



EDITORS' GREETING

Alison M. Kettering, Jacquelyn N. Coutré, Dagmar Eichberger, Bret Rothstein

When we drafted Editors' Greeting for the previous issue, we never imagined the sad duration of the pandemic. Here we are, six months later and still in its grip. Nevertheless, internet publishing has continued undaunted, and the current issue is testimony to its vigor. The issue is notable for its variety. It includes two essays that continue the historical mandate of *JHNA*, in addition to an article that takes advantage of the enhancements developed during the last few years, and it concludes with a translation.

Clare Richardson and Kate Stonor discuss three works by Peter Paul Rubens depicting the Conversion of Saint Paul, all dated ca. 1610–1612: a compositional drawing, an oil sketch, and a finished painting that together provide insight into Rubens's creative process. The article allows readers to compare the objects through X-ray; infrared, transmitted, and raking light; and microscopic examination via the "IIF multi-mode viewer." As a reminder, these recent technological enhancements to *JHNA*'s platform are available to all authors.

Frans Grijzenhout discusses the provenance of Paulus Potter's iconic *The Bull* (1647), a canvas that may have been produced, or adapted, as a giant piece of decoration for a private house in The Hague.

Thomas Balfé's essay analyzing two paintings by Joannes Fyt explores how they address both the allegorical realm of Aesopic fables and a tangible living world that was increasingly under investigation from natural history and related modes of inquiry.

The last is a translation of an often-cited article by C. Willemijn Fock on art owned by collectors living on Leiden's Rapenburg canal. We are grateful to the translator Anne Baudouin for her skillful work and to Nicolette Sluijter-Seiffert, who helped with important details.

This is the last issue for which Alison Kettering serves as Editor-in-Chief. She will assume the position of Past Editor-in-Chief for the next four years, allowing a seamless transition for the succession of H. Perry Chapman. We are hugely grateful that Perry has agreed to accept this position, and we look forward to the new directions that Perry has already outlined in her Editor's statement and call for proposals.

This is also the last issue for which Heidi Eyestone, the Visual Resources Librarian of Carleton College, will serve as Managing Editor. Over the years, *JHNA* has benefited significantly from her technical expertise, ability to engage in long-range planning, and overall commitment to the journal. Jennifer Henel, who has already served expertly as developer for three of the projects

supported by grants, will succeed Heidi.

For the current issue, we once again thank Jessica Skwire Routhier for copyediting the texts with admirable attention to detail. Our student assistant, Brendan Glenn, provided important help in preparing the issue. For financial support, we thank Carleton College.

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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.

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