-23

- Baljeu, Joost, *Theo van Doesburg*, and Cor Blok, *Piet Mondriaan: een catalogus van zijn werk in Nederlands openbaar bezit*
8 (1975/76), pp. 98-108
- Beck, Hans-Ulrich, *Jan van Goyen, 1596-1656: ein Oeuvreverzeichnis*
7 (1974), pp. 57-60
- Belting, H., *Das Bild und sein Publikum im Mittelalter: Form und Funktion früher Bildtafeln der Passion*
14 (1984), pp. 225-27
- Benesch, Otto, *The drawings of Rembrandt: complete edition*
8 (1975/76), pp. 34-39
- Bevers, Holm, *Das Rathaus von Antwerpen (1561-1565): Architektur und Figurenprogramm*
17 (1987), pp. 199-203
- Biesboer, P., *Collections of paintings in Haarlem 1572-1745*
31 (2004-2005), pp. 111-15
- Blankert, A., *Johannes Vermeer van Delft (1632-1675)*
9 (1977), pp. 56-58
- , *et al.*, *Gods, saints and heroes: Dutch painting in the age of Rembrandt*
12 (1981-82), pp. 184-88
- , Leonard J. Slatkes *et al.*, *Nieuw licht op de gouden eeuw: Hendrick ter Brugghen en zijn tijdgenoten*
18 (1988), pp. 174-76
- , *et al.*, exhib. cat. *Rembrandt: a genius and his impact*
26 (1998), pp. 312-17
- , *et al.*, exhib. cat. *Dutch Classicism in seventeenth-century painting*
28 (2000- 2001), pp. 75-79
- Blotkamp, Carel, *Mondrian: the art of destruction*
27 (1999), pp. 249-55
- Blühm, Andreas (ed.), Wolfgang Drost, June Hargrove, Emanuelle Héran, Philip Ward-Jackson and Alison Yarrington, exhib. cat. *The colour of sculpture, 1840-1910*
25 (1997), pp. 252-55
- Bober, Phyllis Pray, and Ruth Rubinstein, *Renaissance artists and antique sculpture: a handbook of sources*
18 (1988), pp. 164-71
- Bois, Yve-Alain, *Painting as model*
27 (1999), pp. 249-55
- Bolten, J., *Dutch drawings from the collection of Dr C. Hofstede de Groot*
4 (1970), pp. 58-64
- , *Het Noord- en Zuidnederlandse tekenboek 1600-1750*
11 (1980), pp. 177-81
- Boon, K.G., *Netherlandish drawings of the fifteenth and sixteenth centuries (Catalogue of the Dutch and Flemish drawings in the Rijksmuseum, 2)*
11 (1980), pp. 39-50
- , *The Netherlandish and German drawings of the XVth and XVIth centuries of the Frits Lugt Collection*
22 (1993/1994), pp. 316-22
- Boschloo, A.W.A., *Annibale Carracci in Bologna: visible reality in art after the Council of Trent*
7 (1974), pp. 219-25

- Bredius, A., *The paintings of Rembrandt*, ed. H. Gerson
3 (1968-69), pp. 180-84
- Briels, Jan, *Vlaamse schilders in de Noordelijke Nederlanden in het begin van de gouden eeuw, 1585-1630*
18 (1988), pp. 262-64
- Brown, B.L., see Aikema, B.
- Brown, Christopher, *Carel Fabritius: complete edition*
12 (1981-82), pp. 263-65
- Brulez, W., *Cultuur en getal: aspecten van de relatie economie-maatschappij-cultuur in Europa tussen 1400 en 1800*
18 (1988), pp. 63-68
- Brusati, Celeste A., *Artifice and illusion: the art and writing of Samuel van Hoogstraten*
25 (1997), pp. 363-68
- Bueren, Truus van, *Tot lof van Haarlem: het beleid van de stad Haarlem ten aanzien van de kunstwerken uit de geconfisqueerde geestelijke instellingen*
23 (1995), pp. 90-92
- Bury, Michael, *The print in Italy 1550-1620*
30 (2003), pp. 120-24
- Campbell, Lorne, and Jan van der Stock, *Rogier van Weyden – 1400-1464 – Master of Passions*
34 (2009/2010), pp. 56-65
- Cast, David, *The Calumny of Apelles: a study in the humanist tradition*
13 (1983), pp. 57-60
- Cavazzini, Patrizia, *Painting as business in early seventeenth-century Rome*
34 (2009/2010), pp. 65-68
- Cillissen, Wolfgang, et al., *Krieg der Bilder: Druckgraphik als Medium politischer Auseinandersetzung im Europa des Absolutismus*
26 (1998), pp. 321-25
- Citroen, Paul, *Palet: een boek gewijd aan de hedendaagsche Nederlandsche Schilderkunst*
13 (1983), pp. 238-41
- Comblen-Sonkes, M., and P. Lorentz, *Le Musée du Louvre, Paris*, vol. 2 (*Corpus de la peinture des anciens Pays-Bas méridionaux et de la principauté de Liège au quinzième siècle*, 17)
24 (1996), pp. 74-77
- Cox-Rearick, Janet, *Dynasty and destiny in Medici art. Pontormo, Leo X and the two Cosimos*
20 (1990/1991), pp. 287-93
- Czech, Hans-Jörg, *Im Geleit der Musen. Studien zu Samuel van Hoogstratens Malereitratat Inleyding tot de Hooge Schoole der Schilderkonst: Anders de Zichtbaere Werelt (Rotterdam 1678)*
29 (2002), pp. 210-13
- Dackerman, Susan, et al., exhib.cat. *Painted prints: the revelation of color in northern Renaissance & Baroque engravings, etchings & woodcuts*
30 (2003), pp. 252-54
- Dempsey, Charles, *Annibale Carracci and the beginnings of Baroque style*
11 (1980), pp. 50-54
- Denhaene, Godelieve, *Lambert Lombard. Renaissance en humanisme te Luik*
21 (1992), pp. 306-12

- Derbes, Anne, *Picturing the Passion in late medieval Italy: narrative painting, Franciscan ideologies, and the Levant*
26 (1998), pp. 116-20
- Dhanens, Elisabeth, *Hubert and Jan van Eyck*
13 (1983), pp. 54-57
- Diefenbacher, Jörg, *Die Schwalbacher Reise, gezeichnet von Anton Mirou, in Kupfer gestochen von Matthäus Merian d.Ä., 1620*
31 (2004-2005), pp. 255-59
- D'Oench, Ellen G., "Copper into gold": prints by John Raphael Smith 1751-1812
28 (2000-2001), pp. 198-202
- Duverger, E. *Antwerpse kunstinventarissen uit de zeventiende eeuw*, vol. 12: 1690-1699
31 (2004-2005), pp. 111-15
- Eck, Xander van, Christiane E. Coebergh-Surie and Andrea Gasten, *The works of Dirck and Wouter Crabeth*, volume 2 in *The stained-glass windows in the Sint-Janskerk at Gouda (Corpus vitrearum Netherlands)*
29 (2002), pp. 202-07
- Eeghen, Isabella H. van, "In mijn journaal gezet," *Amsterdam 1805-1808: het getekende dagboek van Christiaan Andriessen*
15 (1985), pp. 236-39
- Emmens, J.A., *Rembrandt en de regels van de kunst*
4 (1970), pp. 54-57
- , *Verzameld werk*, ed. M. Emmens-Vijlbrief, H.A. Gomperts, P. Hecht, E. de Jongh, G.A. van Oorschot and P.C. van der Plank
13 (1983), pp. 142-46
- Esmeijer, A.C., *Divina Quaternitas: a preliminary study in the method and application of visual exegesis*
12 (1981-82), pp. 70-77
- Exhib. cat., *Roelant Savery in seiner Zeit (1576-1639)*
16 (1986), pp. 249-53
- , *Kunst voor de beeldenstorm: Noordnederlandse kunst 1525-1580*
17 (1987), pp. 191-99
- , *De wereld binnen handbereik: Nederlandse kunst- en rariteitenverzamelingen, 1585-1735*
22 (1993/1994), pp. 99-105
- Falkenburg, R.L., *Joachim Patinir: landscape as an image of the pilgrimage of life*
19 (1989), pp. 209-15
- , Jan de Jong, Herman Roodenburg, Frits Scholten (eds.), *Beeld en zelfbeeld in de Nederlandse kunst, 1550-1750*(*Nederlands Kunsthistorisch Jaarboek* 46)
25 (1997), pp. 238-46
- , et al., (eds.), *Kunst voor de markt, 1500-1700 / Art for the market, 1500-1700*
29 (2002), pp. 99-102
- Filedt Kok, J.P., W.Th. Kloek and Ilja M. Veldman (eds.), *Lucas van Leyden studies, (Nederlands Kunsthistorisch Jaarboek* 29,1978)
11 (1980), pp. 107-12
- , et al., 's *Levens felheid: de Meester van de Amsterdamse Kabinet of de Hausbuch Meister, ca. 1470-1500*
16 (1986), pp. 62-69
- , with the assistance of Bart Cornelis and Anneloes Smits, edited by Ger Luijten, *The new Hollstein: Dutch & Flemish etchings, engravings and*

- woodcuts 1450-1700: Lucas van Leyden
25 (1997), pp. 236-38
- Filipczak, Zirka Zaremba, *Picturing art in Antwerp*
20 (1990/1991), pp. 293-98
- Fontana Amoretti, M., see Meijer, B.W.
- Franits, Wayne E., *Paragons of virtue: women and domesticity in seventeenth-century Dutch art*
23 (1995), pp. 181-86
- Franke, Birgit, *Assuerus und Esther am Burgunderhof: zur Rezeption des Buches Esther in den Niederlanden (1450-1530)*
28 (2000/2001), pp. 70-75
- Fremantle, Katharine (ed.), *Sir James Thornhill's sketchbook travel journal of 1711: a visit to East Anglia and the Low Countries*
9 (1977), pp. 114-15
- Frijhoff, Willem, and Marijke Spies, with contributions by Wiep van Bunge and Natascha Veldhorst, *1650: bevochten eendracht*
28 (2000-2001), pp. 80-86
- Gerson, H., *Rembrandt paintings*
3 (1968-69), pp. 180-84
- Gerszi, Teréz, *Netherlandish drawings in the Budapest Museum: sixteenth-century drawings, an illustrated catalogue*
7 (1974), pp. 106-08
- Goddard, Stephen H., *The Master of Frankfurt and his shop*
17 (1987), pp. 270-74
- Goedde, Lawrence Otto, *Tempest and shipwreck in Dutch and Flemish art: convention, rhetoric, and interpretation*
21 (1992), pp. 102-06
- Göttler, Christine, *Die Kunst des Fegefeuers nach der Reformation: Kirchliche Schenkungen, Ablass und Almosen in Antwerpen und Bologna um 1600*
25 (1997), pp. 246-49
- Grams-Thieme, Marion, *Lebendige Steine: Studien zur niederländischen Grisaillemalerei des 15. und frühen 16. Jahrhunderts*
20 (1990/1991), pp. 63-69
- Haak, Bob, *Rembrandt, zijn leven, zijn werk, zijn tijd*
3 (1968-69), pp. 180-84
- , *Hollandse schilders in de gouden eeuw*
15 (1985), pp. 65-68
- Harper, Katherine (see Clifford S. Ackley)
- Heinen, Ulrich, *Rubens zwischen Predigt und Kunst: der Hochaltar für die Walburgenkirche in Antwerpen*
25 (1997), pp. 250-52
- Held, Julius S., *Rubens and his circle*
14 (1984), pp. 227-30
- 's Hertogenbosch, Noordbrabants Museum, *Hieronymus Bosch*
2 (1967-68), pp. 71-89
- Hinterding, E., and J. Rutgers, *The New Hollstein Dutch and Flemish etchings, engravings and woodcuts 1400-1700, Rembrandt*
37 (2013-2014), pp. 141-49
- Hoff, Ursula, and Martin Davies, *The National Gallery of Victoria, Melbourne (Les primitifs flamands I, vol. 12)*

- 6 (1972/73), pp. 209-11
- Hoogstraten, Samuel van, *Introduction à la haute école de l'art de peinture: traduction, commentaires et index par Jan Blanc*
32 (2006), pp. 218-22
- Horn, Hendrik J., *Jan Cornelisz Vermeyen, painter of Charles V and his Conquest of Tunis: paintings, etchings, drawings, cartoons and tapestries*
21 (1992), pp. 96-102
- Howarth, David, *Lord Arundel and his circle*
18 (1988), pp. 172-74
- Hülsen, Christian, and Hermann Egger, *Die römischen Skizzenbücher von Marten van Heemskerck*
9 (1977), pp. 106-13
- Israëls, Machteld, *Sassetta's Madonna della neve: an image of patronage*
31 (2004-2005), pp. 108-10
- Jacobowitz, Ellen S., and Stephanie Loeb Stepanek, *The prints of Lucas van Leyden and his contemporaries*
14 (1984), pp. 41-45
- Jansen, Leo, Hans Luijten and Nienke Bakker (eds.), *Vincent van Gogh — The letters*, www.vangoghletters.org, and Jansen, Leo, Hans Luijten and Nienke Bakker (eds.), *Vincent van Gogh — The letters: the complete illustrated and annotated edition*
35 (2011), pp. 114–16
- Jäkel-Scheglmann, Sylvia, *Zum Lobe der Frauen: Untersuchungen zum Bild der Frau in der niederländischen Genremalerei des 17. Jahrhunderts*
23 (1995), pp. 181-86
- Jenni, Ulrike, *Das Skizzenbuch des Jaques Daliwe; Kommentar zur Faksimileausgabe des Liber picturatus A 74 der Deutschen Staatsbibliothek Berlin/DDR*
19 (1989), pp. 206-08
- Jong, Jan de, et al., *Pieter Bruegel*
26 (1998), pp. 120-29
- Jongh, Eddy de, *Portretten van echt en trouw: huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*
16 (1986), pp. 254-62
- , and G. Luijten, exhib. cat. *Mirror of everyday life: genreprints in the Netherlands 1550-1700*
25 (1997), pp. 352-58
- Joosten, Joop M., *Piet Mondrian catalogue raisonné: II, Catalogue Raisonné of the work of 1911-1944*
27 (1999), pp. 249-55
- Kaufmann, Thomas DaCosta, *The school of Prague: painting at the court of Rudolf II*
20 (1990/1991), pp. 75-79
- Kemperdick, Stephan, and Jochen Sander (eds.), *The Master of Flémalle and Rogier van der Weyden*
34 (2009/2010), pp. 56-65
- Kemperdick, S., and F. Lammertse, exhib. cat. *The road to van Eyck*, Rotterdam (Museum Boijmans Van Beuningen) 2012
36 (2012), pp. 210-24
- Kempers, Bram, *Kunst, macht en mecenaat: het beroep van schilder in sociale verhoudingen, 1250-1600*
18 (1988), pp. 160-64

- Kettering, Alison McNeil, *The Dutch Arcadia: pastoral art and its audience in the golden age*
14 (1984), pp. 231-33
- Keyes, George S., *Cornelis Vroom, marine and landscape artist*
10 (1978-79), pp. 207-10
- , *Esaias van den Velde 1587-1630*
15 (1985), pp. 231-35
- Kleinert, Katja, *Atelierdarstellungen in der niederländischen Genremalerei des 17. Jahrhunderts: realistisches Abbild oder glaubwürdiger Schein?*
33 (2007/2008), pp. 185-87
- Kloek, W.Th., et al. (ed.), *Renaissance en reformatie en de kunst in de noordelijke Nederlanden (Nederlands Kunsthistorisch Jaarboek 37)*
17 (1987), pp. 191-99
- Kranz, Gisbert, *Das Bildgedicht in Europa: zur Theorie und Geschichte einer literarischen Gattung*
8 (1975/76), pp. 26-30
- , *Das Bildgedicht: Theorie, Lexikon, Bibliographie*
15 (1985), pp. 225-30
- Lane, Barbara, *The altar and the altarpiece. Sacramental themes in early Netherlandish painting*
15 (1985), pp. 221-25
- Leeman, F.W.G., *Alciatus' Emblemata: denkbeelden en voorbeelden*
15 (1985), pp. 151-53
- Leeuwenberg, Jaap, assisted by Willy Halsema-Kubes, *Beeldhouwkunst in het Rijksmuseum: catalogus*
7 (1974), pp. 103-06
- Levesque, Catherine, *Journey through landscape in seventeenth-century Holland: the Haarlem print series and Dutch identity*
23 (1995), pp. 273-80
- Lichtenstein, Sara, *Delacroix and Raphael*
11 (1980), pp. 186-95
- Liedtke, W.A., *Architectural painting in Delft: Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte*
14 (1984), pp. 137-40
- Logan, Anne-Marie S., *The "cabinet" of the brothers Gerard and Jan Reynst*
11 (1980), pp. 55-57
- London, National Gallery, *Art in 17th-century Holland*
9 (1977), pp. 116-18
- Luijten, Ger, Ariane van Suchtelen, Reinier Baarsen, Wouter Kloek and Marijn Schapelhouman, exhib. cat. *Dawn of the Golden Age: northern Netherlandish art 1580-1620*
24 (1996), pp. 350-57
- Maes, Gaëtane, *De l'expertise artistique à la vulgarisation au siècle des Lumières: Jean-Baptiste Descamps (1715-91) et la peinture amande, hollandaise et allemande*
39 (2017), pp. 427-31
- Mander, Karel van, *Het schilder-boeck* (facsimile edition)
4 (1970), pp. 49-53
- , *Den grondt der edel-vry schilderconst*, edited with a translation and commentary by Hessel Miedema

- 9 (1977), pp. 183-86
- Massing, Jean Michel, *Erasmian wit and proverbial wisdom: an illustrated moral compendium for François I, facsimile of a dismembered manuscript with introduction and description*
25 (1997), pp. 72-76
- McGrath, E., *Rubens: subjects from history (Corpus Rubenianum Ludwig Burchard vol. 13, pt. 1)*
27 (1999), pp. 95-97
- Meijer, B.W. (ed.), *Repertory of Dutch and Flemish paintings in Italian public collections*, vol. I, *Liguria*, ed. M. Fontana Amoretti and M. Plomp
27 (1999), pp. 243-44
- Miedema, Hessel, *Karel van Manders Leven der moderne, oft dees-tytsche doorluchtighe Italiaensche schilders en hun bron: een vergelijking tussen van Mander en Vasari*
16 (1986), pp. 70-72
- Mothe, A., *Vincent van Gogh à Auvers-sur-Oise*
18 (1988), pp. 177-92
- Moxey, Keith, (see Jeroen Stumpel), *The practice of theory: poststructuralism, cultural politics, and art history*
23 (1995), pp. 280-84
- Muller, Jeffrey M., *Rubens: the artist as collector*
20 (1990/1991), pp. 299-301
- Müller, Theodor, *Sculpture in the Netherlands, Germany, France and Spain: 1400-1500*
3 (1968-69), pp. 149-52
- Natale, M. (ed.), exhib. cat. *El Renacimiento Mediterráneo: viajes de artistas e itinerarios de obras entre Italia, Francia y España en el siglo XV*
28 (2000-2001), pp. 317-23
- New York, Metropolitan Museum of Art, *The great age of fresco: Giotto to Pontormo*
4 (1970), pp. 6-12
- Nicholson, Benedict, *The international Caravaggesque movement*
12 (1981-82), pp. 167-83
- Niemeijer, J.W., *Cornelis Troost, 1696-1750*
6 (1972/73), pp. 76-80
- Orenstein, Nadine M., *Hendrick Hondius and the business of prints in seventeenth-century Holland*
25 (1997), pp. 359-63
- Os, H.W. van, and Marian Prakken (eds.), *The Florentine paintings in Holland, 1300-1500*
7 (1974), pp. 55-56
- Panofsky, Erwin, *Korrespondenz 1910-1936*
30 (2003), pp. 124-29
- Perry Chapman, H., Wouter Th. Kloek and Arthur K. Wheelock Jr., exhib. cat. *Jan Steen: painter and storyteller*
25 (1997), pp. 81-84
- Pickvance, R., *Van Gogh in Arles*,
18 (1988), pp. 177-92
- , *Van Gogh in Saint-Rémy and Auvers*
18 (1988), pp. 177-92
- Pincus, Debra, *The tombs of the doges of Venice*

- 29 (2002), pp. 97-99
- Plomp, Michiel C., *The Dutch drawings in the Teyler Museum*, vol. 2, *Artists born between 1575 and 1630*
27 (1999), pp. 244-48
- Plomp, M., see Meijer, B.W.
- Raupp, Hans-Joachim, *Untersuchungen zu Künstlerbildnis und Künstlerdarstellung in den Niederlanden im 17. Jahrhundert*
16 (1986), pp. 262-67
- , *Bauernsatiren: Entstehung und Entwicklung des bäuerlichen Genres in der deutschen und niederländischen Kunst ca. 1470-1570*
18 (1988), pp. 69-73
- Regteren Altena, I.Q. van, *Jacques de Gheyn: three generations*
18 (1988), pp. 264-69
- Répertoire d'Art et d'Archéologie* (RAA), and *Répertoire International de la Littérature de l'Art* (RILA)
15 (1985), pp. 61-64
- Riedl, P.A. and M. Seidel (eds.), *Die Kirchen von Siena*
18 (1988), pp. 157-60
- Roelofs, Pieter: Adriaan E. Waiboer, *Gabriel Metsu: life and work. A catalogue raisonné*
38 (2015–2016), pp. 87–92
- Rommé, Barbara, et al., exhib. cat. *Gegen den Strom: Meisterwerke niederrheinischer Skulptur in Zeiten der Reformation 1500-1550*
25 (1997), pp. 349-52
- Rosenberg, H.P.R., *De 19de-eeuwse kerkelijke bouwkunst in nederland*
7 (1974), pp. 60-62
- Rosenberg, Jakob, Seymour Slive, E.H. ter Kuile, *Dutch art and architecture 1600 to 1800*
1 (1966-67), pp. 116-20
- Rosier, Bart A., *The Bible in print: Netherlandish Bible illustration in the sixteenth century*
27 (1999), pp. 170-76
- Rotterdam, Museum Boymans-van Beuningen, *Symbolism in Europe*
8 (1975/76), pp. 5-8
- Roy, Alain, *Gérard de Lairesse (1640-1711)*
23 (1995), pp. 186-96
- Royalton-Kisch, Martin, *Drawings by Rembrandt and his circle in the British Museum*
23 (1995), pp. 92-102
- Ruurs, Rob, *Saenredam: the art of perspective*
17 (1987), pp. 275-76
- Ruyven-Zeman, Zsuzsanna van, Xander van Eck and Henny van Dolder-de Wit, *Het geheim van Gouda: de cartons van de Goudse glazen*
29 (2002), pp. 202-07
- , *Stained glass in the Netherlands before 1795 (Corpus Vitrearum The Netherlands, IV)*
36 (2012), pp. 115-16
- Sander, Jochen, *Hugo van der Goes. Stilentwicklung und Chronologie*
22 (1993/1994), pp. 97-99
- , *Niederländische Gemälde im Städel 1400-1550 (Katalog der Gemälde im*

- Städelschen Kunstinstitut Frankfurt am Main*, 2)
 24 (1996), pp. 77-81
- Saponi, Giovanna, *Fiamminghi nel cantiere Italia 1560–1600*,
 33 (2007/2008), pp. pp. 183-85
- Schabacker, Peter H., *Petrus Christus*
 8 (1975/76), pp. 30-33
- Schloss, Christine Skeeles, *Travel, trade and temptation: the Dutch Italianate harbor scene, 1640-1680*
 14 (1984), 140-43
- Schnackenburg, Bernhard, *Adriaen van Ostade. Isack van Ostade. Zeichnungen und Aquarelle*
 13 (1983), pp. 235-38
- Schulz, Wolfgang, *Lambert Doomer: Sämtliche Zeichnungen*
 9 (1977), pp. 48-55
- Schwartz, Gary, and Marten Jan Bok, *Pieter Saenredam: the painter and his time*
 20 (1990/1991), pp. 87-90
- Segal, Sam, *A prosperous past: the sumptuous still life in the Netherlands 1600-1700*
 20 (1990/1991), pp. 91-98
- Slatkes, Leonard J., and Wayne Franits, *The paintings of Hendrick ter Brugghen 1588-1629: catalogue raisonné*
 32 (2006), pp. 314-18
- Slive, Seymour, *Frans Hals*
 10 (1978-79), pp. 115-23
- , *et al., Frans Hals*
 20 (1990/1991), pp. 83-87
- Söding, Ulrich, *Das Grabbild des Peter Paul Rubens in der Jakobskirche zu Antwerpen*
 18 (1988), pp. 73-76
- Sohm, Philip, *Pittoresco: Marco Boschini, his critics, and their critiques of painterly brushwork in seventeenth- and eighteenth-century Italy*
 21 (1992), pp. 312-15
- Sonnenburg, Hubert von, Walter Liedtke et al., exhib. cat. *Rembrandt/Not Rembrandt in The Metropolitan Museum of Art: aspects of connoisseurship*
 25 (1997), pp. 76-81
- Spicer, Joaneath A., Lynn Federle Orr et al., *Masters of Light: Dutch painters in Utrecht during the Golden Age*
 27 (1999), pp. 98-104
- Spies, Marijke, see Frijhoff, Willem
- Spinosa, Nicola (ed.), exhib. cat., *Caravaggio: l'ultimo tempo 1606-1610*
 31 (2004-2005), pp. 251-55
- Stechow, Wolfgang, *Dutch landscape painting of the seventeenth century*
 2 (1967-68), pp. 100-08
- Stewart, Alison G., *Unequal lovers: a study of unequal couples in northern art*
 12 (1981-82), pp. 162-67
- Strauss, Walter L. (ed.), *Hendrik Goltzius 1558-1617: the complete engravings and woodcuts*
 10 (1978-79), pp. 200-06
- , and Marjon van der Meulen, *The Rembrandt documents*
 12 (1981-82), pp. 245-62

- Sutton, Peter C., *Pieter de Hooch: complete edition*
11 (1980), pp. 181-85
- , *et al.*, *Masters of 17th-century Dutch landscape painting*
18 (1988), pp. 76-81
- Taylor, Paul, *Dutch flower painting 1600-1720*
24 (1996), pp. 81-84
- Tibbe, Lieske; Clifford S. Ackley and Katherine Harper, *Holland on paper in the age of Art Nouveau*
38 (2015–2016), pp. 92–100
- Thiel, Pieter J.J. van, and C.J. de Bruyn Kops, *Framing in the Golden Age: picture and frame in 17th-century Holland*
24 (1996), pp. 357-60
- Tummers A., and K. Jonckheere (eds.), *Art market and connoisseurship: a closer look at paintings by Rembrandt, Rubens and their contemporaries*
34 (2009/2010), pp. 68-70
- Vacková, Jarmila, *Nizozemské Malířství 15. a 16. století. Československé sbírky*
20 (1990/1991), pp. 79-83
- Veen, Henk T. van, *Cosimo de' Medici, vorst en republikein: een studie naar het heersersimago van de eerste groothertog van Toscane (1537-1574)*
27 (1999), pp. 176-78
- Veen, Wouter van der, *Van Gogh: a literary mind*
34 (2009/2010), pp. 142-44
- Veldman, Ilja M., *Maarten van Heemskerck and Dutch humanism in the sixteenth century*
10 (1978-79), pp. 54-56
- , *Crispijn de Passe and his progeny (1564-1670): a century of print production*,
29 (2002), pp. 103-05
- , *Profit and pleasure: print books by Crispijn de Passe*
29 (2002), pp. 103-05
- Veronee-Verhaegen, Nicole, *L'Hôtel-Dieu de Beaune (Les primitifs flamands I, vol. 13)*
8 (1975/76), pp. 186-89
- Vogelaar, Christiaan, *Netherlandish fifteenth and sixteenth century paintings in the National Gallery of Ireland: a complete catalogue*
18 (1988), pp. 68-69
- Vos, Rik, *Lucas van Leyden*
10 (1978-79), pp. 51-54
- Waal, H. van de, *Iconclass: an iconographic classification system*, completed and edited by L.D. Couprie with R.H. Fuchs and E. Tholen
9 (1977), pp. 45-47
- Waiboer, Adriaan E., *Gabriel Metsu: life and work. A catalogue raisonné*
38 (2015–2016), pp. 87–92
- , *et al.*, exhib. cat. *Vermeer and the masters of genre painting*
39 (2017), pp. 420–26
- Weber, Gregor J.M., *Der Lobtopos des "lebenden" Bildes. Jan Vos und sein "Zeege der Schilderkunst" von 1654*
22 (1993/1994), pp. 326-31
- Wedde, Nina, *Isaac de Moucheron (1667-1744): his life and works with a catalogue raisonné of his drawings, watercolors, paintings and etchings*
24 (1996), pp. 361-63

- Welsh, Robert P., *Piet Mondrian catalogue raisonné: I, Catalogue Raisonné of the naturalistic works (until early 1911)*
27 (1999), pp. 249-55
- Welsh-Ovcharov, B., *Van Gogh à Paris*
18 (1988), pp. 177-92
- Welu, James A., *Judith Leyster: a Dutch master and her world*
22 (1993/1994), pp. 105-09
- Weststeijn, Thijs, *The visible world: Samuel van Hoogstraten's art theory and the legitimization of painting in the Dutch Golden Age*
33 (2007/2008), pp. 276-82
- Wetering, Ernst van de, *Rembrandt: the painter at work*
26 (1998), pp. 317-21
- Wheelock, A.K., et al., exhib. cat. *Aelbert Cuyp*
29 (2002), pp. 207-10
- White, Christopher, and Karel G. Boon, *Rembrandt's etchings: an illustrated critical catalogue*
6 (1972/73), pp. 70-76
- Wilson, Jean C., *Painting in Bruges at the close of the middle ages: studies in society and visual culture*
27 (1999), pp. 168-70
- Wolfthal, Diane, *Images of rape: the "heroic tradition" and its alternatives*
28 (2000/2001), pp. 312-16
- Woodall, Joanna, *Anthonis Mor: art and authority*
33 (2007/2008), pp. 273-76
- Zahlten, Johannes, *Creatio Mundi: Darstellungen der sechs Schöpfungstage und naturwissenschaftliches Weltbild im Mittelalter*
12 (1981-82), pp. 77-84
- Zwollo, An, *Hollandse en Vlaamse veduteschilders te Rome, 1675-1725*
7 (1974), pp. 101-03