Baburen, and the *bamboccianti*, painters of genre in defiance of the academic conventions of history painting. Yet his work also appeared alongside Poussin at St. Peter's. In Valentin we have, as Roberto Longhi termed it, an "intelligent rupture" within the Caravaggesque idiom. We recognize gestures, figures, and places from Caravaggio's pictorial lexicon made new. Christiansen and Lemoine's analysis highlights the prismatic nature of Valentin's reception of Caravaggio through a broader Caravaggesque that includes Cecco del Caravaggio, the closest of Caravaggio's heirs; Manfredi; above all Ribera; but also, critically, Guido Reni, whose early Caravaggesque phase was inflected by the silvered grace of his later *maniera*. As acknowledged by Courbet's and Manet's interest in Valentin's palette and paint handling alongside those of Caravaggio, the exhibition points to this artist's place within the pantheon of French painting, as well as that of Rome. Might the Guido-like Metropolitan Museum's young *Lute Player*, seen as a possible self-reference to Valentin's name and originally in the collection of Cardinal Mazarin, have equally interested the young Watteau?

Genevieve Warwick, *University of Edinburgh*

Bilder wider das Ende der Dynastie: Kunst als Vermittlungsform der königlichen Herrschaft Karls II. von Spanien in El Escorial. Judith Wellen.
Ars Iberica et Americana 16. Frankfurt: Vervuert Verlag, 2015. 386 pp. €80.

The Spanish world, a major European power in the sixteenth and seventeenth centuries, entered the art historical canon with its *Siglo de Oro*, and with difficulty. Yet the image of the age as propagated by names such as Philip II, the Escorial, Diego Velázquez, and Bartolomé Esteban Murillo only partially accounts for the diversity and complexity of the art monuments that existed. Against this background, Judith Wellen's book *Bilder wider das Ende der Dynastie* would seem to focus on a marginal phenomenon: the attempts of the last Habsburg on the Spanish throne to preserve the heritage of his illustrious ancestors with the help of the arts. In fact, the book provides an excellent overview of monarchs' instruments for preserving power since Charles V. Foremost, in the author's opinion, was the constant public affirmation of Pietas Austriaca and adherence to the rigorous forms of Spanish court ceremony. This is illustrated with three examples that originated in the context of the Escorial and strove to continue the legacy of art policies of the *Rey prudente* (Philip II): the portrait of the king by Juan Carreño (*Carlos II con armadura*), the altarpiece by Claudio Coello (*La Sagrada Forma*), and the fresco paintings by Luca Giordano on the *Gloria de la monarquía* and on the origin of the cloister. The three chapters, with extensive analysis of these works, are framed by a very precise and carefully formulated positioning of Charles II in his dynasty and his relationship with the arts, in which Wellen above all underlines the continuities. The book is suitable for a broad public as an overview work, its clear structure recapitulating

some of the dominant research tendencies of recent decades after Franco's death in 1975, not only in Spain but also in English-speaking countries.

Behind the extensive material is a dissertation project, which was preceded by a master's thesis on Coello's *Sagrada Forma* at the Free University Berlin (2003). Wellen herself has not researched in the Spanish archives, but has based her work on an outstanding contemporary source, the texts by Francisco de los Santos. Various issues have been addressed for the most part in dialogue with the respective scholarly literature: the Escorial with Cornelia von der Osten-Sacken, Coello with Edward J. Sullivan, and so forth. A frequently named author—besides Jonathan Brown (as well as the historian John H. Elliott) and Martin Warnke—is Fernando Checa, who was director of the Prado for several years. It seems that he also provided the inspiration for the publication's title.

The counterpart to Checa in Spanish discourse about the position of Philip II with reference to the arts is represented by Fernando Marías, whose name is inexplicably missing from Wellen's bibliography. It is also striking how often the term "Counter-Reformation" is used, although especially for Spain it would be better to speak of "Catholic reform," or even better, of "confessionalization," as defined by the Berlin historian and expert on Spain Heinz Schilling. My own book, *Inquisition und Kunst: "Convivencia" in Zeiten der Intoleranz* (2009), probably appeared too late to be considered, but it might prove helpful for working out more accurately the instrumentalization of the Inquisition as treated by Wellen. An unfortunate effect of the clear position of Wellen is that the laboriously established nuances in the image of the Habsburg dynasty in Spain threaten to again be erased. In the case of Philip II, as demonstrated by his letters to his daughters, he was not only the advocate of the Tridentinum, and his attitude with reference to the Escorial went through an evolution in which the often-described extreme forms of piety only appeared at the end. The king could gaze from his bed not only on the altar of the church, but also on the extensive gardens of the monastery-palace. Furthermore, he had a central library—originally for public use—built and decorated in the Escorial. This aspect is unjustly ignored by Wellen, although this institution in the western wing was more centrally positioned than the ostensibly dominant Hall of Battles. New research on the urban development of Madrid (Jesús Escobar, *The Plaza Mayor and the Shaping of Baroque Madrid* [2004]) reveals the Habsburgs to have been more interested in practical questions than the customary fixation on the battle for religious belief would allow.

The recently finished exhibition in Berlin, *Siglo de Oro*, emphasized once again the supposed antagonism between the Spanish crisis and the flowering of the arts. Wellen now interprets patronage of the arts as a strategy of veiling the frailty of the last sovereign. But did the crisis not actually occur in Central Europe, which depopulated itself during the Thirty Years' War? Wellen rightly emphasizes that, with Luca Giordano, Charles II summoned one of the leading artists of the time to the Spanish court, but she disregards—like before with the "Fleming" Rubens—that both were subjects of the Span-

ish monarchy, which according to new research initiated a process of regeneration just at the end of the seventeenth century. Once again we see that only a European gaze liberated from the nationalisms of the nineteenth century and from the Leyenda Negra (Black Legend) will be capable of fairly evaluating the art of the Iberian Peninsula.

Michael Scholz-Hänsel, *Universität Leipzig*

Jan Brueghel and the Senses of Scale. Elizabeth Alice Honig.
University Park: Pennsylvania State University Press, 2016. xvi + 266 pp. $84.95.

Jan Brueghel is something of an art historical anomaly, as Elizabeth Honig readily admits. While he was as well known in his day as his sometime collaborator Peter Paul Rubens, the younger son of Pieter Bruegel the Elder painted primarily in a small scale on copper plates, instead of panel or canvas. With the exception of manuscript illuminations, art historians have largely overlooked artists who chose to avoid the monumental—Adam Elsheimer is another example—perhaps because there are few well-established critical texts they can use as a springboard to address those works. Honig takes on that challenge. "By situating Jan Brueghel's type of painting as an alternative form of visuality in European culture around 1600," she asserts, "this book seeks to reconsider how pictures were looked at and evaluated in that culture" (7).

To that end, Honig introduces institutions and practices that fail to correspond to our concept of the gifted artist who produces masterpieces. Jan headed a large workshop of apprentices, assistants, and collaborators who copied and recombined his compositions into a steady stream of small, occasionally large, but always copious vistas. These copper plates were, in the words of Jan's patron, the cardinal Federico Borromeo, executed with "extreme diligence . . . a quality for which this artist is famed throughout Europe" (34). Diligence is a somewhat lackluster virtue in our age, but to Brueghel's audience, Honig argues, it was not perceived as a manual activity, but rather an intellectual one, connoting a striving for artistic perfection, exemplified here by the visible facture of Jan's execution.

A small painting invites handling. Brueghel produced works that were best seen in the relatively private space of the *Kunstkammer*, and experienced not only visually, but also through the sense of touch, much like how one wants to reach out to an ancient coin or a bejeweled nautilus shell. This, however, was a venue that was soon to be outmoded. Objects that invited fingering ceased to share space with paintings. Collections were hung in what became picture galleries whose bare walls would not be conducive to a small, meticulously crafted surface. A certain intimacy was lost. Nonetheless, Jan Brueghel continued to challenge the limitations of the small format. Whether depicting Aeneas in the underworld or the continence of Scipio, he populated his history paintings with scores of carefully differentiated, active figures. A telling comparison is Brueghel's panel of the *Battle of Issus*, which at 28.5 by 42 inches is larger than most of his works