



EDITORS' GREETING

Alison M. Kettering, Dagmar Eichberger, Mark Trowbridge

In this summer issue of 2015, we are pleased to present several essays discussing 16th century Netherlandish art: one on the artist Jan de Beer, a second on Quentin Massys's *Tax Collectors*, and a third on the likely source of Pieter Bruegel the Elder's *Nestrobber*. Another article focuses on themes of Solomonism in Peter Paul Rubens's *Triumph of the Eucharist* tapestries. The issue concludes with the fifth and final part of Tom van der Molen's critical translation of D. C. Meijer Jr.'s article on the Amsterdam civic guard portraits, published in one of the first issues of *Oud Holland*. This installment focuses on the portraits of Govert Flinck.

The Rubens article includes videos showing a three-dimensional reconstruction of the church of the Descalzas Reales in Madrid (indicating how the tapestry series would have been viewed). Embedded "movies" of this sort are one example of the dynamic possibilities of an online platform. As noted in our Winter 2015 Greeting, we hope to attract more research that makes central use of digital technology as a mode of inquiry. We should also mention the interest taken by a Dutch video artist in Marsely Kehoe's "Dutch Batavia: Exposing the Hierarchy of the Dutch Colonial City," *JHNA* 7:1 (2015). Collaborating closely with Kehoe, the artist plans to set her text to images in his film, which shows that open source articles published on the web can lead to new uses as well as to new audiences for academic work.

During the last few months, we have made three small but important technical changes. First, notes within the text of articles now link directly to note numbers along the side. Second, we are including cover pages for our PDFs, to give more information on the articles in each file. Third, after extensive discussion with librarians, editors, and webmasters about the ever-evolving citation practices for e-journals, we have decided to provide paragraph numbering. Readers wishing to cite specific passages in articles can indicate either paragraph numbers in the online texts and PDFs or, more traditionally, page numbers in the PDFs.

We want to acknowledge again the excellent work of our copy editor, Cindy Edwards, as well as that of our managing editor Heidi Eystone, Visual Resources Librarian of Carleton College. Heidi's generous aid with images and much else connected with this issue, her commitment and technical expertise, have made her an indispensable colleague. Additional technical assistance by Florence Wong and Megan Gleason is also gratefully acknowledged. Carleton librarians Heather Tompkins, Kristin Partlo, and Matt Bailey provided helpful counsel. We wish to thank our webmaster Russ Coon for his numerous and significant efforts on behalf of *JHNA*. For financial support, we thank Carleton College.

JHNA is archived by Portico, an electronic service initiated by JSTOR and supported by the Mellon Foundation, Ithaca, and the Library of Congress. Our membership in CrossRef allows us to register our articles, each with a Digital Object Identifier (DOI), so that libraries and other organizations as well as readers of on-line journals can find these articles and link to them.

We encourage you to consider *JHNA* as a venue for your own publications. With your help, *JHNA* is becoming one of the premier journals of the early modern art of the Netherlands and its region. The next formal deadline for submission of articles is August 1, 2015 (for publication in 2016 or 2017), although we welcome submissions at any time.

Alison M. Kettering, Carleton College, Editor-in-Chief

Dagmar Eichberger, Universität Trier and Universität Heidelberg, Associate Editor

Mark Trowbridge, Marymount University, Associate Editor