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"Introduction" to *Crossroads: Frankfurt am Main as Market for Northern Art 1500–1800*

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Crossroads:

FRANKFURT AM MAIN AS MARKET
FOR NORTHERN ART 1500-1800



Kirch, Münch, Stewart (Ed.)

MICHAEL IMHOF VERLAG

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Miriam Hall Kirch, Birgit Ulrike Münch, Alison G. Stewart
(Ed./Hrsg.)

MICHAEL IMHOF VERLAG

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Johann Albrecht Jormann, Warhaffter und Eigntlicher Schau-Platz
der Weit berühmten Franckfurter Meß, 1696, Titelbild.

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Introduction

Simple curiosity has sparked many a book, and that is true of this book, too. We wanted to know what role Frankfurt am Main played in the rise of the commercial art market in general and in particular of painting and printmaking during the early modern period. We were surprised to find no ready answer to our question, for although the Frankfurt Book Fair remains a major publishing event, art historians have not yet focused sufficiently on its precursor, the Frankfurt fair, an important location for the trade in paintings and prints. Frankfurt's hub function as a city conveniently situated between Antwerp and Nuremberg has often been pointed out, but not the specific characteristics of the Frankfurt art market, the painters, printers, and art dealers. The patchy scholarship we encountered led to even more questions. What figures and what motives brought artists to Frankfurt and where did they come from? Where did visitors stay, and how might they have experienced the city? Who intersected with the art market in such areas as commerce or book and intaglio printing? What did elite culture in the city look like, and how did it tie Frankfurt to wider intellectual and artistic circles? How did changing the location of the imperial coronation from Aachen to Frankfurt in 1562 with coronation feasts, ephemeral art, and new visitors influence the art market?

Seeking answers, we issued a call for papers to be presented at the 2015 meeting of the Renaissance Society of America (RSA) in Berlin. Some of the papers from the three panels of our Historians of Netherlandish Art (HNA)-sponsored session appear here, and others originated with a symposium organized by Prof. Dr. Jochen Sander and Dr. Berit Wagner in July of that year at the Kunstgeschichtliches Institut of the Goethe-Universität in Frankfurt. Still other contributions are responses to a second call we issued later that year.

We wanted our contributors to paint a clearer picture of Frankfurt and its art market(s) from 1500-1800, especially with regards to the fair. Agnes Frey Dürer sold her husband's prints there, and the Antwerp publishing house Plantin-Moretus offered art as well as books. Others, such as Christian Egenolff and Sebald Beham, Jost Amman, and Virgil Solis, found steady work in Frankfurt. The painter, Lucas van Valckenborch, moved to Frankfurt in 1592-93, where his brother had lived since 1586, and played an important role in the art market of the city with a lively workshop of journeymen and co-workers such as the still-life painter, Georg Flegel. Frankfurt patricians supported book culture, embraced humanism, and enticed leading artists with their commissions. Albrecht Dürer painted the *Heller Altarpiece* for the owners of a building complex that housed many who traveled to the fair.

That altarpiece, too, fits a pattern peculiar to Frankfurt, for unlike Cologne, Nuremberg, or Augsburg, artists from outside the city made its best-known works. Surely patrons with the discernment – and the money – to commission works from important artists must also have lived in an environment conducive to developing sensitivity to work that surpassed the average. Still, the Frankfurt penchant for awarding commissions to non-citizens has hindered research into the city. Decisions made centuries ago have supported art historians' focus on canonical artists, diverting attention from the city where their celebrated commissions were displayed and leading to the assumption that Frankfurt artists made no art, especially painting, worth mentioning outside its regional context.

Commissions from outside artists are only one reason that scholars have gained a false impression of Frankfurt as a city of little interest to art history. Local losses, briefly sketched here, also played a role. Iconoclasts damaged objects in some Frankfurt churches during the Reformation, and following generations saw native sons such as Adam Elsheimer and Joachim von Sandrart leave for other cities. During the late sixteenth and seventeenth centuries innovation in Frankfurt was largely restricted to artists with closer ties to Netherlandish than to German traditions, making them difficult to integrate into triumphalist, nationalistic art history. The eighteenth and especially nineteenth centuries formed a period of church secularization, demolition, and hopeful, new growth in Frankfurt. That included the foundation of the Städtisches Kunstinstitut in 1815 and great scholarly interest in the testimony to the past lying in the voluminous material housed in the city archive. During the twentieth century the Second World War destroyed the remaining older parts of the city, wreaking devastation among the archive's holdings and forever changing the degree to which we can learn more about the city and its art history. The work of earlier scholars, such as Walther Karl Zülch (1883-1966), preserves lost documents, even if only in summary, but the inability to access Frankfurt's original art documents is another reason for the city's relative neglect in art historical studies.

And yet notwithstanding the unbridgeable gaps in what we can discover, Frankfurt remains a fascinating subject for the study of the early art market. The city never produced a Dürer, but the fact that it did produce Joachim von Sandrart (1606-1688), the author of the first art history in German, the *Teutsche Academie*, ought to give us pause. Descended from aristocratic religious refugees from the Netherlands, Sandrart typified the seventeenth-century Frankfurt artist in many respects. As essays in this volume show, artists in the city were multilingual, cosmopolitan, and connected to colleagues in even distant cities. Frankfurt had long evinced openness, partially evident in the fair that becomes a recurring theme in this volume. Its importance cannot be overstated; already in the fifteenth century the fair was surely a motive for painters such as Sebald Fyol (1400/10-1462) and Hans Caldenbach, called Hess (d.1504), to move to Frankfurt.

First documented in the twelfth century, by the early sixteenth century the fair had become integral to the print trade, an obligatory stop for merchants in all manner of goods, in-

cluding books, but Frankfurt lacked well established, resident printers who could take advantage of the ready-made market that the fair offered. Alison Stewart lays out that situation as an attraction to Christian Egenolff and Sebald Beham whose networking, including with printers in other cities and with Frankfurt's growing number of humanists, contributed to their success and the rise of Frankfurt as a printing center. Beham also acted as a model for later artists, such as Jost Amman, in providing images for illustrated books. Birgit Ulrike Münch reflects upon Sigmund Feyerabend's marketing strategies for his Bible illustrations. His desire for a broad readership for his *Figurenbände* led him to create heterogeneous works that could be used as religious books as well as pattern books for artists, and Feyerabend's thoughtful forewords address different reader groups.

Frankfurt's strategic geographical position on the Main, a tributary of the Rhine, enhanced the appeal of its fair to merchants and shoppers to the north and south, east and west. The fair assisted in making Antwerp products internationally available, as Karen Bowen shows for Christopher Plantin. His shipments to Frankfurt comprised books but also prints as well as paintings and the work of those not attending the fair, including Abraham Ortelius, Frans Hogenberg, and Philips Galle. But the fair also moved objects from southern Germany to the Low Countries, as in the case of the splint boxes ornamented with woodcuts that Gero Seelig describes. The boxes were simple and functional, used in printing shops, but the fair more and more offered luxury goods brought in from faraway places. At least some of those goods stayed in the homes of the Frankfurt elites whom Miriam Kirch investigates. Patricians may, of course, have purchased exotic objects in the foreign places where Frankfurt merchants kept offices year-round, but the fair ensured a regular flow of foreign goods into the city.

Frankfurt patricians and at least some fair attendees were sophisticated connoisseurs, a premise borne out in numerous studies presented here that outline how Frankfurt earned and kept its reputation as a marketplace for visual art. Susanne Meurer argues that Johann Theodor de Bry precisely pitched his copies of prints by Sebald Beham to a Dürer Renaissance audience, who enjoyed de Bry's technical virtuosity and the fashionably old-fashioned elements of his copies after a popular but long-dead artist. The conversations sparked by admiring such masterful works of art also become easily imaginable in Berit Wagner's survey of Netherlandish art dealers and the role Frankfurt played in their international trade. Wagner focuses on regular fair participant Cornelius Caymox the Elder, who did not live in Frankfurt but used it to sell and buy paintings, prints, and books, stocking up for major fairs in other cities such as Leipzig, far to the east. Thomas Fusenig expands Wagner's overview by looking at Netherlandish dealers Hans Goyvaerts and Willem Wittebrood and by providing documentary evidence of their appearance at other fairs, as well as of the high prices directed at courtly purchasers. Ricardo de Mambro Santos further argues for the existence of knowledgeable audiences with a study of Karel van Mander's *Het Schilderboek*. Van Mander wrote more extensively about art in other cities, but his praise of Frank-

furt emphasized the city's elite as people who understood what made a work of art really good; through that understanding they accorded artists proper honor.

As those essays indicate, Frankfurt enjoyed close ties to the Low Countries, not only as a marketplace, but also as a refuge. In 1531 it had taken in Sebald Beham, dubbed "godless" in Nuremberg, and decades later that tolerance extended to the thousands of Netherlanders who clung to one or another Protestant confession that forced them to flee persecution in their homeland. Shortly after the middle of the sixteenth century the city became a training ground and marketplace for a large Francophone and Dutch-speaking refugee community, including Michel Le Blon, who learned skills in art and languages that complemented his aristocratic background and led to the international career that Paul Sellin outlines. Other refugees played a major role in the seventeenth-century development of still-life painting in northern Europe, not just in Frankfurt, as Jochen Sander demonstrates. Netherlanders transformed Frankfurt into a still-life center and, once that city's extraordinary confessional tolerance stalled in the 1590s, transferred it to nearby Hanau. The Frankfurt and Hanau still-life specialists possessed such an outstanding reputation that they pulled in artists who wished to train with them. The newcomers included Sebastian Stoskopff, from Strasbourg, and Georg Flegel, from Olomouc by way of Vienna, whose gifts and training brought them prestigious commissions that ensured their lasting reputation. As was often the case, they also profited from their integration into professional webs that originated in Frankfurt but reached outwards.

Further changes in the Frankfurt art market appear in the essays by Almut Pollmer-Schmidt and Sophia Dietrich-Häffner. Pollmer-Schmidt surveys the Frankfurt art world from 1550 to 1700, demonstrating a point made by several other authors in this volume, outsiders' increasingly unwelcome treatment. Pollmer-Schmidt looks at Frankfurt's numerous artists and their ferocious efforts to establish themselves and protect their market through guild membership. They also reduced competition through rigid specialization, even as artists such as Philipp Uffenbach continued to look back to the model of Dürer. Dietrich-Häffner's essay takes us into the late eighteenth century with an examination of Johann Ludwig Ernst Morgenstern, another immigrant. Looking at his account books and correspondence, Dietrich-Häffner stresses the financial importance of his work as a restorer, evaluator, and middleman for art sales in a booming collectors' market. Indeed, Morgenstern's Frankfurt art market took on distinctly modern features. Dying just a few years after collector and museum founder Johann Friedrich Städel, Morgenstern is an apt figure with whom to end our book on Frankfurt's role in the early modern art market.

Our essays tell a familiar story of change, but in a city uniquely positioned, literally and figuratively alike, to be attractive to artists and their potential clients. A medieval institution, the Frankfurt fair, drew artists, patrons, and dealers to the city. It continued to do so well into the early modern period, growing all the while and offering expanding access to the products of new print technologies and distant places.

The fair formed the basis of widespread wealth in Frankfurt and exposed city residents to foreign goods, which included art, desirable for its beauty and as a marker of social distinction. Why would a patrician order an altarpiece from a local artist when he could get it from an outsider? In so doing, the patrician showed off his wealth and taste, all while staying outside the reach of the city's sumptuary laws. Seen in that light, outside commissions make perfect sense, also for ambitious artists, such as Dürer, whose desire to reach as large an audience as possible emerges in his correspondence with Jacob Heller.

Anyone who visited the Frankfurt fair received exposure to the latest, the best, the most innovative and fashionable paintings, prints, and luxury goods in Northern Europe. Because the fair was so influential, it caused exposure even in those who did not travel to the city on the Main to visit the fair. Often enough, art traded in Frankfurt made its way to other parts of Europe, sometimes transported by the same dealer, ensuring its wide visibility and availability.

Popular new subjects and printed media thus spread from Frankfurt, radiating out from a hub. A market originally under the domination of works from Germany gradually became a crossroads for Flemish and Dutch compositions as those two areas rose in economic and artistic power, a development art historians have long observed but not, perhaps, connected closely enough to the Frankfurt fair. Nor have Anglophone art historians given enough consideration to Frankfurt as what Pollmer-Schmidt suggests might be called a subsidiary Antwerp, considering the large numbers of skilled and innovative Netherlandish artists who settled in the city. Frequently related to one another by blood or marriage, refugees from the Netherlands maintained international networks of relatives and colleagues, another means of tying developments in Frankfurt to distant locations in the late sixteenth and seventeenth centuries.

Increasing specialization and the jealous guarding of artistic professions went hand in hand with the spread of a different kind in the seventeenth century, as artists left Frankfurt to seek opportunity elsewhere. By the eighteenth century, the city had long established a foundation for the modern art market and its audience, the twenty-first century version of which now floods the galleries of the Städel Museum and other foundations along the *Museumsufer* and across the city.

Here, then, in the pages that follow are the answers to our questions, or at least to some of them. We are grateful to our contributors to this volume and to the speakers and audience members who took part in the 2015 RSA panels, as well as to the organizers and participants in that year's Frankfurt symposium. Further debts of gratitude are due to many. Acting for HNA, Prof. Stephanie Dickey (Bader Chair in Northern Baroque Art, Queen's University) sponsored our three RSA sessions. The Hixson-Lied College of Fine and Performing Arts and Woods Travel Fund, School of Art, Art History, & Design, from the University of Nebraska-Lincoln, and a Layman Fund award from UNL, supported Alison Stewart's travels to Berlin and Frankfurt, as did a Fulbright to Trier and Frankfurt that jump-started her

archival research in Frankfurt. The University of North Alabama funded Miriam Kirch's travel to Berlin and first summer of research in Frankfurt; the Renaissance Society of America supported her second summer's work in that city. Birgit Ulrike Münch, who worked in Trier from 2005 to 2016 before moving to Bonn, was also a member of TAK (Trierer Arbeitsstelle für Künstlersozialgeschichte) / SHARC (Social History of the Artist Center). There she had the opportunity at an early stage to discuss ideas relating to the book project with members of the research team. The Research Center for Cultural History (HKFZ) at Trier University funded Birgit Münch's early research on the topic. Prof. Dr. Dr. Andreas Tacke (Chair in Art History, Trier University) welcomed this volume as an entry in his *artifex* series, connecting the book to other publications addressing research on the social history of the artist. Others who gave generous help include Dr. Michael Matthäus and the kind staff of the Institut für Stadtgeschichte, as well as Dr. Wolfgang Cilleßen (Historisches Museum Frankfurt), Dr. Andreas Hansert (independent scholar, Frankfurt am Main), Dr. Jochen Sander (Städelsches Museum and Kunstgeschichtliches Institut, Goethe-Universität), Dr. Berit Wagner (Kunstgeschichtliches Institut, Goethe-Universität), and Frau Gisa Stratemann, whose *Gastfreundschaft* in Frankfurt made possible our initial archival research. Dr. Dorothee Linnemann (Historisches Museum Frankfurt), who gave a talk on widows of printers in Frankfurt at RSA Berlin, was an important conversation partner. We owe particular thanks for editorial assistance to Lisa Berg MA (Bonn University).

We mourn the loss of two scholars on Frankfurt who passed away in 2017. Gabriele Marcussen-Gwiazda was unable to submit an essay before her final illness. At the Frankfurt symposium we enjoyed her presentation on a seventeenth-century jeweler and would have liked to see it reach an international audience. Paul Sellin was a scholar and a gentleman, and we wish he had lived to see the publication of his essay.

This book was also made possible by friendships formed from our shared love of early modern German visual art and by the conferences (Sixteenth Century Society and Conference and Frühe Neuzeit Interdisziplinär) that brought the three of us together – many years before the 'Frankfurt Project'. Our collaboration here has thus been made easy. Finally, our thanks go to family and friends who supported our research in various ways, including as travel companions and guides.

Miriam H. Kirch, University of North Alabama
Birgit U. Münch, Rheinische Friedrich-Wilhelms-Universität Bonn
Alison G. Stewart, University of Nebraska-Lincoln

May 2019

Authors' Biographies | Viten der Autoren

Karen Bowen

Karen Bowen is an unaffiliated scholar and lecturer; she also develops electronic catalogues for diverse art collections. She has studied the production of illustrated editions at the Plantin-Moretus Press of Antwerp and the activities of artists engaged there, in particular, the work of the Wierix brothers and the extended Galle family of engravers and print publishers, including their relatives, the Collaerts and Charles de Mallery. Her publication, *Christopher Plantin and Engraved Book Illustration in Sixteenth-Century Europe* (Cambridge University Press, 2008), co-written with Dirk Imhof, was awarded the Roland H. Bainton Book Prize. She is now examining print prices and the international distribution of prints via the Plantin-Moretus Press in the 16th and 17th centuries.

Sophia Dietrich-Häfner

Sophia Dietrich-Häfner studierte von 2004 bis 2010 Kunstgeschichte, Klassische Archäologie und Italianistik in Leipzig und Bologna. Für ihre Abschlussarbeit „Studioglas in der DDR“ erhielt sie den „Forschungspreis Angewandte Kunst 2011“ des Zentralinstituts für Kunstgeschichte. Während ihres wissenschaftlichen Volontariats von 2010 bis 2012 am Museum Giersch in Frankfurt a. M. beschäftigte sie sich mit der Kunst der Rhein-Main-Region. 2015 assistierte sie in der Liebieghaus Skulpturensammlung in Frankfurt am Main beim Ausstellungsprojekt „Gefährliche Liebschaften. Französisches Rokoko um 1750“. Als Stipendiatin der Friedrich-Ebert-Stiftung ihrer Doktorarbeit untersucht sie seit 2013 die Tätigkeiten der Familie Morgenstern in Frankfurt a. M.

Thomas Fusenig

Studium RWTH Aachen (AC); 1992/93 Institut für Kunstgeschichte AC; 1994/96 Suermondt-Ludwig-Museum, AC; 1997/2002 Weserrenaissance-Museum Schloß Brake, Lemgo. Seit 11/2002 freier Kunsthistoriker: Mitarbeit und Vorbereitung der Ausstellungen „Hans

Rottenhammer“ Lemgo-Prag 2008/09; „Hans von Aachen (1552–1615). Ein europäischer Hofkünstler“ Aachen-Prag-Wien (2010/11); „100 Meisterwerke der Sammlung Marks-Thommé“ Aachen-Berlin (2015); zahlreiche Veröffentlichungen zum Kulturtransfer in der Frühen Neuzeit und zu kennerschaftlichen Fragen.

Miriam Hall Kirch

Miriam Kirch studied art history and is Professor in the Department of Visual Arts and Design at the University of North Alabama, which she joined in 2005. Her research focuses on collecting in German-speaking areas during the early modern period, and an ongoing project concerns the 1557 inventory of a princely collection. She has published on the Heller Altarpiece in the context of Frankfurt material culture; her recent book, however, is *The Changing Face of Science and Technology in the Ehrensaal of the Deutsches Museum, 1903-1955* (Munich 2017).

Ricardo De Mambro Santos

Ricardo De Mambro Santos received his B.A. and M.A. in Art History from the University of Rome, La Sapienza; he received his Ph.D. from the University of Bologna and his Post-Doctoral from the University of Florence-Istituto Italiano di Scienze Umane, presenting a dissertation on Northern Renaissance art theory, with David Freedberg as advisor. After having taught Art Literature and Criticism for over a decade at the University of Rome and, as a Visiting Professor, at the University of Washington, Whitman College and the Tokyo International University of America, he currently teaches Art History and Film Studies at Willamette University (Salem, Oregon). Curator of various exhibitions of Renaissance art both in Europe and in the United States, he is the author of several books and articles, including essays on Leonardo da Vinci, Giorgio Vasari, Karel van Mander and Hendrick Goltzius, along with publications dedicated to fields of research such as Film Studies (Federico Fellini, in particular) and Art Historiography.

Susanne Meurer

Susanne Meurer is a lecturer in Early Modern Art History at the University of Western Australia in Perth. Following the completion of her PhD at the University of London, she worked at the British Museum's Department of Prints and Drawings. She has held post-doctoral fellowships at the Warburg Institute, London, and the Kunsthistorisches Institut

zu Florenz, Max-Planck Institut. Her research interests comprise the history of printmaking, as well as early modern art historiography. She is currently working on a monograph on Johann Neudörffer's „Nachrichten von Nürnberger Künstlern und Werkleuten“ (1547).

Birgit Ulrike Münch

Birgit Ulrike Münch is Professor for Art History at the University of Bonn. She specializes in late medieval and early modern Northern art. Her interests include Renaissance and Baroque Paintings and Prints (primarily Northern and Southern Netherlands, Germany and France), Art in the Era of confessionalization, the social history of the artist, Proverb images, the birth of genre paintings and its art theory and the history of the body and sexuality. Recent publications include: *Reframing Jordaens. Pictor doctus - techniques – workshop practise* [in cooperation with Justus Lange], Petersberg 2017; *'Grünhanß' or, How Hans Baldung Became a 'Green Artist'*, in: *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith*, Turnhout 2018, and: *Praying Against Pox. New reflections on Albrecht Dürer's Jabach Altarpiece*, in: *The Primacy of the Image in Northern European Art. Essays in Honor of Larry Silver*, Leiden 2017.

Almut Pollmer-Schmidt

Almut Pollmer-Schmidt is Associate Curator at the Städel Museum in Frankfurt am Main, where she has been involved in several projects, including an exhibition of the work of Albrecht Dürer (2013-2014), and one dedicated to the museum's history of collecting and display in the nineteenth century. Currently, she is preparing the collection catalogue of German Paintings in the Städel Museum 1550-1800, with support from the Deutsche Forschungsgemeinschaft. Almut Pollmer-Schmidt has studied art history, history and theology in Dresden and Leiden. She has earned her PhD in Leiden with a dissertation on church interior painting in the Dutch Golden Age, published as *Kirchenbilder. Der Kirchenraum in der niederländischen Malerei um 1550*.

Jochen Sander

Jochen Sander is Adjunct Director and Curator of German, Dutch and Flemish Paintings before 1800, Städel Museum in Frankfurt am Main, Germany and Professor of the History of Art, Goethe-Universität, Kunstgeschichtliches Institut, Frankfurt. Research, Publications and Exhibitions on Netherlandish, German and Italian Paintings of the Middle Ages, the

Early Modern Era and of the Baroque. Current projects include: Die Porträtsammlung der Frankfurter Patrizierfamilie Holzhausen (Gemälde und Druckgraphik) aus kunst- und kulturhistorischer Sicht and „Rembrandt. Kreativität und Wettbewerb in Amsterdam, 1630–1655“ (together with Stephanie Dickey). Recent projects, exhibitions and catalogues: www.zeitreise-staedelmuseum.de; *In neuem Glanz. Das Schächer-Fragment des Meisters von Flémalle im Kontext*, Frankfurt am Main, Liebieghaus Skulpturensammlung, 15.11.2017–18.02.2018 and *Rubens. Kraft der Verwandlung*, Wien, Kunsthistorisches Museum, 17.10.2017–21.01.2018, Frankfurt am Main, Städel Museum, 08.02.–21.05.2018.

Gero Seelig

Gero Seelig has been curator of paintings at the Staatliches Museum Schwerin since 2001 publishing collection catalogues and exhibition catalogues on Dutch and Flemish artists. He worked for the Hollstein Project from 1997 to 2001 on Jost Amman and Johann Sibmacher as well as other artists.

Paul R. Sellin

As Distinguished Research Professor at UCLA and oud-hoogleraar, Vrije Universiteit, Amsterdam, he published extensively on Neo-Latin criticism, Anglo-Dutch relations, English literature and Anglican and Reformed theology. His recent research involved Le Blon and Daniel Heinsius, as well as Raleigh's Dutch translation of his *Discoverie of Guiana*. Paul R. Sellin passed away in October 2017.

Alison G. Stewart

The research of Alison G. Stewart, Hixson-Lied Professor of Art History at the University of Nebraska-Lincoln, has focused on secular art and prints and recently on Sebald Beham's move to Frankfurt, changing taste, and Pieter Bruegel. Her books include *Before Bruegel. Sebald Beham and the Origins of Peasant Festival Imagery, Saints, Sinners, and Sisters*, and *Unequal Lovers*. New publications include "New Documents on Printing and Frankfurt before 1550. Sebald Beham and the Augsburg Printer Niclas vom Sand," *Imagery and Ingenuity in Early Modern Europe. Essay in Honor of Jeffrey Chipps Smith*, 2018, and "Arousal, the Bible, and Bruegel's Codpieces. The Male Body in Early Modern Visual Culture," *The Body*, Bloomsbury, 2019.



Berit Wagner

Berit Wagner studied history, art history, and complementary historical subjects and since 2008 has been assistant lecturer of the Städel Cooperation Chair at the Art-Historical Institute of the Goethe University of Frankfurt am Main. Her research and teaching interests have focused on the late-medieval art trade in German-speaking areas, continuing her dissertation research, and now especially on cultural (exchange) practices of the art trade and art collecting between 1500 and 1650. Within the framework of her post-doctoral dissertation she examines selected artists' knowledge strategies, loaded with natural magic, in the northern and cisalpine production of painting around 1600 as well as their reception and theory.