



EDITORS' GREETING

Alison Kettering, Dagmar Eichberger, Mark Trowbridge

In this first issue of 2015, we are pleased to publish four articles on seventeenth-century Dutch art. One uses twentieth-century critical theory as a tool for interpretation of a painting by Gerrit Dou. Another explores an end of the market virtually ignored until now, that for cheap, mass produced history pictures. A third article focuses on how the principles of seventeenth-century Dutch city planning were incorporated into the built environment of Dutch Batavia to secure colonial domination, and the final article concentrates on the processes of appropriation and rejection evident in iconic portraits of the De Witt brothers.

Quite appropriately, these articles connect with traditional, academic, print journalism, a type of scholarship *JHNA* is committed to publishing. In the coming years, *JHNA* hopes to attract a different type of article as well. The journal might well devote a section of each issue to publishing articles that take full advantage of the dynamic possibilities of the online platform and involve research that makes central use of digital technology as a mode of inquiry. We are inspired by *Nineteenth-Century Art Worldwide's* Digital Humanities initiative, which encourages innovation in art historical publishing. We note, too, the inauguration of another refereed, open-source, online e-journal, *British Art Studies*, which will begin publishing in Fall 2015. *BAS* will publish both traditional work and articles that are digitally-innovative where content is concerned. With the support of the Paul Mellon Centre and Yale Center for British Art, *British Art Studies* is positioned to raise the profile of web-based publishing in art history. Among the editors' many goals, the journal seeks to put "pressure on the discipline to revamp its reward system to include digital work in the granting of degrees, academic tenure, and promotions grows ever greater."

For the current issue, we want to acknowledge again the excellent work of Cindy Edwards, our copyeditor; and the unfailingly generous help of Heidi Eyestone, Visual Resources Librarian of Carleton College, for her aid with images and everything 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. 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 **March 1, 2015** (for publication in 2016 or 2017), although we welcome submissions at any time.

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