The articles in this issue illustrate a range of approaches evident in the art history that JHNA defines as its purview. One essay provides a historiographical account of the interrelationship of technical research with traditional connoisseurship. Another author relies on technical investigation to gain better understanding of an artist’s working methods. Another author places an artist's oeuvre in its socio-economic context. The final piece surveys the origins of paintings of everyday life in the sixteenth-century Netherlands, offering a broad overview of the most prominent artists and developments in this period.

Karin Dyballa and Stephan Kemperdick, “A Look Back—Johannes Taubert and the Investigation of the Miraflores Altarpiece.” The history of research on Rogier van der Weyden’s Miraflores Altarpiece shows that technical investigations often depend on traditional stylistic attributions.

Jessica Weiss, “Juan de Flandes and His Financial Success in Castile.” Analysis of the economic records of Juan de Flandes, including inventories and commission documents, reveals the high level of prestige garnered by this Netherlandish artist in fifteenth-century Castile.

Anna Koopstra, “New Insights into Hendrik van Steenwijck the Younger’s Working Methods and Milieu.” Technical and art historical study of this artist’s Saint Jerome in His Study (Courtauld Gallery) provides insights into his working methods, strategies, and network of colleagues and clients. Thomas Fusenig’s discovery of an autograph letter of 1632 further adds to our knowledge of Steenwijck’s professional and personal contacts.

From time to time, JHNA publishes translations of significant essays from the past that have appeared only in Dutch. Continuing that tradition, this issue concludes with a translation of introductory remarks by Peter van der Coelen and Friso Lammertse from “De ontdekkings van het dagelijks leven: Van Bosch tot Bruegel (Uncovering Everyday Life: From Bosch to Bruegel),” the book-catalogue that accompanied an exhibition at the Museum Boijmans Van Beuningen, Rotterdam, in 2015-2016. We are grateful to Lynne Richards for her thoughtful translation.

For the current issue, we once again thank Cindy Edwards who, since the very beginning of JHNA, has minded the work of copyediting with such impressive attention to detail. We also ac-
knowledge our managing editor Heidi Eyestone, Visual Resources Librarian of Carleton College. Heidi’s generous aid with images, uploading, and much else connected with this issue, as well as her long-range planning, technical expertise, and commitment, have made her an indispensable colleague. Our student assistant, Joe Druckman, provided important help in preparing the issue. For financial support, we thank Carleton College.

*JHNA* is archived by Portico, an electronic service initiated by JSTOR and supported by the Mellon Foundation, Ithaka, and the Library of Congress. Preserving scholarship published in electronic form indefinitely, it ensures long-term access to our content. Our membership in CrossRef allows us to register our articles, each with a unique Digital Object Identifier (DOI) that provides a persistent link to its location on the internet. It allows libraries and other organizations as well as readers of on-line journals to find and connect to these articles. All articles are licensed under a Creative Commons Attribution-NonCommercial 4.0 International License. We encourage you to consider *JHNA* as a venue for your own publications. With your help, *JHNA* will remain one of the premier journals of the early modern art of the Netherlands and its region. The Journal welcomes submissions at any time. Please consult our [Submission Guidelines](#).

Alison M. Kettering, Carleton College, Editor-in-Chief
Jacquelyn N. Coutré, Queen’s University, Associate Editor
Dagmar Eichberger, Universität Heidelberg, Associate Editor
Bret Rothstein, Indiana University, Associate Editor