

Contents

Acknowledgments	ix
List of Illustrations	x
List of Abbreviations	xxiii

Introduction: Franciscus Junius' Vernacular Arcadia	1
“An Extremely Learned and Famous Man”	9
Painting and Philology in the Netherlands	13
Artistic Terms in Latin and in the Vernacular	19
Junius in the European “Republic of Painting”	23

1 “Transform this Age into a Golden One”: Junius and the Arundel Collection	31
Dutch Art in England: The Arundel Circle	41
Antiquarianism in Britain and the Netherlands	47
The Genesis of <i>The Painting of the Ancients</i>	66
Arundel's Paper Museum	73
The Gentleman's Exercise: Civil Conversations about Art	87
2 More than a Paraphrase: <i>The Painting of the Ancients</i> in Latin, English, and Dutch	103
“More than Paraphrastic License”	116
Differences in Terminology	124
Junius, Van Hoogstraten, De Lairese, and Rembrandt	128
“Polishing” and “Demarcating” the Vernacular	140
3 Dutch and English Antiquity: The Germanic Origins of Art	151
The Germanic Languages as Languages of Art	153
Germanic Iconography	155
Germanic Style	175
Rembrandt's <i>Conspiracy of Claudius Civilis</i>	181
Aftermath: The Saxon Gods at Stowe	188
4 Actualizing the Ancients: Junius, Vossius, Lampsonius	195
The Neo-Latin Tradition of Art Theory	199
The Four Popular Arts	203
The Concept of <i>Graphein</i>	206
Painting and Rhetoric	208

Actualizing the Ancients 211

The "Father of Painting in the Netherlands": Lambert

Lombard 227

Classical Scholarship and the Painter's Studio: A Vernacular

Symbiosis 235

5 **The Painter's Right Hand: *Teghenwoordigheydt* and the Presence of Painting** 245

The Reception of Junius' Ideas among Artists 245

Painting and Ekphrasis 248

Presence, or *Teghenwoordigheydt* 258

"As if the artist were present" 260

The Beholder's Presence 268

The Artistic Experience: A Mental Activity for Both Artist and

Viewer 277

Conclusion: From Mimesis to Imagination 289

Imagination and Lifelikeness 290

"A Hidden Room": Art as a Shelter from Conflict 300

Coda: The Presence of the Past as an Aesthetic Ideal 311

Appendices

Gerardus Vossius, *The Art of Painting* (1650) 315

Table 1: Contents of Junius' *The Painting of the Ancients* 327

Table 2: The Reception of Junius' Treatise in the Seventeenth and Eighteenth Centuries 329

Table 3: Major Differences between the English and Dutch Editions 358

Table 4: Terminology in the Dutch Edition 369

Notes 381

Bibliography 422

Index of Names 443

Index of Places 451