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## Reviews

*Dialogo sul colorito.* Roger de Piles. Ed. Giovanna Perini Folesani and Sandra Costa. Trans. Monique Gabbellini. Biblioteca del Curam 2. Florence: Olschki, 2017. 250 pp. €28.

**Edward J. Olszewski**

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Edward J. Olszewski, "Roger de Piles. *Dialogo sul colorito*," *Renaissance Quarterly* 71, no. 2 (Summer 2018): 685-687.

<https://doi.org/10.1086/699051>

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ionable. Christoph Paudiss, Barent Fabritius, Willem Drost, and Aert de Gelder were able to resist the forces of fashion because of economic independence. De Gelder, the most gifted of these, painted portraits of prominent and wealthy Dordrecht residents who evidently were his friends and historical subjects for which commissions are unknown. Proceeding from the late Rembrandt, De Gelder forged his own direction toward an ever radical and individual painterly application and inventiveness in treating biblical themes.

The interrelationship of body, brushwork, and action are demonstrated most convincingly with De Gelder's paintings. These are emphatically haptic, with visible and varied brushwork, transparent strokes, opaque globs of pigment, and scratches through wet paint. A key example of this is the grand *Self Portrait as Zeuxis* of 1685 (Frankfurt, Städelsches Kunstinstitut), which has layers of meaning even as it privileges the artist's performative role in making a portrait; De Gelder's later Passion paintings carry this approach further.

The artist's invention plays no less a role than *Handeling*. It is discussed in various contexts, and several times with respect to Van Hoogstraten's account of the competition between three artists to paint the same landscape. Painting what he saw, François Knipbergen exemplified *usus* or *imitatio*, the lowest level of artistic endeavor. Having an image in his mind, Jan Porcellis exemplified *idea*. But Jan van Goyen, with "his eye and his brains" in his hand, proceeded quickly to cover the panel with flecks of light and dark, and brought out of this chaos a completed painting, thus exemplifying *fortuna*. Such privileging of Van Goyen as a Northern artist with both dexterity and aesthetic understanding echoes Domenicus Lampsonius's earlier formulation of the distinction between those south and north of the Alps: the Italian has brains in his head, the Netherlander has wit in his hand.

Select portions from this book have been incorporated into the article "'Not Only from His Hand but Also from His Temper.' 'Movement' in the Art and Art Theory of the Rembrandtists" (in *Bildakt at the Warburg Institute*, ed. Sabine Marienberg and Jürgen Trabant [2014]: 151–69). This wide-ranging, insightful, and engaging study includes a paraphrase from Vincent van Gogh: I squeeze the roots and tree trunks from the tubes (136; letter to Theo, 3 September 1882). Such discursiveness displays a dazzling erudition. With this and other references, the author underscores the materiality of pigment, shared among the Rembrandt studio and Van Gogh, albeit in divergent ways.

Amy Golahny, *Lycoming College*

*Dialogo sul colorito*. Roger de Piles.

Ed. Giovanna Perini Folesani and Sandra Costa. Trans. Monique Gabbellini.

Biblioteca del Curam 2. Florence: Olschki, 2017. 250 pp. €28.

The text under review is an Italian translation from the French of Roger de Piles's (1635–1709) *Dialogue sur le Coloris* of 1673. It will be accessible to only those English readers



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