

tackles the issue of (in his opinion, over-) interpretation of his images as allegories or visual sermons, especially of transience, which earlier critics and modern scholars have readily adduced for them. This is probably not the final word on this topic, but it should be respected, even amidst all the prominent dead and decaying trees or ships braving stormy seas.

No mention is made of the artist's Mennonite upbringing and conversion to Calvinism; surely this demonstrates at least that he took religious doctrine and affiliation seriously. The social dimensions of his subjects, while broached, are also not investigated in depth; for example, a good discussion of the bleaching industry of Haarlem, using local history, neglects a major art historical consideration of local economics in relation to Ruysdael by Linda Stone-Ferrier (*Art Bulletin* 1985, 428–36).

In its Philadelphia incarnation, the installation of the exhibition emphasised

the range of Ruysdael's accomplishments by means of a thematic grouping of works. This meant that the woodlands, Scandinavian waterfalls, ruins, seascapes, townscapes and city views (Haarlemscapes as well as Amsterdam sites) and other categories, even fantasy landscapes, received their due attention. Chronology was chiefly set forth for the earliest, dated works, though an implied development of increasingly open and spacious compositions emerged from the later sequences. Particularly striking was the remarkable experimentation with etchings, which the artist tackled at two discrete moments, including the very outset of his career, but later abandoned, despite some stunning evocations of atmosphere and dense arboreal settings. The generosity of lending institutions, particularly those that possessed unique impressions of early etchings, made the display of this medium not only comprehensive but also unsurpassable.

The one known commission to Ruysdael, a collaboration with portraitist Thomas de Keyser (Dublin), links him

to the prominent Amsterdam politician, Cornelis de Graeff, and inventories reveal two lost images of the family's patrician estates. Slive reasonably rejects the suggestion that the Jewish Cemetery could have been a commissioned work by the Amsterdam Jewish community, but he neglects to link it to millenarian expectations shared by Jew and Gentile alike (for which, see the book by his own student, Michael Zell, *Reframing Rembrandt*, 2002).

Thus this insightful and authoritative catalogue serves as much more than a souvenir of a major exhibition of a canonical landscape painter. Greatly expanded over the 'Introduction' of the earlier catalogue of half a century ago, it offers breadth as well as depth and the fruits of a dedicated scholarly lifetime of looking, researching and thinking about Ruysdael and his contribution. Even if a few conclusions must still remain open questions and if some wider topics of Dutch art history research evaded inclusion here, no better current foundation for understanding – and enjoying – Jacob van Ruysdael can be found.

The exhibition will run at the Royal Academy, London from 25 February–4 June 2006.

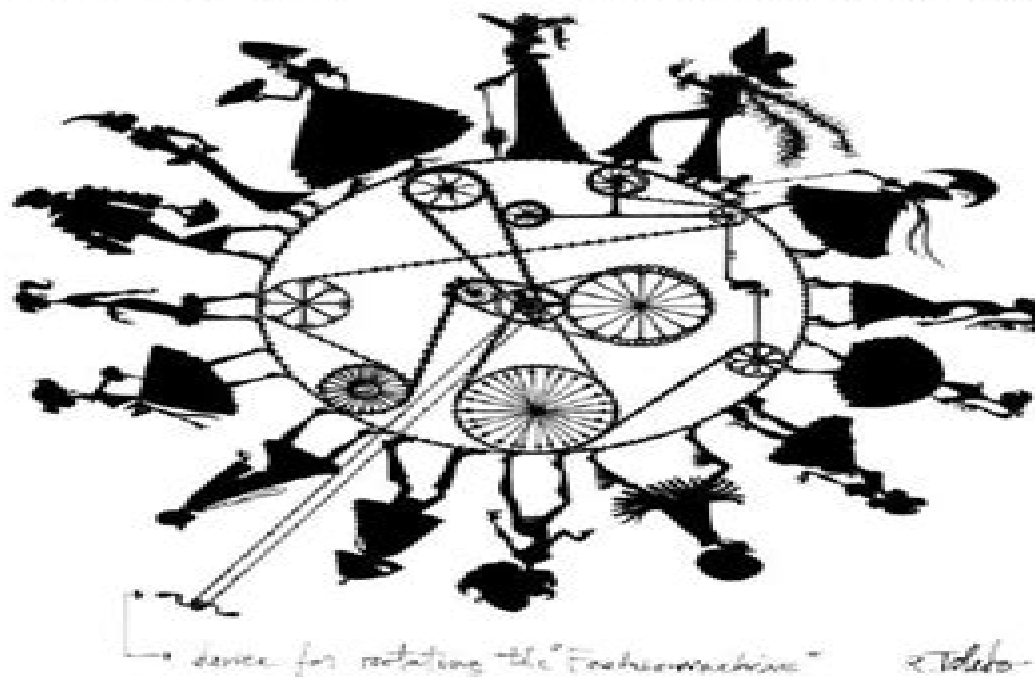
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SPECTRES: WHEN FASHION TURNS BACK

JUDITH CLARK

Victoria and Albert Museum, London and
Modemuseum, Antwerp 2005 £ 19.00
167 pp. Fully illustrated in colour and mono
ISBN 1 85177 456 4

Judith Clark, Joint LCF/V&A Research Fellow, put this book together and curated and designed the related exhibition, first shown at the Modemuseum, Antwerp under the title 'Malign Muses: When Fashion Turns Back', in September 2004–January 2005 and then at the V&A 24 February–8 May 2005. Clark is an architect and previous owner of the Judith Clark Costume Gallery. Christopher Breward writes that 'Clark gradually "defected" from the world of building, seeing in the dressing of bodies a potent parallel with the dressing of space.' Thus came together the triggers for this project, which Clark developed over a five-year period as a Research Fellow at the V&A. The basic intent was to develop new ideas



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