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**Foister, Susan, and Peter van den Brink. Dürer's Journeys:
Travels of a Renaissance Artist**

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here is an enormous service to our understanding of the biographical history of Leonardo and the historiography of his writings.

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Foister, Susan, and Peter van den Brink.

Dürer's Journeys: Travels of a Renaissance Artist.

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On 12 July 1520, Albrecht Dürer left his home of Nuremberg to head northward, accompanied by his wife and a servant. His goal was the city of Aachen, where he would attend the coronation of Charles V in October of that year. Having lost his pension at the death of Charles's grandfather, Maximilian, Dürer hoped the young ruler would renew it. Dürer would remain in the Low Countries until the following summer, resident principally in Antwerp, which served as his base for travels throughout the Low Countries. Over the course of the year, Dürer kept a journal of his travels (known through two later copies) and made numerous drawings, documenting the people he met, the food he ate, the cities he visited, and the things he saw, producing a singular body of work. While it was financial security that motivated his journey, Dürer's northward travels proved pivotal for both the artist and those whom he encountered.

It is this journey that is the subject of this catalogue, published in coordination with an exhibition of the same title. Originally slated to open at the Suermondt-Ludwig Museum in Aachen to coincide with the five hundredth anniversary of Dürer's arrival in that city, the installation was delayed by the ongoing pandemic. This impressive book stands largely independent from the exhibition, lacking the usual accompanying catalogue entries. Instead, five thematic sections with sub-chapters by many of the scholars specializing in Dürer examine the artist's well-known sojourn anew. Richly illustrated and accessibly written, the book offers a significant contribution to the study of early modern mobility, artists' lives, and the transcultural connections formed across Europe in the sixteenth century.

Following an introduction by the exhibition curators, Susan Foister and Peter van den Brink, the first section considers Dürer's self-conception as an artist, writer, and traveller. The chapters by Andreas Beyer and Joseph Leo Koerner reflect on Dürer's awareness of his body in motion, as well as on the movement of materials, not only the paper of Dürer's famous prints but also the magnificent stolen Aztec objects Dürer so famously admired in Brussels.

The second section turns our attention to the relationship between northern and southern Europe. Foister's contribution separates out the "fact and fiction" of Dürer's journey, pointing to the normalcy of travel for artists in this period. Before 1520, Dürer had already made at least one, and more likely two, trips to Venice. Foister argues that we should interpret Dürer's travels not merely as necessary for new inspiration but as part of an "ambitious commercial family enterprise" (75) that helped distribute the artist's prints across the continent. Till-Holger Borchert considers portrait painting, assessing the give and take between Dürer and his Netherlandish counterparts before, during, and after his journey. Larry Silver examines the relationship between Dürer and his Netherlandish contemporary, Jan Gossaert. While the two men did not meet in 1520–21, Gossaert's altarpiece in Middelburg is the only period artwork that merited attention in Dürer's journal. Gossaert's admiration for Dürer, meanwhile, can be traced in his adaptations of Dürer's already famous prints.

Next, essays by Dagmar Eichberger and Stijn Alsteens examine the relationship of court and city. Whereas Eichberger analyzes the artist's three meetings with Margaret of Austria, regent of the Netherlands, and his use of his artworks in courtly networks, Alsteens explores the commission for an altarpiece of the Virgin and Child with saints, an incomplete project that may have been intended for the ruler.

In the fourth part, contributions analyze the legacy of Dürer's travels to the Low Countries. Christof Metzger explores Dürer's drawings made during his journey, which were prized by later collectors. Arnold Nesselrath examines specifically the silverpoint sketchbook, understanding Dürer's drawings as documents of his international network. Sarvenaz Ayooghi and Heidrun Lange-Krach study the subjects that captured Dürer's attention: the inhabitants, vistas, and fauna of the Low Countries. Meanwhile, van den Brink's chapter analyzes the creativity of Dürer's portrait drawings, which were critical in his social and commercial exchange with Netherlandish residents.

In the final section, four chapters study Dürer's relationship to Martin Luther. Jeroen Stumpel examines Dürer's "Lament on Luther," an unusually personal religious exclamation in the journal. Stumpel proposes that this passage is not by Dürer but by Jacob Probst, an Augustinian prior; Dürer may have copied it into his journal, expressing his own Lutheran leanings. Next, Dana E. Cowen's contribution analyzes Dürer's Passion drawings in the context of the ongoing Reformation. The chapter by Astrid Harth and Maximiliaan P. J. Martens addresses Dürer's famous painting of St. Jerome, made for a Portuguese merchant, and which had a long afterlife in the work of Netherlandish artists. Finally, Giulia Bartrum considers Dürer's legacy through the engraving *Crucifixion in Outline*, most likely a later pastiche originating from the circle of Hieronymous Cock and Antoine Perrenot de Granvelle. To conclude the book, helpful appendices include a map of the journey, a chronology, and a checklist of exhibited works.

While many of us will be prevented from seeing the installation of the exhibition in either Aachen or London, this book ensures that its readers encounter the richness of Dürer's journeys and experience the sixteenth-century Low Countries through his words and images. Drawing critical attention to the often-overlooked exchange between the Low Countries and German-speaking lands, this catalogue insightfully considers the impact of travel, all the more critical at the moment when such mobility has been denied to readers. This catalogue offers a strong contribution to our understanding of the social networks of artists, connected to one another across both place and time through their activities as well as their output.

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