
Reviewed by: Bas Jongenelen, Fontys University of Professional Education, Tilburg

This volume is a catalogue for a traveling exhibition of paintings by one of the best Netherlandish seventeenth-century masters: Jacob van Ruisdael (ca. 1628–82). The collected works point out the sublime way Ruisdael painted landscapes. Strangely enough, in his supporters as well. This section again shows a fascinating aspect of how the German Enlightenment worked.

It is not necessary for the reader to be an expert on the multiple folds of German intellectual life in the eighteenth century in order to enjoy this book. Midelfort makes clear who the major players were and what positions they took in the controversy. But, if the reader is already familiar with the cast of characters, such as Lavater, Sterzinger, and Gassner himself, the reader will enjoy this excursus all the more.


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Reviewed by: Yves Laberge, Institut Québecois des Hautes Études Internationales

This lavish book, presented in a boxed set, was produced for the Paul Mellon Centre for Studies in British Art by the Yale University Press. The aim of this impressive volume “is to produce a Catalogue Raisonné of works in oil by Anthony Van Dyck” (ix); that exercise means gathering many hundreds of paintings. For various reasons, the works of Van Dyck were often copied, and the authors of Van Dyck: A Complete Catalogue of the Paintings agreed