

# **HNA** **CONFERENCE**

Ghent 2018, 23—26 May



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## WELCOME

Welcome to Ghent and Bruges for the 2018 Historians of Netherlandish Art Conference! This is the ninth international quadrennial conference of HNA and the first on the campus of Ghent University. HNA will move to a triennial format with our next conference in 2021.

HNA is extremely grateful to Ghent University, Groeningemuseum Bruges, St. John's Hospital Bruges, and Het Grootseminarie Bruges for placing lecture halls at our disposal and for hosting workshops. HNA would like to express its gratitude in particular to Prof. dr. Maximiliaan Martens and Prof. dr. Koenraad Jonckheere for the initiative and the negotiation of these arrangements.

HNA and Ghent University are thankful to the many sponsors who have contributed so generously to this event. A generous grant from the Samuel H. Kress Foundation provided travel assistance for some of our North American speakers and chairs. The opening reception is offered by the city of Ghent, for which we thank Annelies Storms, City Councillor of Culture, in particular. We are grateful to our colleagues of the Museum of Fine Arts Ghent for the reception on Thursday and for offering free admission to conference participants. Also the Museum Het Zotte Kunstkabinet in Mechelen offers free entrance during the conference, for which we are grateful. In addition we also like to thank the sponsoring publishers, who will exhibit books on Thursday.

This conference would not have been possible without the efforts of numerous individuals. The staff from Vandenhove Pavilion was generous to offer their location for welcoming the HNA board on Wednesday. We especially thank Cathérine Verleysen, Johan De Smet, Peggy Hobbels and Brigitte De Vos from the Museum of Fine Arts Ghent for their participation and help with the events at the museum. Mieke Dutré provided assistance at the Ghent location Het Pand, as did Till-Holger Borchert, Vanessa Paumen and Mieke Perez at the Bruges locations. We are in particular thankful to Dean Prof. dr. Marc Boone, Prof. dr. Jan Dumolyn, Dr. Mathijs Speecke and Mr. Noël Geirnaert for offering us their local knowledge with specialized tours in Ghent and Bruges and to Jeroen Vandommele for organizing a round table conversation.

Abigail Newman, Sophie Suykens and especially Elizabeth Vandeweghe were essential and indispensable for the organization of this conference. And of course, we thank the many volunteers, together with all HNA members who have contributed their time and expertise as planners, speakers, and participants. We look forward to a lively and stimulating conference!

Paul Crenshaw, HNA President, on behalf of

**the Board of Historians of Netherlandish Art & the Conference  
Program Committee**

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# **TIMETABLE**

## **Wednesday 23 May 2018 (Ghent)**

19.00: Ghent City Hall – Pacificatiezaal  
OPENING RECEPTION

## **Thursday 24 May 2018 (Ghent)**

### **8.00–10.30 - Het Pand, REFTER**

REGISTRATION

PLENARY OPENING by the PRESIDENT HNA and the DEAN of  
the Faculty of Arts and Philosophy, Ghent University

### **11.00–12.30**

Session I – Het Pand, BLANCQUAERT

Early Modern Netherlandish Art and the Work of Science  
(Drago, Cook)

Session II – Het Pand, VERMEYLEN

Artists on the Move: New Methods, New Directions (Blanc,  
Osnabrugge)

Session III – Het Pand, PRIOR

Towards a Historiography of Technical Art History: An  
Assessment of Progress for 15th–17th-Century Netherlandish  
and Dutch Paintings (Spronk, Ainsworth)

Session IV – Het Pand, REFTER

The Ekphrastic Tradition in the Early Modern Netherlands  
(DiFuria, Melion)

### **14.00–15.30**

Session V – Het Pand, REFTER

Transmediality in Global Netherlandish Art (Weststeijn, Odell,  
Göttler)

Session VI – Het Pand, VERMEYLEN

Ornamenta Sacra. The Art of Liturgy and the Liturgy of Art  
(1400–1700) (DeKoninck, Baert)

Session VII – Het Pand, PRIOR

Netherlandish Illumination and Painting in the 15th and 16th  
Centuries: Integrating New Art-Technical Research in  
Established Approaches (As-Vijvers, Dubois, Watteeuw, De  
Kesel)

Session VIII – Het Pand, BLANCQUAERT

Utensils in Art: the Object as an Artist's Model and the  
Domestic Utensil as Decorative Arts (Van Dongen,  
Timmermans)

Session IX – MUSEUM OF FINE ARTS

The Art Historian and the Art Market: a Discussion (Martens)

**16.30–18.00**

Workshop I – Het Pand, OUDE INFIRMERIE

Pecha Kucha Part 1 (Dickey)

Workshop II – Het Pand, DORMITORIUM

The Transhistorical Turn in Netherlandish Art History (Bauduin,  
Rikken)

Workshop III – Het Pand, SACRISTIE

Mansion, Materials, and Mass Media: Early Netherlandish  
Printmaking in New Light (Van Grieken, Horbatsch)

Workshop IV – Het Pand, GILLIS

Materiality and Faith in St Bavo's Cathedral (Hollander,  
Rosenthal)

Session X – MUSEUM OF FINE ARTS

The Ghent Altarpiece: Current Conservation and Research  
(Martens)

Roundtable – Het Pand, REFTER

LinkedIn: Dutch Alba Amicorum Research in a Digital Age

City Tour Ghent 1 + 2, start at REGISTRATION DESK, guided by  
Marc Boone

**EVENING 18.00**

RECEPTION – MUSEUM OF FINE ARTS

Whole day: Book exhibitors – Het Pand, KAPITTELZAAL

## **Friday 25 May 2018 (Bruges & Ghent)**

### **9.00–9.30**

TAKE TRAIN TO BRUGES, from Ghent Sint-Pieters-Station

### **10.00–11.30 BRUGES**

Workshop V – HET GROOTSEMINARIE

Power of Image and Power of Audience. Performative Images and Practical Devotions in the Late Medieval and Early Modern Netherlands (Sugiyama, Dumolyn)

Workshop VI – GROENINGEMUSEUM VRIENDENZAAL

Hugo Van der Goes (Borchert)

Workshop VII – ST JOHN'S HOSPITAL

Metalpoint (Nakamura, Aikenhead)

City Tour Bruges 1 – TICKETING HALL GROENINGEMUSEUM

Guide: Mathijs Speecke, Ghent University

Treasure Troves Bruges 1 – TICKETING HALL

GROENINGEMUSEUM : visit to the Adornes domain and the Jerusalem Chapel, Guide: Noël Geirnaert, State Archives Bruges (Emeritus)

### **12.00–13.30 BRUGES**

Workshop VIII – ST JOHN'S HOSPITAL

Metalpoint (Nakamura, Aikenhead)

Workshop IX – TICKETING HALL GROENINGEMUSEUM

Beyond the Liturgical/Devotional Divide (Kaminska, Meadow)

Workshop X – HET GROOTSEMINARIE

Pecha Kucha (Dickey)

City Tour Bruges 2 – TICKETING HALL GROENINGEMUSEUM:

Guide: Jan Dumolyn, Ghent University

Treasure Troves Bruges 2 – TICKETING HALL

GROENINGEMUSEUM: visit to Sint Jacob's church, Guide: Noël Geirnaert, State Archives Bruges (Emeritus)

### **17.30 GHENT, Het Pand, REFTER**

Keynote : Making and Breaking the Holy - Anne-Laure Van Bruaene, Ghent University

### **19.30 AUGUSTIJNERKLOOSTER / THAGASTE in GHENT**

CONFERENCE RECEPTION & DINNER (only upon registration)

## **Saturday 26 May 2018 (Ghent)**

### **9.00–10.30**

Session XI – Het Pand, REFTER

Revisiting Rediscovery: Early Netherlandish Art in the Long 19th Century (Hokanson, Wouk)

Session XII – Het Pand, VERMEYLEN

Picture This: The Role of Images in Alba amicorum (Swan)

Session XIII – Het Pand, PRIOR

Pevsner's Blind Spots. Organization and Representation of Art Academies in the Northern and Southern Netherlands (Büttner, Münch)

Session XIV – Het Pand, BLANCQUAERT

Unravelling the Anonymous Masters in the Rhine/Maas Region (1500–1550) (Osiecki, Hendrikman)

### **11.00–12.30**

Session XV – Het Pand, REFTER

'Ruled by an Orange': Or, Just How Glorious was the Glorious Revolution? (Gaskell)

Session XVI – Het Pand, VERMEYLEN

Divine Presence: Representing Angels and God in Dutch and Flemish Art (Silver, Seidenstein)

Workshop XI – DE KROOK, Zaal De Blauwe Vogel

Visualizing Netherlandish Art in the Digital Era (Uchacz, Suda)

LIMITED ACCESS

Session XVII – Het Pand, BLANCQUAERT

Bruegel's Politics (Kavaler, Bass)

### **13.30–15.00**

Session XVIII – Het Pand, REFTER

Dutch Art (Jager, Kettering)

Session XIX – Het Pand, VERMEYLEN

Copy / Copia (Porras)

Session XX – Het Pand, PRIOR: ANKK sponsored session:

Vanitas: Reconsideration of a pictorial concept (Leonhard, Hindriks)

Session XXI – Het Pand, BLANCQUAERT

Flemish Art (Healy, Haeger)

### **15.30–17.00 Het Pand, REFTER**

CLOSING Keynote: Karin Leonhard, Universität Konstanz

## SESSIONS

### **Session I: Early Modern Netherlandish Art and the Work of Science**

*Thursday 24 May, 11.00 – 12.30, Het Pand, Blancquaert*

#### **SESSION ORGANIZERS**

**Elisabeth Berry Drago**, Chemical Heritage Foundation, Philadelphia  
**Nicole Cook**, Chemical Heritage Foundation, Philadelphia

Studies of early modern Netherlandish art and science have long been weighted towards the proposed relationships between optics and Dutch naturalism. The debate over Vermeer's potential use of optical devices – originating roughly a century ago – shows no evidence of abating. This emphasis on optics and the science of sight is fruitful, yet alternative examinations of art and knowledge-making in the early modern era demand equal critical attention. This session seeks new questions and directions in the shared histories of Netherlandish art and science, with particular interest in: a) material sciences beyond optics, and their continuities with and within art-making; and b) individuals and sites of knowledge-making that existed outside of the exclusive arena of the university, or the elite quarters of royal laboratories. This session draws conceptually from both movements in the history of Netherlandish art and recent shifts in histories of science that have turned a critical lens onto alternative spaces and methodologies for knowledge production in the emerging empirical sciences. We envision this session as engaging widely in the relationship of art and science in the early modern Netherlands.

#### **SPEAKERS**

**Daantje Meuwissen**, Vrije Universiteit Amsterdam  
*Knowledge in-the-making. The Sketchbook(s) of Cornelis Anthonisz at the Intersection of Art and Science*

By combining observational skills with artistic experience, early modern artists engaged in producing various kinds of knowledge.

Artisanal skills, rather than theoretical know-how, formed the basis for their expertise. But how artists practically equipped themselves for interdisciplinary endeavors is largely unknown. This paper presents a crucial yet little studied source relating to these questions: a 16th-century sketchbook which I recently identified as the personal notebook of the Amsterdam-based printmaker Cornelis Anthonisz (c. 1500–1558), who was active in printmaking, cartography, surveying, architecture and anatomy. Anthonisz' pocket-size sketchbook (14 x 10 cm) contains over 100 tiny sketches that testify to various practices of knowledge-making and reflect contemporary epistemological objectives. In addition to motifs meant for artistic reference and training such as ornament, figure and drapery studies, it includes studies after nature that expanded the artist's repertoire with new motifs, ranging from sketches of animals to human corpses. A good third of the sketchbook contains folios that testify to specific scientific interests such as drawings of vanishing points and aspects of (linear) perspective, studies of Amsterdam buildings from high vantage points, studies in optics and geometry, and sketches with as yet unclear content but probably also related to visual geometry and optical observation. Through his sketchbook, Anthonisz allows us a rare glimpse into the interconnected manifestations of artistic and scientific exploration. Since the tiny drawings were never meant to be seen by others, the booklet brings us as close to early modern artistic and scientific practices as is methodologically possible. This paper investigates a) the instrumental role of sketches as tools for (scientific) inquiries and b) the functioning of a personal sketchbook as artistic reference and visual test bed.

**Marlise Rijks**, Leiden University

*Preservation and Mimesis: Aquatic Animals in 17th-Century Antwerp Collections*

Several collections in early modern Antwerp contained preserved aquatic animals, such as blowfish, horseshoe crabs, seahorses, and sawfish. As (parts of) aquatic animals were relatively easy to preserve, this group of animals was well presented in Antwerp collections. This paper discusses the preserved aquatic fauna in Antwerp collections as a material practice of mimesis. Preservation was a way of stabilizing a lasting value of a natural specimen and creating a representation of a once living animal. In terms of representation, such objects came as close to the living thing as one could imagine. This paper investigates how these objects were preserved and displayed, how they were related to other types of



representations (e.g. drawings and paintings of the aquatic fauna), and why they were appreciated. As a second layer of representation, preserved aquatic animals were also depicted on the Antwerp-invented genre of the gallery picture. A selection of encyclopaedic gallery pictures by Frans Francken the Younger is discussed in relation to actual collections. In fact, many Antwerp artists were themselves collectors, whose passion for collecting naturally overlapped with their own making. Indeed, there was a strong appreciation for artistic processes and the mimesis of materials, which extended from the collecting of natural specimen to the production of art.

**Erin Travers**, University of California, Santa Barbara  
*Martin Sagemolen (c. 1620–1669) as Artist-Anatomist*

Evidence for the figure of the artist-anatomist is scarce in the seventeenth-century Netherlands. Dutch artists are encouraged in art literature to undertake anatomical study, but the practice of examining a cadaver is rarely recorded, as found in sixteenth-century Italian artists' biographies, representations of the workshop, and surviving drawings. For example, in his *Lives of the Most Famous Painters, Sculptors, and Architects* (Florence, 1568), Giorgio Vasari identifies Leonardo da Vinci, Antonio Pollaiuolo, and Michelangelo Buonarroti as having conducted dissections themselves. In contrast, Karel van Mander's *Het Schilderboek* (Haarlem, 1604) includes only two stories of artists experimenting with cadavers, both of which occur outside the Northern Netherlands. Prints depicting a studio or workshop environment, such as Cornelis Cort's *The Practice of the Visual Arts* (1578), feature anatomical study as one of the fundamental components of an artist's training, and modern scholars have cited this image as an example of such activities in the early-modern Netherlands. Although the draughtsman for the print, Jan van der Straet, hailed from Flanders, this image likely represents his experiences in Italy, where he spent the majority of his life. Finally, the sketchbooks of Italian artists, such as Baccio Bandanelli or Bartolomeo Torri, demonstrate the application of this study in practice, whereas comparable images have not survived from the Dutch Republic. Contradicting the current assumption that seventeenth-century Dutch artists undertook anatomical study, I argue that when juxtaposed with their southern counterparts, the majority of Dutch artists encountered the cadaver primarily through prints, plaster casts, or while in the employ of an anatomist. The product of one of these professional engagements, a series of more

than 250 large-scale, colored, anatomical drawings, recently came to light, in June 2016, at the Bibliothèque Interuniversitaire Santé in Paris, after almost two hundred years of obscurity. Executed in the mid-seventeenth century by Martin Sagemolen for the professor of anatomy at Leiden University, Johannes van Horne, these works were held in the physician's private collection. In this setting they were displayed alongside prepared specimens, anatomical instruments, and other representations of the body, which were used to inform Van Horne's instruction and research. Notably, these drawings contain several annotations detailing their production and function within this space, and while one might expect them to be written in the hand of Van Horne, instead, they record the voice of Sagemolen. Consistently stressing his own role in conducting dissections and depicting his material experience, the annotations present Sagemolen as an uncommon example of an artist-anatomist – even by the artist's own admission. Substantiating Sagemolen's claims through archival research, my paper examines the drawings' design and function as products of a rare union of pictorial and anatomical skill in the seventeenth-century Netherlands.

## Session II: Artists on the Move: New Methods, New Directions

Thursday 24 May, 11.00 – 12.30, Het Pand, Vermeylen

### SESSION ORGANIZERS

**Jan Blanc**, Université de Genève

**Marije Osnabrugge**, Université de Genève

The mobility of artists, an omnipresent phenomenon throughout the history of art, is of particular significance for Netherlandish art in the sixteenth and seventeenth century and is consequently a recurrent component of research. In the early modern period, over a thousand Dutch and Flemish artists spent a short or longer period outside their region of origin. In some cases, a study trip sufficed to satisfy an artist's 'urge to travel' (*reislust*), whereas others left never to return. The mobility of Netherlandish artists, as well as the arrival of foreign artists in the Netherlands, had an undeniable impact on the development of Netherlandish art, both in terms of the careers of individual artists and on art as a whole. Individual artists needed to adapt to new environments, with different social rules and artistic contexts. Meanwhile, local artists and patrons were confronted with the existence of art elsewhere, forcing them to position local art within an international context and to question its identity. Researchers have reflected on the mobility of artists in various ways. The presence of artists abroad has been discussed in terms of a passive 'influence' of foreign art on a traveling artist, as a force in shaping local style, within the context of artist communities and networks and as an element in the process of exchange of artistic knowledge and practice. Studies on individual artists often place a certain importance on an artist's journeys, despite the lack of documentation on contact with local artists and patrons or access to art works. Yet, in spite of these different approaches, the complexity of artist mobility has not been satisfactorily addressed. In recent years, the mobility of artists has regained the interest of scholars of Netherlandish art within the context of research projects such as '*Artistic exchanges and cultural transmission in the Low Countries, 1572-1672: mobility of artists, works of art and artistic knowledge*' (EUR / UU, 2009-2014) and '*Gerson Digital*' (RKD, 2013 -), in publications like the volume of the *Nederlands Kunsthistorisch*

*Jaarboek* (vol. 63, 2014) dedicated to the subject, and in exhibitions on (groups of) artists in which the component of mobility received special attention (e.g. *Caravaggio and the painters from the North* – Madrid, Thyssen Bornemisza 2016). Besides these larger projects, the mobility of individual artists continues to be studied, amongst others within the new academic field of ‘migration studies’. This session aims to foster a discussion on methodological issues and theoretical challenges concerning the research on the mobility of artists. We will discuss the role of travel in the artistic development of an artist, how to connect the migratory experience to the oeuvre, and the consequences of the massive artist mobility for the development of Netherlandish art. We will start with a historiographical reflection, connecting the discussion to the research projects of the session participants.

## SPEAKERS

**Sander Karst**, Utrecht University

*'I will do well enough to get to the top – leave that to me.'* Network Strategies of Dutch Migrant Artists in The Hague and London

The aim of my PhD-project, *The Impact of Dutch 17th-Century Painting on the British Art World*, is to show how, through the migration of artists, Dutch Golden Age painting contributed to the rise of the English School of Painting during the long eighteenth century. As is well known, before the eighteenth century, the English did not have a strong tradition in painting and depended on continental artists such as Van Dyck, Lely, Verelst, Wissing, Kneller and Schalcken. As I show in my dissertation, this lack of locally born and trained artists was an important incentive for Dutch artists to migrate to England. Between 1660 and 1710, a total of 180 Dutch artists were working in England, with most of them clustering in and around the area of Covent Garden in London. This colony of Dutch artists formed a creative cluster there which brought about a transfer of artistic skills and knowledge. In the paper, I will show that the majority of these migrant artists had been trained in The Hague, had moved to The Hague prior to their migration and/or made use of the international network of courtiers, politicians and diplomats in the Dutch court city in order to get a foothold in England. The image of The Hague as a hub for the migration of artists which arises from my research can be explained with the art literature from the time in which young artists are encouraged to pursue wealth and fame by

trying to obtain the favor of, in Goeree's words, 'Koningen, Prinssen, Vorsten en Heeren'. In order to achieve wealth and fame, artists were advised to get into contact with people of standing who could introduce them to people higher on the social ladder. In Dutch art literature it is often emphasized that, in order to climb the social ladder successfully, artists had to show courtly behavior. Whereas most Dutch authors only touch upon this topic very briefly, one of them, Samuel van Hoogstraten, writes about it at length in his courtier's handbook *Den Eerlyken Jongeling*. In this handbook, Van Hoogstraten describes how a young ambitious man could 'befriend' people at court, and use these friendships to get introduced to other people. The kind of social bonds which Van Hoogstraten and other authors advised artists to establish is what we would now call a 'patron-client relationship', a term from cultural anthropology. By making use of correspondence between artists and their brokers and patrons, I will show that the strategies described in Dutch art literature and courtier handbooks were actually used in practice by artists in The Hague and that, in several cases, the network activities of these artists resulted in a career in England. So, instead of focusing on migrations patterns alone, I will uncover the conventions, behavior and use of the language shaping these migrations patterns and demonstrate that they adapted their work to the English courtly style along the way.

**Abigail D. Newman**, Ghent University; Rubenshuis/Rubenianum, Antwerp

*Translating Collaboration: 'Flemish' Floral Garlands in Spain*

In their peregrinations across Europe and beyond, Flemish artists proved highly adept at translation: whether literally in the linguistic modification of their names as they integrated into foreign cultures or in the translation of techniques and artistic values. This paper considers the Flemish artistic practice of collaboration and how it was translated and transformed in one particular foreign context. In examining how ideas and practices related to collaboration travelled and evolved, it confronts the role of immigrants and their children in these transmissions and the implications of such movements. Collaboration was a distinguishing aspect of Flemish painting practice, particularly in Antwerp. Prized by collectors, the practice was also structurally encouraged by the city's painters' guild, which fostered a cooperative environment. While this spirit undergirded workshop production and the execution of multi-work projects, it also nurtured the practice in which two artists painted together on one

support, with the contributions of each remaining recognisable. Such collaboratively painted works appealed both locally and abroad. One particularly eager market was the Madrid court, a centre that also boasted a vibrant community of Flemish immigrant artists and their children. Both imported paintings and Flemish artists active 'on the ground' decisively contributed to the reception of this form in Spain and the somewhat selective translation of the artistic practice that generated it. Antwerp collaborations usually entailed a figure painter collaborating with a specialist in landscapes, seascapes, architectural paintings or still lifes, particularly those with animals or flowers. All of these arrived in Spain, where a range of inventories, shipment lists and art treatises attest to the high regard for such paintings and their viewers' attentiveness to the respective contributions of each painter. The writer of a 1636 inventory of Madrid's Alcázar Palace, describing Rubens' and Brueghel's series of the senses, delighted in the detailed enumeration of each artist's contribution. Collaboratively painted works by less renowned masters also often retained both their creators' names (e.g. a 1675 Madrid inventory mentions two landscapes 'from the hand of bandestoquen, little figures by Gentil', probably referring to collaborations by Ignatius van der Stock and Louis Cousin). Although Spanish artists adopted many Flemish genre specialties, it was only in the genre of floral garlands surrounding a central image that the Flemish collaborative process was retained. This artistic process was evidently seen as integral to the genre itself. Artists from Flemish immigrant families – who were particularly well-informed on artistic developments in the Low Countries – played a fundamental role in transmitting this process to their Spanish colleagues. Juan van der Hamen y León, the Madrid-born son of a Flemish immigrant, experimented extensively in this genre in the late 1620s. Another principal exponent was Gabriel de la Corte, the son and grandson of Flemish immigrant painters. Van der Hamen and De la Corte worked within a close-knit group of Madrid flower and figure painters, bound by familial and professional ties. Why was it only in this one Flemish genre that the collaborative process of production 'translated' so smoothly into the Spanish context? The particular devotional qualities of Flemish garland paintings, this paper will argue, were crucial not only to their enthusiastic reception in Spain, but also to how and why this production process was embraced in this genre and not in others in Spain. Artists from Flemish families played a critical role in this 'translation' of artistic practice.

## **Session III: Towards a Historiography of Technical Art History: An Assessment of Progress for 15th–17th-Century Netherlandish and Dutch Paintings**

*Thursday 24 May, 11.00 – 12.30, Het Pand, Prior*

### **SESSION ORGANIZERS**

**Maryan W. Ainsworth**, The Metropolitan Museum of Art, New York  
**Ron Spronk**, Queen's University, Kingston/Radboud University, Nijmegen

In 1956 when art historian and conservator Johannes Taubert completed his dissertation for Marburg University entitled 'Zur kunstwissenschaftlichen Auswertung von naturwissenschaftlichen Gemälde-untersuchungen,' he hardly could have imagined where his initial inquiries into materials and techniques of northern Renaissance painters would lead. Simultaneously, in the 1950s, pioneering research in technical studies was being undertaken by Paul Coremans at Brussels' Centre National de Recherches 'Primitifs Flamands' with the beginning of the well-known Corpus volumes that incorporated technical examination of Early Netherlandish paintings as a routine part of their art historical evaluation. Subsequent developments in the 1970s, in particular the harnessing of infrared technology by Dutch physicist Dolf van Asperen de Boer for the study of paintings, opened up new methods of investigation, and the impact of the 'Rembrandt Research Project' on the broader field of 17<sup>th</sup>-C. studies became widely acknowledged. More recently the field has been introduced to new, paradigm-shifting methodologies such as Thread Count Automation for canvas paintings, Macro-XRF-scanning, and other techniques that vastly expand our possibilities for the technical investigation of paintings. The technical data available to art historians through publications has thus increased exponentially over the last decades, and sophisticated web- based viewers now allow for highly precise and easy comparison of high-quality technical images. Results from these examinations, in turn, have augmented our knowledge not only of how individual artists worked, but how they functioned within the context of a given workshop. This has led to interdisciplinary approaches that have

encompassed new areas of interest such as the commerce of art, early international trade relationships, artists's travels and north-south European exchanges, to name only a few. With the accumulation of technical documentation about the working procedures of individual artists, their complete oeuvres have come more clearly into focus and have been more meaningfully defined. This increased clarity has enabled art historians to delve more deeply into the artistic and cultural context of the artist with sometimes surprising results. Where do we stand now?

## **SPEAKERS**

**Katrin Dyballa**, Berlin Gemäldegalerie

**Stephan Kemperdick**, Berlin Gemäldegalerie

*A look back – Investigating the Miraflores Altarpiece 60 years after Taubert*

As Johannes Taubert's dissertation 'Zur kunstwissenschaftlichen Auswertung von naturwissenschaftlichen Gemäldeuntersuchungen' is the starting point for the Miraflores Altarpiece, it is also for our paper. Taubert investigated the triptych in technical and art-historical respects, as it will be done within the Early Netherlandish catalogue project in the Gemäldegalerie in Berlin. Without doubt new imaging techniques have achieved better quality in the meantime, but does our knowledge of paintings grow at the same rate? Johannes Taubert's thesis is a kind of watershed in which the results of technical examination are combined with art-historical observations and thoughts. He dedicated one chapter to the issue of the 'Miraflores-Granada-Triptychs' and expounded upon the problem of copying and dating. Due to the lack of scientific results for the Berlin panel at that time, he mainly concentrated on the art-historical 'Stilkritik'. His consideration reflected the various routes of art historical observations, but got even more complicated as he focused on the comparison of photomicrographs. As a consequence Taubert got bogged down in details and lost sight of the whole picture. In his estimation, only the center panel of the Berlin triptych could have been executed by Rogier van der Weyden. Taubert's credo and conviction were that scientific findings are the basis for art-historical research. Further technical studies, including x-radiography, infrared reflectography, and dendrochronology, indeed can help find answers to questions. Such was also the case with the Miraflores-Granada-Triptychs. In 1938 Burroughs proposed from the study of the x-



radiographs of the Granada-Triptych, that these panels must be the original ones, as the painting technique is typical for Rogier van der Weyden. Van Schoute (1963) came to the same conclusion by investigating the Granada triptych with IRR. In 1981, by using newly made IRRs of the Miraflores triptych, Rainald Grosshans pointed out that the case must be vice versa. As the IRRs clearly show pentimenti, the Berlin triptych must be the original work by Rogier and the Granada and New York panels must be the copies. A look back to these studies clearly shows that technical investigations help us to reach answers as they give objective findings. But relying only on these methods cannot solve one issue: the problem of attribution. This remains a question of 'Stilkritik', and in the end it is a subjective opinion, as it is always a look with different eyes. Within the Early Netherlandish catalogue project new IRRs and x-radiographs are being documented from all of the investigated paintings. Combining the technical research with art-historical methods, earlier findings shall be examined and new findings shall be presented, for instance the case of the Miraflores triptych. Both the interpretation of technical investigation and art-historical findings cannot be objective as they are interpretations. This paper deals with this issue using the example of some paintings of the Gemäldegalerie. Former art-historical writings will be scrutinized in an attempt to give insight into where we stand now.

**Kristin deGhetaldi**, University of Delaware/independent

**Brian Baade**, University of Delaware

*Tracing the Path of Technical Art History: Successes, Misinterpretations, and Future Trends in the Analysis of Netherlandish, Dutch, and Flemish Paintings*

Since the 1950s, technical studies of Netherlandish paintings have improved thanks in part to advancements in instrumental technology and an increased understanding of traditional art materials. The accurate interpretation of Northern European artistic traditions and workshop practices is inextricably tied to the evolution of conservation science and the increased attention to historically accurate reconstructions. While art historians are becoming more familiar with technical analysis and its various benefits, there still remains a lack of dialogue about how far certain analytical capabilities can extend which can directly impact our ability to place Netherlandish works into context. This can be partially attributed to the fact that the history associated with technical analysis of easel paintings remains largely unwritten, a topic that will be explored at

length in this paper. The results from some scientific instruments used to examine easel paintings fifty years ago may now be considered rudimentary while other methods, such as x-radiography, can still provide scholars with valuable information. Using case studies that focus on Netherlandish, Dutch, and Flemish works, the history and development of analytical techniques including infrared photography/reflectography, x-radiography/auto-radiography, macro-XRF scanning, cross-sectional analysis, and the organic analysis of paint binders will be investigated and summarized. Early technical studies now require re-evaluation in light of recent scientific advancements; while many of these studies still offer useful information, some have also provided an over-simplified or even misinterpreted understanding of Netherlandish painting practices. The growth in technological advancements has generated a need to revisit previously assumed notions, particularly those that were once thought to be straightforward such as the analysis of binding media (e.g. egg tempera, drying oils, etc.). While these complexities are now recognized by most practicing conservation scientists, the conservation and art history communities may be less aware of these complicating factors. Over the past two decades, historically representative reconstructions have also begun to play an important role in the analysis and evaluation of Netherlandish paintings. Many Old Master works have continued to undergo chemical changes and have been subjected to numerous restoration campaigns, both of which can affect what our scientific instruments are able to tell us about the original materials and techniques associated with a painting. Relevant technical data, reconstructions of Northern European paintings, and recipes encountered in artists' treatises have provided insight into the handling, appearance, and stability associated with traditional art materials. Not only have reconstructions allowed scientists to assess the efficacy of instrumental analysis, they have also revealed previous misconceptions relating to pigments and binding media, for example the 'myth' of copper resinate and the purported use of megilp by Peter Paul Rubens. For scholars seeking to pursue technical studies relating to Netherlandish painting in the future, the evolution of conservation science provides a critical measuring stick for assessing the reliability of past results. This paper will summarize the historiography of technical art history from an educator's perspective as well as recent initiatives that have attempted to strengthen the 'bridges' between conservators, scientists, and art historians.

**Nenagh Hathaway**, The Metropolitan Museum of Art, New York  
*Drawing the Net: Assessing the Online Presence and Study of Early  
Netherlandish Underdrawings*

The Metropolitan Museum of Art considers itself a four-venue institution comprised of the Met Fifth Ave, the Met Cloisters, the Met Breuer, and [www.metmuseum.org](http://www.metmuseum.org), its internet platform. Museums like the Met are taking great strides forward into the digital age by making their collections and research available on their websites. Such initiatives are not restricted to museums; other groups and cultural institutions have capitalized on the wide ach of the internet, increasing accessibility to art historical research through online dissemination. Laudably, the online publication of technical documentation has also grown. As websites featuring the x-radiography, UV photography and infrared reflectography (IRR) of paintings proliferate, it becomes increasingly important to assess the impact of the internet on the study of these objects. This paper explores the way IRR and underdrawings are presented online, focusing on studies of early Netherlandish paintings. The development of IRR marks a critical expansion period in the study of early Netherlandish painting. Since its invention by Van Asperen de Boer in the late 1960s, IRR has provided art historians with critical information about the way paintings were conceived and constructed. Issues of attribution, workshop involvement and underdrawing materials have been the subject of the ongoing *Le dessin sous-jacent et la technologie dans la peinture* series (begun 1979), an important forum for generating discussion on technical matters related to the study of underdrawings. IRR has become part of the standard documentary arsenal for the technical art historian and recent developments (the Osiris camera and its accompanying software, for instance) have facilitated the capture and stitching of individual reflectograms for relatively quick analysis. Fifteenth-century Netherlandish artists, for whom few drawings survive, can be better understood in a graphic sense through attempts to establish their underdrawn oeuvre. However, in many cases – like the Ghent Altarpiece, for instance – incorporating an investigation of underdrawings can lead to further attributional complications and requires extensive connoisseurial and art historical training. Interpreting reflectograms is complex and presenting underdrawings online requires considered didactics to promote more sophisticated study by non-specialists. The co-registrations of images and subsequent visualization tools, notably by Robert Erdmann, have made online exploration more interactive and intuitive. But how can

websites promote optimal study conditions for both specialists and non-specialists? This paper will briefly chart the evolution of IRR as applied to the study of early Netherlandish paintings, establishing a state of the field that will provide the context for an exploration of the online presence of IRR data in its various forms. Four case study websites will be examined: those of the Met, the exhibition for *The Unvarnished Truth: Exploring the Material History of Paintings*, the Bosch Research and Conservation Project and that of the Closer to Van Eyck initiative. Ranging from the documentation of a single – albeit a complex - artwork to a famously encyclopedic collection, these websites illustrate various approaches to the integration of underdrawings with art historical analysis and each have various implications for inter-media research. These examples will be used to outline the benefits and pitfalls of the web-based study of underdrawings, highlighting best practices and charting possible future directions.

## **DISCUSSION**

**Maryan W. Ainsworth, Ron Spronk, and Arjan de Koomen**  
(Moderator)

## Session IV: The Ekphrastic Tradition in the Early Modern Netherlands

*Thursday 24 May, 11.00 – 12.30, Het Pand, Rector*

### SESSION ORGANIZERS

**Arthur J. DiFuria**, Savannah College of Art and Design, Georgia

**Walter S. Melion**, Emory University, Atlanta, Georgia

In epideictic oratory, ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person, place, or thing; more specifically, it often purports to replicate the experience of viewing a work of art. Not only what was seen, but also how it was beheld, and the emotions attendant upon first viewing it, are implicitly construed as recoverable, indeed reproducible. Ekphrasis describes the object of sight in vivid, imaginative, even hyperbolic terms, bodying it forth as something that having once been viewed, is now presently viewable or, better, visualizable, in the form of an image. For this reason, the artisanal processes of drawing, painting, or sculpting were sometimes troped as instances of ekphrastic image-making; and conversely, ekphrasis could stand proxy for the making of images in various media. This is to say that ekphrasis—as a rhetorical device, and as an analogue to a wide range of medially specific processes—operates complexly in the registers of time (making past experience present), affect (recovering and restaging affective experience), and mimesis (fashioning an image of something seen, or an image of a work of art). Ekphrasis was integral to the reception, discourse, and production of early modern art and poetry. Amongst theoreticians and historians of art, Giorgio Vasari, Karel van Mander, and Arnold Houbraken, to name but a few, deployed the ekphrastic mode to richly varied effects. Moreover, one could plausibly argue that many examples of early modern art operate ekphrastically: they claim to reconstitute works of art that solely survived in the textual form of an ekphrasis; or they invite the beholder to respond to a picture in the way he responds to a stirring ekphrastic image; or they call attention to their status as an image, in the way that ekphrasis, as a rhetorical figure, makes one conscious of the process of image-making; or finally, they foreground the artist's or the viewer's agency, in the way that the rhetor or auditor is adduced as agent of the image

being verbally produced. Specific examples abound: the smooth yet virtually haptic surface textures of paintings by Jan van Eyck, the drolleries of Hieronymus Bosch and Pieter Bruegel, the anthropomorphic devices embedded in landscapes by Herri met de Bles, the antiquarian architectural *fantasie* of Maarten van Heemskerck and Hans Vredeman de Vries confronted the viewer with visual and bodily experiences that call quotidian regimes of perception and cognition into question, and challenge him to impose order by describing that novel experience in the form of an ekphrasis. In this particular sense, ekphrasis could operate as a normalizing instrument. Implicit in such uses of ekphrasis is the *paragone* of word and image, text and picture. Contrariwise, other kinds of picture or building proved resistant to ekphrastic manipulation, just as certain kinds of verbal image were neither visually nor spatially translatable.

## SPEAKERS

**Al Acres**, Georgetown University

*The Comparative Language of Jan van Eyck*

Jan van Eyck was conspicuously conscious of his brilliance as a painter. This is apparent in many ways, including his clever signatures, personal motto, likely representation of himself in several images, and virtuosic assertions of painting—or at least *his* painting—as an art able to encompass and thereby supersede others. This last dimension of self-consciousness has been regarded as an early exercise of what would come to be known as the *paragone* discourse. Van Eyck's exploration of the idea, (e.g. in the Madrid diptych that sets fictive sculptures of Mary and Gabriel against mirror-like black stone) preceded by more than a generation its explicit emergence in Italian art writing. Such reflective illusionism, along with his peerless conjuring of not just figures and nature, but also stone sculpture, architecture, stained glass, goldsmith work, inlay, brocade, and more, built a career-long argument for an almost imperial claim of van Eyck's painting over all other crafts. My paper will explore a verbal component of this project of preeminence. Jan van Eyck's signatures are outnumbered by his other inscriptions, most of which are derived from the Bible or liturgy. It has rarely if ever been noted that these favor a comparative language of transcendence. Consider the passage derived the Book of Wisdom (7:26,29) that appears more frequently than any other text in his paintings: 'She is more beautiful than the sun and all the order of

stars; being compared with the light she is found greater. She is truly eternal light and the spotless mirror of God.' Van Eyck's grandest adaptation of these words as Marian praise accompanies her enthroned presence in the Ghent Altarpiece. Here their thoroughly comparative thrust is amplified by inscriptions for the adjacent figures of God and John the Baptist. Parallel praise of the Lord describes him as 'the highest, the best' and 'the most liberal provider.' John the Baptist is 'greater than man, equal to angels.' Such rhetoric echoes not only in other inscriptions on the Ghent altarpiece (including the famous quatrain announcing the primacy of Hubert ('than whom none is greater') and status of his brother Jan as 'second in art') and other paintings by van Eyck, but also among certain pictorial pairings of struggle and triumph. Looking beyond the traditional scope of *ekphrasis*, the paper responds to the call for an 'expansive range of approaches' to the tradition. It will argue that Jan developed—with unknowable degrees of consciousness—a powerful alignment between the novel aspirations of his art and a persistently comparative language of divine supremacy. His phenomenally integrative approach to text within images invites layered engagement with several dimensions of the session topic.

**Adam Eaker**, The Metropolitan Museum of Art, New York  
*Princess Louisa Drawing: Exile and Ekphrasis in the 1640s*

Visiting The Hague in the midst of the English Civil War, the soldier and poet Richard Lovelace encountered a remarkable young artist: Princess Louise Hollandine, daughter of the exiled 'Winter Queen,' Elizabeth of Bohemia. Lovelace's poem 'Princess Louisa Drawing' offers an extended ekphrasis of the royal artist's work, praising her as 'a little deity' whose art restores peace to a disordered world. In particular, Lovelace asserts that the chaste young princess has managed to undo the harmful workings of Eros in the world. In its vision of Louise Hollandine's art as a pacifying force, Lovelace's poem draws upon major themes of courtly performance in both London and The Hague. But, surprisingly, the history paintings that he describes bear little resemblance to the princess's surviving oeuvre, which consists almost entirely of portraits. This paper explores the disjunction between Lovelace's ekphrasis and Louise Hollandine's actual paintings, arguing that the two served distinct, if mutually reinforcing, functions. It places both the poem and the princess herself within the larger context of threats to royal charisma in the mid-seventeenth century, and of countervailing attempts to refashion royal persons as semi-divine artificers. Finally, this paper

considers the importance of the experience of exile in fostering cultural exchange between England and the Netherlands, as expressed particularly in ekphrastic texts by Royalist travelers.

**Amy Golahny**, Lycoming College, Williamsport, Pennsylvania  
*Describing Rembrandt's Later Paintings in Italian: 'Gagliarda' and its Implications*

Accounts of Rembrandt's art in Italian are few, but revealing of how it was perceived in Italy. Foremost of these is Filippo Baldinucci's biography (1686, 80), which is admiring of Rembrandt's 'very bizarre manner of etching that he invented himself' which achieved 'un chiaroscuro profondo e di gran forza.' From his informant Bernhard Kiehl, Baldinucci understood Rembrandt's *Nightwatch* to appear a confusing jumble of figures, but with one marching forward in a remarkable illusion of three-dimensionality. Guercino's letter of 13 June 1660 has often been cited to demonstrate self-consciousness of artists changing their styles, and yet accommodating the wishes of a patron. To oblige Don Antonio Ruffo's request for a pendant for Rembrandt's *Aristotle*, Guercino agreed to paint it 'nella mia prima maniera gagliarda.' Ruffo continued to enlarge the series with paintings by Mattia Preti, Salvator Rosa, and Giacinto Brandi. Unfortunately Ruffo's letters to them are not extant, but several letters by Brandi indicate how Rembrandt's paintings were perceived in Rome around 1670. Brandi corroborated Guercino's understanding of Rembrandt's style as 'gagliarda.' Guercino presumably understood to paint his pendant 'nella mia prima maniera gagliarda,' in a dark palette with strong chiaroscuro, and dynamic figures emerging from shadows in full relief, as his later works are in brighter colors, with delicate shadows and rounded, idealized bodies in calmer postures. Brandi contrasted 'gagliarda' with 'chiaro, nel colorire,' a contrast of tone and color, dark and light. When Guercino and Brandi used the term 'la maniera gagliarda,' they were drawing on a long tradition within the art discourse. Here, a select survey shows how often the term was used. In Vasari's *Vite*, the term *gagliarda* and its derivations, as *gagliardezza*, occur at least 28 times. Francesco Sansovino (1574) applied the term to Michelangelo. Carlo Ridolfi (1648), Scannelli (1657), and Marco Boschini (1660) repeatedly used it with reference to Titian, Tintoretto, and select Venetian painters. Baldinucci, in his *Vocabolario Toscano*, a dictionary of art terms of 1681, was explicit: Maniera forte, or gagliarda; è di quel Pittore, che a forza di profondi scuri, e viui chiari, con mezze tinte appropriate, fa



spiccare, e molto rileuate le sue figure sopra il piano della tavola. Powerful manner, or gagliarda; is of that Painter, who with the power of deep shadows, and bright lights, with appropriate half-tones, makes his figures in high relief [so that they appear] to stand in front of the plane of the panel. The implications of 'gagliarda' as applied to Rembrandt's paintings involve turf protection, friendship and loyalties, and the vagaries of taste and fashion. So, how did the 'maniera gagliarda' connote Rembrandt's paintings? This question will be explored through literary and visual examples.

**Birgit Ulrike Münch**, Bonn

*On Milk and Blood: Aristides's Impact on Jacob Jordaens's Ekphrastic Motif in St. Charles Borromeo Begging for the Plague Victims*

„*Sr. Giacomo Antonio Carena naer vele voorgaende supplicatien hun eyntelyck heeft laten induceren tot het voltrecken vanden ommegangck der voors. Kercke*“, states the churchwarden of St. Jacob in Antwerp in the year 1651. Four years later the family chapel of the Italian financier Giacomo Antonio Carena was furnished with an altarpiece of Jacob Jordaens (1593-1678). This painting shows the ascetic shape of St. Charles Borromeo begging for the plague victims of Milan. In the center of the dark canvas the kneeling archbishop of Milan is pleading with the Virgin in front of Christ on behalf of those stricken by the plague. The scene takes place on a grey and black staircase with a low balustrade. Beneath the Madonna at the bottom of the stairs a group of persons represents the terror of this pandemic disease: a beautiful dead male body and a dead sheep turned towards each other are located on the landing. All souls – animals as well as human beings – are struck down by the plague. A black-haired woman tries to remove a baby from its dead mother's breast. She holds a white cloth in front of her mouth and nose to protect herself from contamination. The image of a dead mother with a child still suckling her breast and drinking her milk became a remarkable motif for the plague in the early modern era. An undated artwork of Simon Vouet (1590-1649), Nicolas Poussin's „*Pest of Ashdod*“ of 1631, Luca Giordano's „*St. Januarius frees Naples from the Plague*“ of 1556, or Mark Antonio Raimondi's famous „*Il Morbetto*“ of 1515 show the same iconography. The copperplate after Raffael was inspired by the poem *Prosopopeia Ludovici Pici Mirandoli* of Baldassara Castiglione who was inspired by Virgil's *Aeneis*. A variation of this theme – a dead mother with a baby drinking her milk and her blood – can also be found in Vasari's

*Vita of Ghirlandaio* describing the fresco of the *Massacre of the Innocents*. According to Vasari the scene was „able to kindle a spark of pity in the coldest heart'. Nevertheless the motif has a much longer tradition: in his *Natural History* 1, XXXV Pliny mentions the painter Aristides of Thebes. According to Pliny, Aristides was the first to give expression to the affections and emotions of man (*NH*, 35:98): 'There is a picture by him of a captured city, in which is represented an infant crawling toward the breast of its wounded mother, who, though at the point of death, has all the appearance of being aware of it, and of being in dread lest the child should suck blood in place of milk from her exhausted breast.' Pliny also mentions that Alexander the Great ordered the painting be transferred to his native place Pella. My paper tries to reconstruct the visualization of this important ekphrasis on the plague in the Netherlands up to Jacob Jordaens. Why did Jordaens choose this motif which primarily appears in Italian Art?

# Session V: Transmediality in Global Netherlandish Art

*Thursday 24 May, 14.00 – 15.30, Het Pand, Refter*

## SESSION ORGANIZERS

**Thijs Weststeijn**, Utrecht University

**Christine Göttler**, Bern University

**Dawn Odell**, Lewis & Clark College, Portland, Oregon

A central challenge of a global history of early modern art is how to integrate macro- historical and long-distance approaches with the micro-historical analysis of individual works and their makers. One way of connecting cross-cultural exchanges to the technical, stylistic, and thematic aspects of objects is to focus on 'transmediality', or the crossovers between media to which the works' cultural biographies testify. Drawings were turned into prints and paintings of varying sizes; forms and themes were reshaped in new materials; the materials themselves were imitated or even forged; and boundaries between painting, architecture, and the applied arts were crossed or ignored. Such 'transmedial' objects may raise questions about cultural translation and visual literacy, about the role of artists and artworks as cultural mediators, about the institutions and networks they were connected to, and about worldviews that were affected by the circulation of knowledge. They may evidence to what extent Netherlandish art, rather than easing its way from center to periphery, had to prove its new relevance in contexts with stronger traditions. At the same time, imported objects could confirm or subvert the existing hierarchies of genre, materials, and authenticity in the Low Countries.

## SPEAKERS

**Daan van Heesch**, KU Leuven

*Patani as a Site of Cultural Mediation and the Encounter with  
Netherlandish 'Popular' Prints in Early Modern Asia*

In November 1601, Dutch fleets reached the city of Patani, a historical site in the Malay Peninsula and at that time a major hub for intra-Asian business traffic. The voyage came to be known as the

*Vierde Schipvaart* and was sent by order of the *Oude Compagnie*. The admiral, Jacob Cornelisz. van Neck, was in awe for the commercial vibrancy of the city, which he described as ‘the most suitable place in East India to trade with all the nations of the whole Orient’. Quite remarkably, an exhaustive inventory, drawn up in Patani in 1602, testifies that the Dutch were well-equipped with several thousands of Netherlandish prints that were apparently destined as commodities for the Asian market. Their early appearance in far Asia and their quantity are overwhelming and only find their match in the material remains of the so-called *Behouden Huys* on Novaya Zemlya (1596). While frequently cited as a textual counterpart of the latter, the precise nature and cultural afterlife of the Patani prints are still largely unexplored. Through the mercantile fate of these Netherlandish prints, this paper hopes to reintroduce the importance of Patani as a hub of cross-cultural exchange. Among the most surprising and prominent printed commodities described in the inventory were several hundreds of ‘popular’ images, well-embedded in the Netherlandish tradition; we find multiple sheets representing peasant weddings, peasant fairs, brothels, raging women, fools, drunkards, sloths, adulteresses, along with some unspecified prints after Bruegel and other burlesque or topsy-turvy visual materials. My study will focus in particular on the scarce documentary evidence that sheds light on the local diffusion and (mercantile/courtly) reception of these images and other painted or printed ‘*drollichheden*’ in and around the trading posts of Patani (including the nearby kingdoms of Siam and Ligor). Indeed, while scholarship on the Asian reception of biblical, classical and, to a lesser extent, landscape imagery of Netherlandish origin has progressed steadily in recent years, the ways in which the comic mode of image-making was received and adapted by indigenous audiences is still relatively unknown territory. Unfortunately, however, the sources are silent on whether local artists in or around the Malay Peninsula *visually* engaged with these witty and outlandish designs. The last quarter of my paper therefore moves on to juxtapose the case of Patani with the visual reception of such imagery in yet another underexposed hub of Dutch-Asian cultural exchange: eighteenth-century Rajputana, where local artists developed a keen interest in European foreigners after the visit of the Dutch East India Company to the Mewar court in 1711. The focus will be on a unique case of transmediality in which a Netherlandish rebus-print of two fools evolved into a stock motif of Rajput painting. This coda will demonstrate that although significant motifs often went lost in translation, these indigenous artists understood well the satirical principles underlying the Netherlandish image that was being

transformed to suit a local discourse far removed from its original circumstances. In the end, my paper hopes to present a fresh working perspective on the cross-cultural significance of the encounter with the vernacular mode of Netherlandish art in early modern Asia.

**René Lommez Gomes**, Federal University of Minas Gerais  
*To See this Beautiful Country in Several Art Pieces – An Essay on the Transpositions of Dutch Brazil's Drawings and Paintings for Other Media in the 17th Century*

For eight years (1636-1644), the German Count Johan Moritz von Nassau-Siegen lived in northeastern Brazil as governor of the lands conquered by Dutch West India Company. During these years, he kept in his service artists who were charged with depicting the tropical surroundings. Working under his guidance, painters like Albert Eckhout and Frans Post have created more than three hundred drawings and paintings representing Brazil's landscapes, animals, plants and inhabitants. The original art works were created on paper, canvas and wood. However, Nassau and his artists promoted situations in which the works were transposed to other media, resulting in objects appreciated both for their material and iconographic qualities. Still in Brazil, elements of Eckhout's paintings were carved out on coconut cups and ivory furniture. In Europe, Nassau sought to weave tapestries that reproduced Brazilian images in new compositions. Between 1648 and 1658, part of the original drawings and paintings spread throughout Europe, translated into iconographic elements of printed maps and engravings. In the transposition of images from one medium to another, the motifs created by the artists of Nassau have undergone transformations. The landscapes and figures of men and women were more freely adapted to the form or materiality of the media that received them. On the other hand, forms and colours of the animals and plants were transferred from one medium to another with few alterations, denoting intentions to preserve their qualities. Analysing the original art works and their transpositions, in the light of the artistic thought of the time, this paper intends to reveal the reasons, processes and cultural values that led to the intense transmediality of the images of Dutch Brazil.

**Marsely Kehoe**, Hope College, Holland, Michigan  
*Anonymous Exoticism: Designing between 'India' and Amsterdam*

Nautilus cups are by their very nature global objects, composed of imported materials (silver from the Americas, shells from Southeast Asia), and, when the makers are known, worked by Netherlandish or German smiths and Dutch mother-of-pearl carvers. The question of the named maker is key to this paper, which seeks to expand our understanding of the anonymous craftsmen who decorated the shells. While the majority of nautilus mounts are by unknown makers, these can be generally presumed to be European artisans, considering traditions of metalworking local to the region. The worked shells, however, present a further problem of identification, as their decoration might have been completed at any point from place of origin to arrival in the Netherlands – indeed, Hanns-Ulrich Mette, the author of the definitive catalogue of nautilus cups, conjectures that they may have been carved by homeward-bound sailors on Dutch East India Company voyages. The identification of many of the motifs as 'Indian' or 'Chinese' suggests either Asian makers or European makers working in an exotic style. The potential contribution of Asian and perhaps untrained Netherlandish artists complicates an understanding of these objects as imported raw materials, worked by Europeans, and instead posits a complicated transcultural tradition of mother-of-pearl carving. This paper considers the decoration of the nautilus shell, in low relief and/or engraving, speculating on the sources of motifs across media and the possible cultural identity of makers. While there are a handful of shells securely attributed to the Amsterdam-based Bellekin family, the rest are anonymous. An exploration of the decorative motifs show some are inspired by or perhaps even direct translations of European print culture, providing some evidence of authorship through transmedial transfer, while others are less secure floral or animal motifs, made in both European and exotic styles. Considering the corpus of nautilus cups as a whole, as well as individual cases, this paper seeks to complicate the center-periphery model, looking not at the diffusion of print culture outward, or the importation of materials inward, but rather the development and implementation of motifs by different makers at different points along the import route. Complicated by the low status of the decorative arts and the persistence of exoticism in past art historical studies, and thus the very incomplete record of makers, this paper also serves to demonstrate how a close consideration of transmedial and transcultural global Dutch art disrupts the narrative of Western art history.

**Geert-Jan Janse**, Utrecht University

*The Gilt Leather Chinoiserie Decorations of Sneek's Town Hall  
(1760–1763)*

In this paper I will explore how prints by the French artist Jean Baptiste Pillement (1728-1808) were used as models for the gilt leather hangings in Chinese style for the town hall of the Frisian city of Sneek (1760-1763). They raise different questions: How, and why, did Chinese scenes end up on the walls of a provincial town hall? Which messages about China and the Netherlands, if any, did the council want to convey? And how did the Chinese scenes on the walls relate to the decorative scheme of the room as a whole? Pillement's elegant prints were popular throughout Europe. Four drawings from the former collection of Stadtholder William V and Wilhelmina of Prussia (now in the collection of the Rijksmuseum, Amsterdam) illustrate that this popularity extended to the Netherlands. Concrete examples of the application of his images in Dutch decorative art are, however, rare. The Chinoiserie Room at Borgharen Castle near Maastricht from ca. 1785 (sadly destroyed) is one example. Exploring how Pillement's prints were used by the anonymous, probably British, artist (or artists), who created the gilt leather hangings for the Sneek town hall illuminates the transcultural exchange between China, France, Britain, and the Netherlands. Transferred from small-scale print to sizeable and expensive interior decoration, these transmedial images demonstrate how global interconnections in the arts extended to the utmost North of the Low Countries.

## Session VI: Ornamenta Sacra. The Art of Liturgy and the Liturgy of Art

Thursday 24 May, 14.00 – 15.30, Het Pand, Vermeylen

### SESSION ORGANIZERS

**Ralph Dekoninck**, Université catholique de Louvain

**Barbara Baert**, KU Leuven

This session is devoted to the late medieval and early modern liturgical heritage (called *ornamenta sacra* during this period) from the Southern Netherlands (1400-1700). This heritage is concerned with different kinds of objects – made of a wide variety of materials and techniques – fundamental to the ceremonial (such as chalices, monstrances, censers, altar vases, candlesticks, chasubles...), objects that occupied a central place in the religious art of the past. Relegated in the church treasures, or more often scattered in auction rooms and second-hand markets, these objects suffer also a disinterest or even a disdain from the art historians, reinforced by their clerical dimension perceived as ideologically outdated or as out of fashion, even within the Catholic Church itself since the Council Vatican II. Therefore, the bibliography on the subject is clearly outdated and dependant on a confessional and sometimes proselyte vision, especially in the continuity of the 19<sup>th</sup>-century Gothic revival literature. Furthermore, the large majority of the more recent studies related to the relationships between art and liturgy are devoted to the Middle Ages, up to the point that this field of research has considerably renewed the understanding of medieval art. But the period of the late Middle Ages and even more the Early-Modern period have attracted far less attention, whereas the liturgy underwent profound transformations and the liturgical art was still at the centre of the staging of the ecclesial space, or even more was the focal point of all the church interior. We can take advantage of recent studies on the history of senses and the sensible to shed new light on the synesthetic experience triggered by these objects. To better apprehend this global effect, a strictly stylistic and typological approach cannot suffice any longer, because they only ‘function’ within a complex net or system of relations: relations with the people who ordered and manipulated them; relations with the ritualized time-space



(dependent on the liturgical calendar and the structuration of the sacral space); and finally, the relation between the different objects themselves displayed and used in a certain order.

## **SPEAKERS**

**Ralph Dekoninck**, Université catholique de Louvain

**Barbara Baert**, KU Leuven

*Towards a New Iconological and Anthropological Study of the Liturgical Heritage from the Southern Netherlands (1400–1700)*

This panel aims at introducing a new collaborative (UCL/KUL/KIK-IRPA) project funded by the Belgian Federal Science Policy Office and devoted to an iconological and anthropological study of the late medieval and early modern liturgical heritage from the Southern Netherlands, a timeframe characterized by profound transformations of the liturgy and by religious reforms and conflicts. It is concerned with different kinds of objects – made of a wide variety of materials and techniques – fundamental to the ceremonial (such as chalices, monstrances, censers, altar vases, candlesticks, chasubles...). We will particularly address some methodological issues related to the historical anthropology of the visual, the sensible and the ritual in order to take into account the material and symbolic nature as well as the spatial and ritual context of these objects, so as to provide a renewed analysis of their forms and functions.

**Caroline Heering**, Université catholique de Louvain

**Wendy Wauters**, KU Leuven

*From Aesthetic to Sensory Values of Liturgical Objects between 1400–1700*

This paper seeks to apprehend the efficacy of several liturgical objects during the early modern period, placing them within a network of relationships that are fashioned around them and caused by them. Firstly, the aesthetic dimension of Eucharistic objects such as a chalice, paten and monstrance will be studied in the light of their functional dimension, especially with regard to the issue of decorum, that is the appropriateness of form to function. The focus will be on the relation between the individual objects, together with a ritualized time-space dependent on the liturgical calendar and the structuration of sacred space. Secondly, through the study of relations between these objects and their ‘manipulators’, we will explore their sensory

and ritual aspects within the historical boundary of c. 1450-1550. The chosen point of departure are liturgical artefacts that beg to be 'consumed'. As an alternative to the cultural/anthropological and theological approach, which departs from liturgical writings, the sources and perception of the 'layman' are the focal point. Drastically separating both spheres would be pointless. There is, however, also the 'intersection' of well-ordered orthodoxy on the one hand and spontaneous, emotionally charged grass roots on the other. Starting from this view, a look is taken at how, and in what way, the ritual act can be an indicator for a broader shift in the mentality of a people.

**Soetkin Vanhauwaert**, KU Leuven

*The Sculpted St. John's Head as Versatile Object*

One of the *ornamenta sacra* that has been saved from the fire that destroyed the Church of St John the Baptist and St Eligius in Anzegem on October 16th 2014, is the small statue of the head of St John the Baptist. Its repository, hidden away in the sacristy of the church, protected the sculpture and ensured its existence. At first sight, this statue looks rather ordinary. Aesthetically, it is not worth a closer look. However, a more thorough look did reveal other typological characteristics of the object, pointing to its religious and liturgical meaning. The form of the object witnesses to its function as reliquary, and as pax. The typological analysis is supported by historical evidence. The church archives reveal a long-lasting devotion to St John the Baptist in this parish, and some entries could be connected to the sculpture at hand. Grounded in a wider research to the meaning and use of the sculpted St John's Heads in the early modern Southern Netherlands, this paper will examine the liturgical and paraliturgical contexts in which this object was used. Aside from the iconographic and typological aspects, also the symbolic meaning of this specific sculpted St John's Head up to today will be discussed. Further, its characteristics will be compared with other sculptures of the head of St John the Baptist, contributing to the general knowledge of a very unusual sculpture type.

## **Session VII: Netherlandish Illumination and Painting in the 15th and 16th Centuries: Integrating New Art-Technical Research in Established Approaches**

*Thursday 24 May, 14.00 – 15.30, Het Pand, Prior*

### **SESSION ORGANIZERS**

**Anne Margreet As-Vijvers**, Illuminare scribendo. Research and projects in Art History

**Anne Dubois**, Université catholique de Louvain

**Lieve Watteuw**, Illuminare – Centre for the Study of Medieval Art & Book Heritage Lab – KU Leuven

**Lieve De Kesel**, Ghent University/Independent

Technical art history found its way into the study of panel painting many decades ago, while the scientific and art-technical inquiry of illuminated manuscripts developed at a much slower pace. However, improvements in technical equipment resulted in significant progress during the past decade, with the 'Inside Illumination' study day in Brussels in June 2014 and the 'Manuscript in the Making: Art and Science' conference held in Cambridge (UK) in December 2016 as landmarks in technical manuscript studies. With the foundations laid, we think there are now several important steps to take. One of the tasks is to integrate 'classical' art historical methods and technical research in manuscript studies, as has long been realised for panel painting. Another issue is the need for syntheses and for comparative studies: only a handful of contributions on said conferences were studies of larger groups of manuscripts or investigations over longer periods of time. Moreover, comparison of the techniques used in panel painting and manuscript illumination has hardly begun. Last but not least, technical studies into Netherlandish manuscripts have been few and far between. This is even more regrettable because in Netherlandish art of the 15th and 16th century, numerous relationships existed between panel painters and manuscript painters. Several of the most famous artists – including Rogier van der Weyden, Simon Marmion, Gerard David and Simon Bening – practiced both crafts. Furthermore, the international cultural climate in the Netherlands, along with its prominent role in global trade,

provided both artists and patrons with access to the newest materials and artistic trends – the new possibilities and challenges of which still need to be evaluated.

## **SPEAKERS**

**Johan Oosterman**, University of Nijmegen  
*The Prayerbook of Mary of Guelders*

Mary of Guelders and her Prayerbook is the name of a collaborative research project that started in 2015 in which the Staatbibliothek zu Berlin, the Rathgen Forschungslabor, Radboud University and Museum Het Valkhof work together. The prayerbook of Mary of Guelders (Berlin SBB-PK mgq 42 / Vienna ÖNB Cod 1908) is among the most precious manuscripts from the Low Countries.

Unfortunately, the manuscript was no longer accessible for research because of damage to the parchment and paint, yet research urgently needed to be done in order to be able to conserve this art historical treasure. The aim of the project was to make the prayer book accessible for researchers and the broader public through conservation, high quality digitization, and research on all aspects of the material book, the illumination, the texts and historical backgrounds. From the beginning researchers from different disciplines and from different institutions worked together. We had seminars on a regular basis, and we are working together on a thorough scholarly publication that will present the collaborative results in chapters, each written by two or more team members. It has turned out to be a project that shows the benefits and the problems you are confronted with in an integral approach to late medieval manuscripts. The presentation will report on this project, and will explain how it is organised, and how scientists, librarians, curators, restorators, literary historians and historians can reach fundamental new insights into the field of manuscripts if they work together.

**Joris C. Heyder**, Universität Bielefeld  
*Questioning True Repetitions of Flemish Panel Paintings in Ghent-Bruges Illumination or Vice Versa*

It is widely known that the history of late 15th and early 16th centuries paintings on panel or parchment is full of touch points whether because of artists working in both mediums, or because of

recurring motifs. However, our knowledge on panel painters like for instance Gerard David, who definitely had ties to both, the Bruges painter's and the illuminator's guild, is still disputed in many respects: How did a learned panel painter work on parchment, and on the other hand, how did a learned illuminator practice to paint in oil altogether? What scholars expect to find, in the one direction or the other, is a detectable gap mostly for technical or esthetic reasons. Moreover, in most cases processes of transfer have particularly been thought one-way from the 'exemplarily' panel painting to the emulating illumination (in other words 'from original to copy'). The paper seeks to challenge these paradigmatic reconstructions by analyzing true repetitions in illuminated manuscripts or panel paintings. They mark situations of transfer that took place between different media, while the context of these transfers remain uncertain for almost all cases (premisses of every kind should play a marginal role). Whether there is a general explanation for the *why* and *when* of a true repetition — that is a line-by-line copy —, nor a convincing idea of how whole compositions or parts of compositions have been transferred from one piece to another. Examples of true repetitions between different media are not so common as one might think, but there are some I would like to discuss especially with respect to their technical aspects

**Anne Dubois**, Université catholique de Louvain

*Is there any technical evolution in the oeuvre of an artist? The Case of Simon Marmion*

Stylistic evolution is well known in the oeuvre of painters and illuminators. But is there any evolution of their painting technique throughout their all career or do they continue to use the same technique to build their works, adapting it to the stylistic changes? This question will be addressed with the case of Simon Marmion specially in his illuminations. Active for more than thirty years, Marmion show stylistic evolution, going from large compositions to close-ups. But what about his way of producing his illuminations? And what about his *Saint Bertin Altarpiece* (Berlin, Staatliche Museen), a panel painting? Is there any technical similarities between both techniques he used? Focus will be made on the way of producing faces and garments, without avoiding different other elements. Some examples of his production will be taken to enhance the different aspects of his production. Grisailles made by Marmion will also be examined to understand if he use the same technique, only reducing the tones to achieve the grisailles effect.

## **Session VIII: Utensils in Art: the Object as an Artist's Model and the Domestic Utensil as Decorative Arts**

*Thursday 24 May, 14.00 – 15.30, Het Pand, Blancquaert*

### **SESSION ORGANIZERS**

**Alexandra van Dongen**, Museum Boijmans Van Beuningen  
**Lucinda Timmermans**, Rijksmuseum

Netherlandish paintings from the sixteenth and seventeenth centuries often display scenes from everyday life. These works contain a wide variety of common utensils, which are often an exact match with archaeological finds and surviving objects. In some cases the utensils are used to represent a proverb. Vice versa, the iconography we know from paintings, was not only reserved for 'high' arts, but topics like the peasants' wedding also found their way to stoneware jugs. The ALMA database of Museum Boijmans Van Beuningen is an interactive database that links depictions of pre-industrial objects, dating from the late Middle Ages to the nineteenth century, in paintings and prints to examples of similar material objects. For example, when we take a look at paintings by Pieter Aertsen, Pieter Bruegel the Elder, Rembrandt van Rijn and Johannes Vermeer, the objects are painted so realistically that the ceramic utensils can be attributed to a specific pottery center by their looks and specific marks. Some pewter tankards are even called Rembrandt-tankard due to their appearances on paintings by Rembrandt. Later copies, however, lack the realistic images of utensils, probably because the painters did not see the original, obsolete objects. There are also objects depicted that can be linked to the patron of a painting. Probably, he wanted his valuable possession to be part of the scene. Utensils can be richly decorated, like table bells, vessels, jugs, plates, hearth tiles, etc. From paintings and archaeological remains we know that peasants made use of earthenware from Raeren and other potteries in that area. It must have been strange for them to be the topic of some Raeren jugs used by the upper class, which show peasants dancing like we know from paintings by Bruegel and prints by Sebald Beham and Albrecht Dürer. And there are more similarities in iconography between the 'high' and 'low' arts. Recently, researchers also have looked at the choice of iconography for a

specific room, area or class. There are dining rooms where the iconography shows diner parties and kitchen scenes.

## **SPEAKERS**

**Lauren Arnold**, Independent/University of San Francisco  
*The Relic Carpets of Flanders: The Case for the Christian Carpet in Early Netherlandish Paintings*

Beginning with Jan van Eyck's depiction of oriental carpets in his works from the 1430s, literally hundreds of carpets of identifiable eastern origin have appeared in Netherlandish paintings. It is an intriguing fact that before 1550, several distinctive and identifiable examples appear repeatedly, over time and by several artists, and actually appear to fade with age. Since the beginnings of art history as an academic discipline in the 19<sup>th</sup> century, it has been claimed that the carpet, in religious paintings exemplified by Jan van Eyck's *Madonna and Child with Canon van der Paele*, was merely included by the artist to denote a special, honored, and luxurious space. Recent research, however, roundly disputes this 19<sup>th</sup> century theory. A strong case can be made for assigning the earliest depicted carpets (before 1550) to eastern Christian sources – to Armenian, Georgian, Syrian, or Greek origins — where the carpets themselves had significant religious meaning, connoting holy ground beneath Mother Church. At this early stage in time, I question the often-repeated conjecture that the carpets depicted in Flemish and Italian paintings indicate a robust luxury trade between east-west religious rivals. Instead, I suggest that the early carpet examples were real objects of particular veneration, brought to the west by small groups of eastern Christians resettling in Europe (specifically in Italy and Burgundian Flanders) between 1250—1500, as militant Ottomans advanced into Christian ancestral lands in Asia Minor. This paper will conclude by introducing the concept of the carpet as a possible Christian relic.

**Jens Kremb**, Independent  
*From an Object of Utility to an Art Object – About the Correlation between Craft and Art on the Basis of Late Mediaeval Furniture*

The aim of this lecture is to light up the correlation between art and craft on the basis of late mediaeval furniture. Therefore, not only early Netherlandish paintings should be considered but also

preserved furniture, whose artistic design goes beyond pure decoration. Such a special kind of an interface between craft and art is shown on painted tabletops, where well known artists depict the newest scientific knowledge or special topics, which have not been shown at panel painting, yet. But not only the furniture themselves form a correlation between craft and panel painting. On a lot of paintings, you can see precise depictions of furniture, which show us even today the multiple Variations and application possibilities. But beside the documental reproduction the furniture depictions also play an important role in the tradition of the 'symbolical-reality depiction', as it has already been determined by Erwin Panofsky in his explanations about early Netherlandish paintings. One such an example is the so called *Arnolfini Portrait* by Jan van Eyck, where the depiction of St. Margarete on top of the bedpost show that domestic utensils can become a projection surface for an encrypted symbolism in relation to the issue of the painting, in this case a marriage-depiction. That indicates, that domestic utensils could be a model for the artist but also that they can be transferred from an object of utility to an art object. That shall be verified and comprehended in a direct comparison of preserved (painted) furniture and depicted ones in panel painting of the late middle ages.

**Sara van Dijk**, Rijksmuseum, Amsterdam

*Woven Still Lives. The Simultaneous Rise of Motifs in Linen Damask and Painting around 1600*

Still life painting arose in Flanders at the end of the sixteenth century and soon also started to flourish in the Northern Netherlands due to the influx of Flemish immigrants, among them a host of artists. Pots of flowers and laid tables are among the most common subjects in early still life painting. Around the same time, linen damask weavers from Flanders introduced in the Northern Netherlands a broad range of new patterns featuring for instance flowers and fishes. One of them was Passchier Lammertijn from Courtrai, who, having settled in Haarlem, here produced his most famous design 'banket op tafel' (banquet on a table). It can hardly be a coincidence that Haarlem in these very years developed into a flourishing centre of painted 'banketjes' or banquet still lifes by artists such as Floris van Dijck. To date, textile specialists have hardly paid attention to the iconography of linen damask tablecloths and napkins. Moreover, both textile scholars and painting specialists have failed to notice the striking similarities in subject matter between linen damask and still life painting. In this paper I will argue that we should start studying the



iconography of linen damask and its relation to the imagery in painted still lifes, and consider the possibility that linen damask motifs were forerunners of some of the beloved subgenres of still life painting.

**Esther van der Hoorn**, University of Groningen

*Dutch Auricular Ornament between Form and Function, Utensil and Artwork*

Characterized by the illusion of malleability, fluid lines, and organic or zoomorphic forms, Dutch auricular ornament as developed by the silversmiths Paulus (1570–1614) and Adam van Vianen (1568–1627) was first conceived of within small sculptural works meant to fit into the collections of wonders of art and nature found in cabinets of curiosity. Within the historiography on the Dutch auricular style, views on whether these objects were actually intended for use or considered autonomous artworks differ tremendously. While some state that the Van Vianens' works had 'a certain functionality and were denoted by those that commissioned them and by their makers themselves with the names of existing utilitarian objects', others maintain that they 'were clearly not intended as utilitarian objects but as works of art' and that 'they were conceived solely as works of art, function being recalled in their general forms, only to be denied in all their other aspects'. During the seventeenth-century Dutch auricular ornament, however, developed into a trope for larger decorative programs; from the 1630s onwards auricular ornament could also be found in furniture, brass utensils, and picture frames, indicating a shift in usability to be mirrored by a shift in meaning. This paper investigates those shifts regarding the dominance of form versus function by analyzing and comparing two case studies into utensils: silverware by Andries Grill (1604-1655) and church furnishings by Joost Gerritsz. Geelgieter (1598-1652).

## **Session IX: The Art Historian and the Art Market: A Discussion**

*Thursday 24 May, 14.00 – 15.30, Museum of Fine Arts, Ghent*

### **SESSION ORGANIZER**

**Maximiliaan Martens**, Ghent University

Art Historians, active in academia and the museum world, often rely on dealers and auction houses to discover and locate works that are unknown in the literature. Art dealers and auction houses often rely on the expert knowledge of their fellow art historians. However, their relationship is problematic. Giving an expert opinion can have legal repercussions, while expertise is rarely compensated properly. The endorsement of an artwork by an acknowledged expert increases its value. Yet due to widespread abuses in the past by which academic reputations have been compromised, writing certificates has come to be viewed as an unethical practice. Prospective buyers insist on (famous) names and anonymous pieces remain unsold. However, our increasing insight into historical workshop practice has diminished the degree of certainty possible in making attributions. Moreover, the interests of art professionals in the academic, museum and commercial circuits are often at odds with one another. By bringing together academics and museum and art market professionals, this session aims at an open discussion in search of a new gentlemen's agreement.

# Session X: The Ghent Altarpiece: Current Conservation and Research

Thursday 24 May, 16.30 – 18.00, Museum of Fine Arts, Ghent

## SESSION ORGANIZER

**Maximiliaan Martens**, Ghent University

## SPEAKERS

**Aleksandra Pizurica**, Ghent University

*Digital Image Processing Supporting the Restoration Treatment and Analysis of the Ghent Altarpiece*

Certain decisions regarding the restoration treatment of old paintings benefit from multidisciplinary research, and signal processing could help in this regard. This talk focuses on a case study of the Ghent Altarpiece, showing progress in image processing and machine learning techniques that can support physical restoration of the painting, its art-historical analysis or both. We demonstrate the potential of emerging deep learning tools for crack detection and detection of paint losses. Analysis of the crack patterns shows potential to indicate possible areas of overpaint. Virtual inpainting of losses can simulate the effect of certain actions in the actual restoration, while virtual inpainting of cracks enhances interpretation of the inscriptions and may facilitate their deciphering. Finally, we explore how the statistical analysis of relatively simple and frequently recurring objects (such as pearls in the Ghent Altarpiece) may characterize the consistency of the painter's style and thereby aid both art-historical interpretation and the physical restoration campaign. Our analysis has been carried out on a recently released high-resolution data set and on some images taken during the current treatment of the altarpiece.

**Bart Devolder**, KIK-IRPA, Brussels

*The First Phase of the Conservation of the Ghent Altarpiece: Treatment of the Exterior Wings*

**Hélène Dubois**, KIK-IRPA, Brussels/Ghent University

*New Insights into the Material History of the Ghent Altarpiece*

# **Session XI: Revisiting Rediscovery: Early Netherlandish Art in the Long 19th Century**

*Saturday 26 May, 9.00 – 10.30, Het Pand, Refter*

## **SESSION ORGANIZERS**

**Edward Wouk**, The University of Manchester

**Alison Hokanson**, The Metropolitan Museum of Art, New York

Francis Haskell famously argued that the ‘rediscovery’ of early Netherlandish painting in the nineteenth century was central to the notions of history and culture that undergirded the rise of the modern nation-states of Belgium and the Netherlands. This view has been enriched by recent scholarship on the medieval and Renaissance revivalist movements that took hold in both countries from about 1840 through the early years of the twentieth century. Yet the complex relationship between artistic and literary practices of the period and the emergence of a distinctly northern European history of art remains largely unexamined, and its implications unacknowledged. As Léon de Laborde, Camille Lemonnier, Émile Verhaeren, Hippolyte Fierens-Gevaert, and, slightly later, Johan Huizinga published pioneering investigations into the world of Van Eyck, Memling, and Rubens, a similar retrospective spirit animated the artistic imagination. Painters from Henri Leys to Fernand Khnopff and writers from Charles De Coster to Maurice Maeterlinck embraced northern precedents as a key source of inspiration for works that were at once contemporary and rooted in a rich regional heritage. This panel aims to explore the interplay between the visual arts and the nascent field of art history in Belgium and the Netherlands. It seeks papers which address how artists, critics, historians, and others working in the Low Countries and abroad developed diverse perspectives on their past that continue to shape our understanding of the subject. Papers addressing specific instances of revivalism and historicism are welcome, as are broader studies of historiographical and literary trends, which offer insight into how one era may mediate and even define our vision of another.

## SPEAKERS

**Douglas Brine**, Trinity University, San Antonio, Texas

*'Beautiful authorities': Augustus Welby Northmore Pugin and early Netherlandish painting*

In August 1843, the architect, designer and writer Augustus Welby Northmore Pugin, the leading proponent of the Gothic Revival in England, wrote of his plans to 'work all day' at the museum at Antwerp, 'where I shall find the most Beautiful authorities.' The result of his visit was a series of drawings, now divided between the Metropolitan Museum of Art and Yale University's Beinecke Library, which record Florent Van Ertborn's collection of early Netherlandish paintings, bequeathed to the Antwerp museum in 1841. Little known and mostly unpublished, these drawings represent perhaps the earliest visual record of Van Ertborn's pictures and attest to Pugin's keen interest in early Netherlandish painting. Taking the New York/Yale drawings as its starting point, this paper assesses the importance of early Netherlandish painting for Pugin and the extent to which these 'Beautiful authorities' informed his vision of the revived Gothic style. Pugin's experience of Van Ertborn's pictures will be situated in the context of his encounters with other key collections featuring 'Flemish Primitives', including that of his patron, John Talbot, 16th Earl of Shrewsbury (whose collection at Alton Towers – extensively remodeled by Pugin – included a Van Eyck and a Memling), and the celebrated Aders collection in London, from which Pugin purchased several works in 1839. Indeed, Pugin's fascination with Northern European painting is apparent from his own collections, which included a triptych attributed to Rogier van der Weyden's workshop (now in the Barber Institute, Birmingham), his beloved 'Dürers' – an impressive pair of double-sided panels by Dürer's pupil Hans Shaufelein (one of which was acquired by the Metropolitan Museum in 2011), as well as Johann Nepomuk Strixner's lithographs of the Boissérée brothers' seminal collection in Munich. In early Victorian Britain the few individuals who showed any interest in the 'Flemish Primitives' tended to be either wealthy collectors or foreign scholars, like Pugin's fellow Great Exhibition jurors Léon de Laborde and Gustav Waagen. Pugin himself was neither a connoisseur nor a scholar but his writings and drawings reveal a precocious interest in fifteenth-century Netherlandish art as a source for his designs, particularly for stained glass and book illustrations. Moreover, this paper will argue that unlike many of his Belgian and Dutch contemporaries, Pugin's interest was unencumbered by regionalist

concerns; rather, it was profoundly underscored by his Catholic faith and his quest to restore the Church to its pre-Reformation state. The paper will conclude by proposing that Pugin's greatest impact on the historiography of the 'Flemish Primitives' was to come a generation later, since it was his polemical publications, with their call for a return to the Catholic society of the late Middle Ages, that inspired the conversion to Catholicism of W.H. James Weale, whose pioneering research – fueled by his faith – formed the bedrock of modern scholarship on early Netherlandish painting.

**Susan M. Canning**, Independent, New York

*James Ensor's Flandricismes: Identity, Legacy, Politic*

James Ensor's art career was just beginning in 1880, the year Belgium celebrated its golden jubilee of fifty years as an independent nation with festive fireworks, an award in literature and a retrospective exhibition held at the Parc de Cinquanteenaire/Jubelpark. These events and other activities that year promoted the cultural importance of Belgium, affirming its legitimacy as a modern nation-state while at the same time fashioning an identity based in Belgium's rich cultural past, especially medieval and seventeenth-century Flanders. The legacy of Netherlandish and Flemish art and its role in shaping a national identity was the subject of much debate that jubilee year especially among a young generation of writers and artists like Ensor of the 'young Belgium' (Jeune Belgique) generation. For some, to be Belgian was to rid oneself of these so-called 'flandricismes'; for others, reference to the legacy of Netherlandish past was not just about rediscovery or even a reactionary look backwards but rather an affirmation of a legacy and identity that could enrich and speak to the contemporary world. Throughout his career Ensor was inspired by the art of Netherlandish and seventeenth-century Flanders. Quoting Rubens, copying Bosch and Brueghel's imagery and, in particular, celebrating color, Ensor regularly turned in his art practice to this rich heritage for references, subjects and thematic concerns and technique, his 'flandricismes,' as this paper will discuss, serving as both a legitimatizing marker of identity and a strategy for critique.

**Thijs Dekeukeleire**, Ghent University

*'Two savage beings': Van Eyck's Adam and Eve and the Propriety of the Nude in Fin-de-Siècle Belgium*

In his influential *Les maîtres d'autrefois* of 1876, Eugène Fromentin vehemently criticized the Adam and Eve of the famed Adoration of the Mystic Lamb (1432) by the brothers Van Eyck. Fromentin described the pair as 'two savage beings, terribly hairy, the both of them coming [...] from I do not know which primitive woods, ugly, with a swollen torso and skinny legs'. This appraisal seems harsh today, but was hardly unusual at the time. Indeed, in Ghent, Van Eyck's Adam and Eve had by then been replaced with copies made in 1860, on which their modesty was protected by the addition of bulky pelts. Not until after WWI were the original panels back on display. In my paper, I aim to (1) trace the perception of Van Eyck's Adam and Eve in Belgium in the last quarter of the century and to (2) grant it a place within the broader debate on the propriety of the nude. More specifically, I will trace the relationship between such art-historical criticism and the reception of the nude which then dominated Belgian avant-garde painting: the symbolist nude. In fact, by some, symbolism was thought to be heir to Early Netherlandish art; for Albert Croquez, for instance, it represented 'all of our XVth century'. In so doing, I aim to elucidate how the nineteenth-century tug of war between idealism and naturalism impacted art-historiography, and how the embarrassment of Adam and Eve's 'scarcely decent nudity' was reconciled with the fashioning of a national artistic tradition.

**Nina E. Serebrennikov**, Davidson College, North Carolina

*Pieter Bruegel the Elder: Not a Realist, Not a Symbolist, What Then?*

Although recent scholarship on Pieter Bruegel the Elder has distanced itself from the 'Describe or Narrate' controversy of the late 1980's, these more recent arguments are, of course, inflected by the earlier one. While we may be too close in time to gain historical perspective on contemporary analyses, we are, I believe, distant enough from the original controversy to be able to discern how it was inflected by critical issues of the late nineteenth century. In the 1907 introduction to his catalogue raisonné of Bruegel's prints and drawings, René van Bastelaer offered the first extended analysis of this artist's oeuvre. He began with a spirited refutation of the French critic Jules Renouvier who had placed Bruegel with Hieronymus

Bosch and his epigones in a newly-named 'Ecole des Drôles.' Van Bastelaer was intent on demonstrating that 'drôle' was entirely inappropriate when applied to Flemish masters. The term refers to the depiction of things not seen, not known, the *quello che non è*. 'Since the time of Renouvier,' he explained, 'art has continued its historical evolution, circling nature as if in the orbit of the life-quickenning sun; the classical schools have been succeeded by a new realism.' If Bosch occasionally lapsed into error, Bruegel did not. The latter's *esprit positif* was incapable of submitting to the eschatological subject matter characteristic of Bosch. In words reminiscent of the title of Gustave Courbet's painting *Intérieur de mon atelier, allégorie réelle...* Van Bastelaer insists that Bruegel depicts concrete details for real allegories. According to this art historian, Bruegel understood that Bosch's images could be a springboard to the road to realism. He forged is way, and paved it for Ostade, Brouwer, and finally Millet and modern Realism. While Van Bastelaer was the first to insist that the artist describes literally, it was Charles de Tolnay who discovered the significance beneath surfaces. De Tolnay believed that Bruegel's Boschian compositions are 'like the hermae of Silenus; they show a different face outwardly than that which is enclosed within them.' What is to be found beneath the surface? Truth. De Tolnay's intellectual biography is relevant here. Before his immigration to Vienna in 1918, De Tolnay had been a student in Budapest at the Free School of the Humanistic Sciences. This was a series of seminars that centered around the philosopher Georg Lukács, who himself recalled that the heterogeneous lectures shared an 'opposition to capitalism in the name of idealistic philosophy. The unifying factor was the rejection of positivism.' As a result of this early education, De Tolnay would describe Bruegel as 'the only one to whom the secret of natural generation was revealed... The meaning of the world became visible to him.' Bruegel as the genius, the one who overcame alienation, who beneath the surface found and represented the universal, is as close to a late nineteenth-century Symbolist as Van Bastelaer's Bruegel is to a nineteenth-century Realist. The foundations of the late twentieth-century scholarly debate over whether the significance of Bruegel's images lies on the surface or beneath it are found in the critical issues which underlie the major artistic movements at the turn of the twentieth century. Yet, as that debate demonstrated to us, it is difficult, if not impossible to view an artist as both a Realist and a Symbolist.



**Érika Wicky**, Université de Liège

*Early Netherlandish Painting through 19th-Century Photographic Reproduction*

Les musées et les bibliothèques publiques d'Europe posséderont incessamment ces remarquables spécimens de l'art flamand ; les académies elles-mêmes ne pourront se dispenser de les montrer à leurs élèves qui, à cette vue, se pénétreront du sentiment qui dominait les vieux maîtres ; il faut que l'encouragement vienne de partout car c'est là non une spéculation, mais une œuvre nationale destinée à rendre plus éclatante encore notre gloire artistique au XV<sup>e</sup> siècle.- *Journal des Beaux-Arts*, 30 mars 1859.

In 1858, the renowned photographer Edmond Fierlants realized a series of photographic reproductions of Early Netherlandish paintings from Belgian collections. Titled *Les grands peintres avant Raphaël, photographiés d'après les tableaux originaux* [The Great painters before Raphael, photographed from the original paintings], the series included life-size photographic prints as well as several close-ups of heads. Beyond their commercial success, these photographs brought great expectations that reveal what was at stake in the history of Early Netherlandish painting and its diffusion. According to writings from the time, these photographs were intended to provide Academies with inspiring models. Supported by the German art historian Gustav Waagen who acted as an advisor, this photographic project was also expected to provide an efficient tool to art historians for authenticating paintings. Moreover, the argument of the national interest of these photographs insured the support of public institutions to this project, contributing to enhance the national heritage of the young nation. This paper seeks to understand what contribution this photographic series in particular and the photographic reproduction in general made to the inclusion of Van Eyck, Memling, van der Weyden, etc. in the nineteenth-century history of art. This implies analyzing the Fierlants photographic series (paintings selection, formats, presentation, etc.) as well as nineteenth-century writings, such as advertising, correspondence, critical reception, etc. Furthermore, this paper will assess the hypothesis that photography, a medium characterized by its detailed depiction, appeared to be especially suited to reproduce Netherlandish paintings.

## Session XII: Picture This: The Role of Images in Alba amicorum

*Saturday 26 May, 9.00 – 10.30, Het Pand, Vermeylen*

### SESSION ORGANIZER

**Claudia Swan**, Northwestern University, Evanston, Illinois

In the sixteenth century in northern Europe, a new practice took hold among young scholars: students gathered signatures as mementoes of their time at university. Initially, they did so in the pages of their private Bibles. Starting in northern Germany around the middle of the sixteenth century, university students—literate men of sufficient means to study medicine, law, or theology—gathered the marks of friendship, the signs of status, the traces of personal networks in bound volumes. Within the span of a century, this practice spread from Germany through the Netherlands and to England, and templates were devised to satisfy the desire among humanists, nobility, and theologians alike to preserve signatures of friends, colleagues, peers, and aspirational peers. These books, known as Stammbücher or alba amicorum, were actively assembled by men and, later and in lesser numbers, women too in the sixteenth and seventeenth centuries. This ‘new apparatus’ captured and likewise fostered connections among the movers and shakers of early modern Europe. By way of their alliances and friendships (and alliances strategically framed as friendships) these humanists and statesmen produced the culture of learning and discovery we associate with this period. The volumes of signatures they assembled, alba amicorum, are maps, in a sense, of early modern knowledge networks and social systems at work. Today, hundreds of alba amicorum, archives of lives and associations long past and relics of encounters, are preserved in European libraries. Some have been studied individually and they have been studied as a genre, but to date alba amicorum have been studied almost exclusively for the information they contain rather than for the vast store of images—from amateurish watercolors of heraldry and costume studies to stunning, jewel-like works of art and refined penwork—contained in them. This session is intended to highlight these forgotten works, crucial pictorial traces of early modern social history. While the content of some of the books has been digitized, scholarly interest in the information contained in

the albums has favored making the signatures, rather than the images, available for study remotely. Calling scholarly attention to the ways in which alba served as repositories for collecting images (whole print series and extensive costume studies survive intact in some instances) and as vehicles for image dissemination, this session will also consider digital preservation and study of alba amicorum. This session welcomes curators and scholars to address pictorial elements of alba amicorum as material artifacts in the context of art history, history of collecting, material history, and history of knowledge.

## SPEAKERS

**Maria Avxentevskaya**, Max Planck Institute for the History of Science, Berlin

*The Physician's Stammbuch: Visualising medical networks*

In the mid-sixteenth century Germany, the manuscript genre of *Stammbuch* or *album amicorum* became popular in the Protestant circles, where a piece of *manu propria* advice from Luther or Melanchthon could be viewed as a collectable rarity and a letter of recommendation. *Stammbuch* manuscripts offer rich evidence on the vitality of humanist scholarship in verbal and visual quotations. Many of the German *alba* were kept by medical students, physicians, anatomists, and learned apothecaries travelling between celebrated academic communities, the entire corpus of these manuscripts comprising over a hundred volumes. My paper will argue that the *alba*'s emblematic visuals played a role in formulating the values of medical inquiry, in the context of the humanist cultures of emblematic visualisation, and the transfer of knowledge through networking. The medical *Stammbücher* feature a wide range of visualizations which can be analyzed as 'paper technologies,' such as the adhesion of specially prepared miniature prints onto pages, folded portraits with witty explanatory verses, views and maps of cities, scenes from artisanal and student life, drawings of instruments, botanical illustrations, prints only partially attached to the page, and floral embroidery on paper. Travelling the *Wanderstrassen* across Europe, the *Stammbuch* artworks became the *Bilderfahrzeuge* for cultivating the practices of visual note-taking and collective perception of significant details in medical *historiae*. My presentation will employ new tools of digital network visualisation, to trace the patterns of medical knowledge transfer through *alba amicorum*.

**Chricsinda Henry**, McGill University, Montreal  
*The Myth of Venice in the Eyes of Northern European Travellers, 1575–1630*

This paper explores hand-painted Alba amicorum miniatures centered on the iconic imagery of Venetian travel sold to Northern European travellers in Venice in the late sixteenth and early seventeenth centuries. It focuses on an iconographic case study of the courtesan, an iconic social type deeply identified with Venice, Venetian travel, and Venetian art and cultural capital by around 1550. The imagery comes from a small sample of high-quality gouache and watercolor miniatures found primarily in the Beinecke Library's 'Mores Italiae' manuscript (now fully digitized and available on the Beinecke website), a beautiful series of 105 hand-painted miniatures now compiled in a nineteenth-century binding. Originally the sheets belonged to an Album or *Gedenkbüch* (book of memories), which was owned (or at least dedicated) to a young Breton nobleman whose precise identity remains unsure. The album's imagery records a journey through the lands of the Venetian Republic that took place between 1575 and 1576. I contextualize the imagery from this dismantled album via comparison to intact albums, such as the 1616 Album of the Bavarian aristocrat Karl Elsenheimer in the Bayerische Staatsbibliothek, Munich, which has never been published. Isolating a particular yet robust and diverse iconography from among the popular souvenir imagery sold to travellers in Venice by printers, booksellers, *vende quadri* (picture sellers), and *cartolai* (stationers), allows me to more thoroughly examine the mechanisms of intermediality involved in their production and dissemination. The relationship of the Album imagery to other 'popular' and 'fine art' media (paintings, maps, prints, costume books, professional almanacs) is striking, although the miniatures and their contingent texts (mottoes and sayings) establish a unique, almost cartoon-like format for witty play between word and image.

**Marike Keblusek**, Leiden University  
*Costumes & Coats of Arms: Images in the Paludanus Album*

The extensive album amicorum/visitor book of Bernardus Paludanus (Berent ten Broecke, 1550-1633), arguably the most prolific collector of naturalia and exotica in the Dutch Republic, contains much visual material, both painted and pasted in, depicting foreign costumes and traditions as well as coats of arms and emblematic images. Historians of science and of collections have recently studied (parts)

of Paludanus's Enkhuizen collection in the context of the production and dissemination of knowledge in the early modern Dutch Republic. His album has been studied in this respect as well, focusing on the textual contributions as evidence of his networks. In my paper, I examine aspects of the album's various image series of costume watercolours and coats of arms, to explore the notion of 'visually' collecting space and people within the confines of this manuscript.

**Judith Noorman**, University of Amsterdam

*Hidden Treasures in Alba Amicorum. What Artists in 17th-Century Amsterdam Hoped to Achieve with their Drawings*

Glued into the back of the album amicorum of Joannes Montanus is a newspaper clipping dated 12 January 1937. The article opens with a statement by Professor F.W. Hudig, who wondered why works of art in alba amicorum – he called them 'hidden treasures' – received little attention, while the study of Dutch old masters developed into so many worthwhile directions. Today, roughly eighty years later, the situation remains unchanged: little is known about the many images in alba amicorum, with Rembrandt as the sole exception. Building on and contributing to advancements in the study of social networks, especially in the Digital Humanities, and the study of alba amicorum as early modern knowledge networks, this paper looks at Amsterdam, its local networks, alba amicorum and, most importantly, the role of drawings in them. Among the artists under discussion are Rembrandt and his pupils Govaert Flinck and Gerbrand van den Eeckhout, who all appear in the Heyblocq album, as well as Werner van den Valckert, Adriaen van Nieulandt and Jürgen Ovens, who contributed drawings to lesser known alba, such as those of, respectively, Montanus, Lambert van Twenhuysen and Goswinus van Nijendaal. The central question is: What could these artists have hoped to achieve with their drawings? Seeing as most of the alba mentioned here contain signatures of art lovers and collectors, including Jan Six, Jacob Hinloopen and Constantijn Huygens, their expectations may have been reasonably high. Based on a comparison of their drawings, Amsterdam artists seem to have considered their drawings rare opportunities to 1) advertise their work, 2) demonstrate their artistic skill and style, or 3) make a profound conceptual statement about their art and status as artists. Furthermore, this paper addresses some of the practical and methodological challenges of studying and comparing drawings in various alba amicorum. After all, only some alba have been digitized and every album is unique in its ownership, audience and social

agenda. To what extent, for instance, do these differences explain the wide range of images in alba amicorum or the ways in which artists signed their work or left it anonymous, possibly expecting the audience to recognize their style and know their name? This paper is part of ongoing research in preparation of the exhibition Rembrandt & Company. Friends, Family and Associates (working title) at the Rembrandt House Museum (opening February 2019). Among the loans are all of Rembrandt's drawings for alba amicorum, as well as a selection of related alba amicorum from the Royal Library and the Special Collection of the University of Amsterdam. As a case study, this paper not only presents new insights into the role of drawings in alba amicorum, but also proposes new ways of displaying alba, with their widely ranging social and historical backgrounds, to the general public.

## **Session XIII: Pevsner's Blind Spots. Organization and Representation of Art Academies in the Northern and Southern Netherlands**

*Saturday 26 May, 9.00 – 10.30, Het Pand, Prior*

### **SESSION ORGANIZERS**

**Nils Büttner**, Staatliche Akademie der Bildenden Künste, Stuttgart  
**Birgit Ulrike Münch**, Rheinische Friedrich-Wilhelms-Universität,  
Bonn

Nicolaus Pevsner's *Academies of Art. Past and Present* was first published in 1940. Without a doubt, his *Academies* is still a standard reference work. Nevertheless, it consolidated the alleged incompatibility of the Netherlandish and the French / Italian art system and hereby created a gap and hierarchy between the different art academies still recognizable in recent research. Pevsner's largely idealized description of the French Academy was already in contrast to the situation in Antwerp. But above all, the Northern Netherlands appear to be diametrically opposed to this ideal. Pevsner exemplified his concept based on the artists Rembrandt and Charles LeBrun and regarded the Dutch group of buyers as characterized by a less developed tradition in matters of art collecting as well as a less trained ability to judge art and as having a much simpler taste. This, according to Pevsner, had damaging consequences: To satisfy the taste of these amateurs on a shapeless anonymous art market the Netherlandish artists were often forced to produce a huge amount of paintings of low quality. Interdisciplinary approaches in various fields of research – e.g. the examination of statutes and ordinances of the different guilds and academies or prosopographical analysis of the members of the Saint Luke's guilds (Bruges, Ghent, Antwerp) – have helped to revise this one-sided image of Netherlandish academies in recent years. Nevertheless, major desiderata still exist, e.g. regarding a historically appropriate terminology: A more precise definition of the different types of academies, brotherhoods, confraternities and guilds is still lacking. Scholars have suggested the concept of an „informal art academy' or „drawing school', as, among others, Hessel Miedema

recommended instead of using the term „academy’. The session seeks to analyse Pevsner’s ‚legacy’ or, better, his ‚blind spots’ of academies within the geography of Northern Art and aims at paving the way for an examination of the organization, training and networking of Northern artists in a comparative analysis. We try to examine the artistic processes of exchange without overestimating the ideal of the French academy as the only historically valuable template for the concept of *academia*. Besides terminological questions the session aims to discuss the role of artists within Dutch and Flemish ‚academies’. How can the artistic contribution (allegorical visualizations; decorative programs) to the different academic spaces of art (meeting halls, ephemeral art on processions, ceremonial acts or a *blijde incomst*) be defined? Gender topics, e.g. the exclusion and inclusion of female members in Netherlandish and Flemish academies compared to those in Germany or France, also ties in with essential research objectives. Which artists were ‚border crossers’ between guilds and academies (e.g. artists in Den Haag)? How did this situation influence their work and in which cities did the academies emerge out of the guild of Saint Luke (e.g. Antwerp)? And yet another topic has also been underestimated so far: How far can the written or painted self-portrayal of the artist as a member of the academy or of a *rederijkerskamer* affiliated with this organization be interpreted as a conscious act of self-academization?

## SESSION SPEAKERS

**Suzanne Duff**, Brown University

*Looking Forward to Find a Way Back: The Antwerp Saint Luke’s Guild and its Efforts to Revitalize the Art Market (1648–1663)*

In the years prior to the Antwerp Academy for Painting and Sculpture in 1663, the city’s Saint Luke’s guild struggled to revive the local art market to its height experienced a century before. 1648 marked a difficult turn after the blockade of the Schelde, and with the foundation of the Paris *Academie* that same year, the guild needed to act. I argue that guild leaders focused on elevating the status of artists as the optimum means to revive Antwerp’s former glory. This effort included founding the academy, an idea introduced already by 1655, and revising its privileges in 1653 to address added guild professions, as well as reinforcing a physical presence in the city and beyond. In 1648 the guild redecorated its chapel in the Cathedral of



Our Lady and when the Academy moved to its new hall above the city's exchange, administration entertained elite audiences with fine works of art and performances. In 1662, the guild merged with a second chamber of rhetoric, an organization that held a prominent place in the culture of the southern Netherlands. I also explore the extent of guild involvement in a collective of Antwerp artists and dealers selling in other cities, including Lille, beginning in the 1660s. Ultimately, the academy did not deliver a second golden era, but instead reinforced the role of the guild and demonstrated the way artisans, beyond just painters and sculptors, developed professional networks at the time through status, adaptability, and comprehension of both practical and theoretical knowledge.

**Beatrijs Wolters van der Wey**, Royal Institute for Cultural Heritage KIK-IRPA Brussels

*The Antwerp St. Luke's Guild versus the Academy in the second half of the 18th Century: a Socio-ideological Clash?*

The organization and artistic objectives of the autonomized Antwerp Academy and its relations with the St Luke's guild in the second half of the eighteenth century have barely been studied. Publications that do consider the subject are mainly based on some nineteenth-century authors such as Jan Baptist van der Straelen (1855) and Jos Van den Branden (1867), but they neglect to dig into the authentic eighteenth-century sources. This paper proposes to approach the matter from the inside taking advantage of the most interesting and unique witness of Jacobus Van der Sanden (1726-1799) who was appointed as the first secretary of the Academy in 1757. Since he was an eminent participant in political and cultural life in and outside Antwerp and kept up a considerable network of contacts, not least with the artists and their families – as, for instance, with the architect Jan Peter van Bourscheit (1699-1768) and the painter Andries Cornelis Lens (1739-1822) –, he was a well placed spokes-man. He left a number of unedited manuscripts on art, artists and the Academy and a – likewise unpublished – autobiography, which offer a unique key to interpret the artistic and cultural-historical context at the time. The paper will focus on his reporting of the tense relationship between the Academy and St Luke's guild between 1769 and 1773, when the traditional training system and career development within the guild was put under pressure for the Academy's benefit. The archives evidence an underlying conflict between an art theoretical discourse, inspired by the Enlightenment, about the artist as a genius and a socially embedded argumentation.

**Tim de Doncker**, Ghent University

*Between Art and Craft: the Ghent Art Academy during the second half of the 18th Century*

From the second half of the 18thC on, the masters of the building trade denounced preferential rights. This right contained that masters were not allowed to employ unfree journeymen if free journeymen were available for the same job. The masters believed that these free journeymen took advantage of their privileged position. However, there was more to it than meets the eye. Behind the protests against preferential rights was actually a dispute about competence. The masters craftsmen determined that free journeymen showed less ability than their unfree colleagues.

When master masons and carpenters combined their efforts in their battle against preferential rights, painter Filips Karel Marissal and the Ghent aldermen found themselves standing united on the same side. At that time, Marissal operated his workshop as well as a humble art school. However, he was very limited in his possibilities. The aldermen on their side were confronted with an increasing poverty problem. From various angles, the employment of unfree labourers was put forward as the main cause of the problem. Under the impulse of some enlightened spirits, the local government advocated an educational approach to tackle the poverty challenges.

Marissal and the aldermen created a win-win. Marissal received the permission to open an art academy. Through this academical education, local labourers were able to extend their human capital, and were thus skilled to engage in a more competitive position on the labour market. This approach to the local knowledge problem would in turn lead to declining pauperism.

This contribution outlines the story of the establishment of the Ghent Academy. Traditionally, this establishment is too unilaterally linked to the cultural policy of the government and, in particular, the edict of Maria Theresia from 1773, which stipulated that artists were no longer bound by the obligation to enrol in the craft guild. By approaching this establishment from a wider socioeconomic perspective, the image of the strong increase of academies in the Southern Netherlands in the 18thC evolved.

## **Session XIV: Unravelling the Anonymous Masters in the Rhine Meuse Region (c. 1500–1550)**

*Saturday 26 May, 9.00 – 10.30, Het Pand, Blancquaert*

### **SESSION ORGANIZERS**

**Cynthia Osiecki**, Nasjonalmuseet, Oslo

**Lars Hendrikman**, Bonnefantenmuseum, Maastricht

The past two decades or so saw an increasing interest into the painters of the sixteenth century. To a much lesser degree, the interest in wood sculpture also increased, which is underlined by research into, and exhibitions on for instance Tilman Riemenschneider (1999-2000), Jan van Steffeswert (2000), Nicolaus Gerhardt (2011), Jan Borman (forthcoming 2019) and the so-called 'Master of Elsloo' (2013 and forthcoming 2019). The latter stands out because it deals rather with an artistic phenomenon than an individual sculptor. The phenomenon spans over half a century in a geographic location which currently spans three countries, radiating from Dutch South Limburg. The Master of Elsloo was baptised in 1940, after a wooden statue of *The Virgin and Child with Saint Anne*, then and still in the small town of Elsloo in Dutch South Limburg. This location however was certainly not the original one, and it was supposed that the original location of the artwork and its maker was Roermond in the same region. Ever since the 'Elsloo-group' grew like an oil stain and swallowed up, so to speak, anonymous groups of wood sculpture in the surrounding geographic area, such as the Master of Neeroeteren, the Master of Siersdorf and the Master of Beek. Today some 200 wooden sculptures are included, which depict, hardly without any exceptions, (semi) freestanding religious figures or figure groups in a - compared to developments in cities in Brabant and elsewhere – old fashioned manner. Until now, not one single artwork in this group could be connected to written documents or a documented sculptor, and just one work is securely dated (1523). Recently, the works that find themselves in nowadays Belgium, have been studied most thoroughly, with an emphasis on technical aspects (published 2013). Currently the Bonnefantenmuseum is undertaking research into the Dutch and German heritage, with an equal interest in technical, documentary

and stylistic evidence. This will result in an exhibition in 2019. In doing so, we came across, and will be coming across, practical, heuristic and methodological questions, which we would like to address in a wider context than the Master of Elsloo alone.

## SESSION SPEAKERS

**Cynthia Osiecki**, Nasjonalmuseet Oslo

*In Service of Abbess. Retracing the Female Patrons of the Master(s) of Elsloo*

Research into the oeuvre of the so-called Master(s) of Elsloo mainly focusses on the attribution of works on basis of stylistic criteria and trying to find a name for and a place where these artists could have worked. It does not contribute to the how and why it spread along the Meuse and Rhine rivers and who used these wooden sculptures. By looking for this paper into a group of stylistic coherent works in their original context in Thorn (the Netherlands), Dalheim (Germany) and Neeroeteren (Belgium) these questions can be answered.

For the so-called Master(s) of Elsloo the powerful female Stift of Thorn, for noble women, was an important patron during the reign of abbess Eva van Isenburg from 1486 to 1531. The abbess had worldly power over the Stift in Thorn and several surrounding villages, such as Neeroeteren and Strampoy, where works attributed to the Master(s) of Elsloo are preserved. Also, the now dissolved Stift of Dalheim was under the protection of Thorn, and several art works survived, among them a statue of Saint Bernard currently in the Munster church in Roermond.

This paper aims to answer how the Stift of Thorn aided the spread of the works of the so-called Master(s) of Elsloo in the Rhine Meuse region within their zone of influence. It demonstrates the high mobility of sculptors in this period, and on a more general note proves how women could play an influential role in patronage in the early sixteenth century.

**Elizabeth Mattison**, University of Toronto

*Archaism, Sculpture, and the Master of Elsloo's Impassive Virgins*

Across media, artists in the sixteenth-century Low Countries engaged with historical styles as bearers of meaning. While art historians have recognized this phenomenon in architecture and painting, the notion of anachronism in sculpture, especially as it relates to the more

recent past rather than to the antique, remains unexamined. Wooden statues of the Virgin and Child by the so-called Master of Elsloo offer a means of exploring the significance of style in sculpture. With their vacuous stares, draped bodies, and stiff forms, these statues depart significantly from contemporary works produced in Brabant and Flanders, marked by affect, ornate dress, and fluid contours. Instead, the Elsloo group sculptures recall Virgins and Childs produced in the mid-thirteenth century, one of the Mosan region's most famous periods of sculptural production. Examined in the context of the religious upheaval that faced the Mosan valley in the early sixteenth century, the anachronism of the statues of the Virgin and Child takes on new meaning, conjuring an era of religious unity. Study of this group highlights how sculptors encountered their own history and harnessed the medieval past.

**Marjan Debaene, KU Leuven**

*What's in a Name: Leuven Sculpture Re-Examined. The Case of the Master of the Crucified Christ Figures and the Master of Christ on the Cold Stone*

In the late middle ages Leuven was a regional production centre of sculpture that followed trends being set in Brussels. The Leuven sculptors had a varied clientele and received commissions from far beyond the city walls. However, they were not organized in a corporation of their own and therefore did not apply a system of trademarks to allow quality control. The result being that in the archives many sculptors are known by name, but they can hardly ever be linked to a body of work. Conversely, many remaining sculptures cannot be attributed to a specific sculptor and have subsequently been clustered stylistically and attributed to so called emergency names by researchers in the 1970's. Since then research has barely progressed.

The purpose of my doctoral research is to reboot this research by taking a multi-disciplinary approach and by partly leaving behind the classical and often quite disappointing 'monographic' analysis of a body of works. By presenting the case of two 'so called' Leuven workshops, the Master of the crucified Christ figures and the Master of Christ on the cold stone, I will show that stylistic analysis and connoisseurship are only a small part of many tools we have at our disposal to research anonymous late gothic sculpture, such as technical research (CT scanning, pigment analysis, dendrochronology) but also cultural space contextualisation, functional analysis etc. This will give us a more nuanced and far

richer view on Leuven late gothic sculpture and more specifically, our two anonymous workshops.

## Session XV: 'Ruled by an Orange': Or, Just How Glorious was the Glorious Revolution?

*Saturday 26 May, 11.00 – 12.30, Het Pand, Refter*

### SESSION ORGANIZER

**Ivan Gaskell**, Bard Graduate Center, New York

In November 1688, the Dutch stadholder, Willem, prince of Orange, landed in England with an army, and the following April he and his wife, Mary, elder daughter of King James II, who fled the country, became co-regnant sovereigns. This momentous event has long been known as the Glorious Revolution. It decisively brought the British kingdoms into Europe, so, as the United Kingdom is leaving—Brexit—it seems pertinent to re-examine it. Recent interpretations differ irreconcilably. Was it the last foreign conquest of Britain, or the first modern revolution? Might attention to the many artworks it occasioned provide new lines of inquiry? The papers in this session discuss how artworks of many kinds—fine art, decorative art, architecture, ephemera—might not only have reflected Dutch intervention in the British Isles, but have affected events as expressions of aspirations, allegiance, and disapprobation in the British Isles and continental Europe.

### SESSION SPEAKERS

**Ivan Gaskell**, Bard Graduate Center, New York

*Introduction: 'On this stone and near this spot...': William's First Footstep in England*

In a hand-written document dated November 4, 1868, glued inside a wooden box containing a small rock, the vicar of Lower Brixham, R. B. Fenwick Elrington, states: 'The Stone on which King William III. first placed his foot on landing in England was long preserved in the Market House of Brixham, and when placed in the Obelisk now on the Pier a piece was kept by the Harbour Master & afterwards given to me & now placed in this box of heart of English Oak for Her Majesty the Queen of Holland.' The document is dated 120 years to the day after the prince of Orange first set foot on English soil—or

paving stone—to see through the process of revolution— or conquest—that would result in his and his wife’s accession to the kingdoms of the British Isles. That rock in its box is now in the Rijksmuseum, Amsterdam, on loan from the Historical Collections of the House of Orange-Nassau Foundation. The paving stone of which the rock is said to be a fragment has had a complex history as a relic and memorial. A large part of it was incorporated in 1823 into the obelisk mentioned by Elrington that commemorates Willem’s landing, and which has been moved several times. Since 1988, it has been on its original site on The Quay in Brixham, having been ceremonially unveiled in that year by Queen Elizabeth II. This brief introductory paper explores what the history of a partially sundered paving stone can tell us about the continuing resonance of the momentous first step of William of Orange—guarantor of the liberties of the subject and of the Protestant religion, or foreign usurper?—in the present day.

**Elaine Tierney**, Victoria & Albert Museum, London  
*‘Simultaneous Celebrations’ for the Coronation of William and Mary in April 1689*

This paper explores how a single occasion, the coronation of William and Mary in April 1689, was celebrated in three cities. Specifically, it concerns events in London, Amsterdam and The Hague. First, the paper establishes how the events were organized, teasing out who was involved, where and when. Second, it interrogates the consistency of the ‘message’ across the three events. Crucially, this discussion moves beyond iconography to engage with what practical processes of designing, making and project management can reveal. The third and final part of the paper attends to the representation of the occasions in printed texts (festival literature, newspapers) and images. In combination, the paper uses these issues to explore the practice of what could be described as ‘simultaneous celebration.’ This phrasing is intended to capture topical events in seventeenth-century Europe that were observed in more than one location within a short period of time. To help define this concept, the coronation of William and Mary will be compared with a series of celebrations in June and July 1688 to mark the controversial birth of James Francis Edward Stuart, son and heir of the deposed James II. The paper asks: To what extent, if any, were celebrations of the same occasion related? Did contemporaries view the events as autonomous, or crucially linked? And what was the role of printed representations in fostering these perceptions?



**Jennifer Rabe**, Hochschule der Künste Bern

*Pan-European Style and Politics in the Paintings of Godfrey Kneller for the Court of William and Mary*

In a 1949 review of *Sir Godfrey Kneller and His Times* by Lord Killanin, Oliver Millar strongly criticized the author for not addressing the conflicting influences of Ferdinand Bol, Carlo Maratta and Nicolas de Largillière on the artist. Stressing Kneller's ties to the European continent, Millar called for a closer look at the style of Kneller's work, arguing for a connection between the strikingly pan-European stylistic influences and the political ties of the English court artist. Kneller had been a pupil of Bol and Rembrandt in Amsterdam, worked in Maratta's workshop in Rome in the 1670's, and would have met the French painter Largillière when the latter was employed for several years as an assistant in Peter Lely's workshop. But what does that mean for the work of the chameleon-like painter of the *Hampton Court Beauties*? Having portrayed James II and Mary of Modena multiple times, as well as the Chinese converted to Catholicism, Michael Shen, for Charles II in 1687, he painted the portraits of the new royal couple Mary II and William III after the Bill of Rights was passed in December 1689. Did Kneller adapt his style for the new Protestant court? What were the specific influences on his work, and might he have turned away from the style of Maratta and Largillière to better suit the mood of his audience? This paper explores connections between the aesthetics and politics of the portrait, arguing for a deliberately anti-national style of Kneller's work, which was, however, firmly rooted in the English portrait tradition.

**Heino van Rijnberk**, Leiden University

*Wren and Queen Mary II's Funeral: The Architectural Setting for a Royal Farewell*

Queen Mary II died on 28 December 1694, leaving her co-regnant husband, King William III, as sole occupant of the throne. Her funeral was one of the most elaborate and costly ever held in Westminster. During preparations that took some eight weeks, the queen lay in state at the Palace of Whitehall. From February 21 until March 5, people thronged through the royal apartments hung in black to view her in a coffin clad in purple velvet on a bed of state. On March 5, the coffin was conveyed from Whitehall to Westminster Abbey on a chariot of state. To music specially composed by Henry Purcell, the coffin entered the refurbished abbey, draped in black. It lay in a temporary mausoleum during the service, which concluded with its

interment in the Stuart vault in Henry VII's Chapel. Despite its grandeur and the involvement of leading architects and artists, art historians seem to have missed Mary's funeral. Sir Christopher Wren, aided by, among others, Nicolas Hawksmoor and Grinling Gibbons, designed the setting for the lying-in-state, the processional route to Westminster Abbey, the fittings for the service and burial, and—although never executed—a monument. This was a display in which regal splendor, the protestant religion, and personal loss were intricately interwoven. But were rather more worldly messages also conveyed about the political ambitions of the Dutch widower, from that time onwards the sole occupant of the English throne, and—if so—how? This paper offers an analytical reconstruction of the project conceived and supervised by Wren.

## **Session XVI: Divine Presence: Representing Angels and God in Dutch and Flemish Art, c. 1575–1700**

*Saturday 26 May, 11.00 – 12.30, Het Pand, Vermeulen*

### **SESSION ORGANIZERS**

**Larry Silver**, University of Pennsylvania, Philadelphia

**Joanna Sheers Seidenstein**, The Metropolitan Museum of Art, New York

Accompanying the Counter Reformation and Protestant confession-building in Europe in the later sixteenth and seventeenth centuries were new, disparate priorities for representing the divine. Underpinning Catholic and Protestant imagery in these years was an increasingly divergent attitude toward the sensory. Episodes of iconoclasm and a broader distrust of the visual on one side were met with explicit calls by the other side for art and ritual that would employ the sensual, even the seductive, as a means to inspire devotion. In negotiating the complexities of representing the otherworldly in visual form, artists articulated their own ideas about the nature of divine presence and about human perception of the divine. Scenes of encounter between mortals and immortals, in particular, offered artists working in Protestant and Catholic milieux distinct challenges and opportunities, as such scenes often involved visual, even physical, contact between the earthly and the celestial. This session presents four papers that examine images of divine figures produced in and around the Netherlands from the late sixteenth century through the second half of the seventeenth century.

### **SESSION SPEAKERS**

**Walter S. Melion**, Emory University, Atlanta, Georgia

*The Lord as Iimagemaker in Hendrick Goltzius's Allegories on the Life of Christ of 1578–1580*

Hendrick Goltzius adapted his teacher Dirck Volckertsz. Coornhert's method of scriptural exegesis most fully in an extensive series of biblical allegories invented and engraved between 1578 and 1580 for

the Antwerp-based print publisher Philips Galle. The seven *Allegories on the Life of Christ*—*Incarnatio Christi*, *Annunciatio Christi*, *Infantia Christi*, *Miracula Christi*, *Exemplar Virtutum*, *Passio Christi*, and *Resurrectio Christi*—emphasize visually and textually that the *imitatio Christi* is predicated on the votary's commitment to looking intently, both with bodily and with spiritual eyes, at the humanity cum divinity discernible in the Savior's words, deeds, and embodied virtues. The central allegories and framing texts and images call attention to the ways in which the Christological mysteries were and continue to be representable not directly, but rather through their visible effects. The pictorial images themselves, which translate these effects into various species of image—narrative, allegorical, emblematic—stand warrant for this verity. In counterpoint with these images, many of the biblical citations asseverate that Christ has given himself to be seen, indeed pictured himself, as a visible pledge of our salvation. The *Infantia Christi*, for example, argues that the image of God, formerly fleeting and virtually indiscernible, is now anchored, made perdurable, through the coming of Christ. The *Miracula Christi* maintains that the images disseminated by Christ, if taken to heart and properly deployed, have the power to heal and renew us. The *Passio Christi* construes the image of Christ as both symptom and agent of divine love. The *Resurrectio Christi* shows how even the profoundest of divine mysteries may be visualized by means of evidentiary images that confirm the mystery's consequential impact upon human affairs. And the *Exemplar Virtutum* analogizes the doctrine of the *imitatio Christi* to the mimetic practice of painting, on the model of Christ himself, who is construed as the supreme imagemaker. My paper thus expounds the *Allegories on the Life of Christ*, showing how and why they call attention to the ways in which the mysteries of the Incarnation, Passion, and Resurrection, to the extent they are knowable by the human mind, heart, and spirit, must be apprehended by recourse to divinely sanctioned images, transmitted in, through, and by Christ himself. The series' firm endorsement of the cult of image, as I shall argue in closing, derives from the image-based theology of Goltzius's teacher Coornhert.

**Holly Borham**, Blanton Museum, Austin, Texas  
*Netherlandish Angels in Lutheran Churches: A Re-Visitation of Form and Function*

Nearly two decades ago, Peter Poscharsky noted that representations of angels proliferated in early modern Lutheran churches and suggested that the phenomenon needed further

research. This paper will take up that challenge through an examination of the Bückeburg palace chapel (completed 1609), an intimate, four bay space inhabited by no fewer than thirty-two painted and sculpted angels, many of which replicate Netherlandish print sources. The angels at Bückeburg operate in a variety of modes, both in accordance with and in apparent contradiction to Martin Luther's theology. In his collected works, Luther mentions angels almost 7000 times and broadly explains that their purpose is to 'lead, guide, preserve, guard, and help.' At Bückeburg, gilded statues of angels gesture towards the chapel's two focal points—the altar at the east end and the Last Judgment tableau at the west end. Gilded angels supporting the altar table re-enact the moment when the Marys approach Christ's tomb and find two men in shining garments. This visual re-creation of a specific biblical passage is in sympathy with Luther's emphasis on the Word. Consonant with Luther's dictum that Christ should be merciful, rather than wrathful, in Last Judgment scenes, an angel assumes the role of final arbiter of the human soul, brandishing the sword of condemnation and the lily of mercy. Floating in the chapel's vaults, however, painted angels bearing the elements of the *Arma Christi* seem to support certain Catholic practices which Luther found abhorrent. As the instruments of Christ's Passion, the *Arma Christi* were highly valued relics. Luther's fulminations against the Catholic Church's spiritual economy, reliant on relics and indulgences, leads us to wonder why these angels carry objects charged with such potential for abuse. Additionally, the voluptuous and partially clothed angels are incredibly sensual. Considering Protestant condemnations of similar images of the Virgin Mary in Catholic churches, these erotic angels challenge assumptions about Lutheran aesthetics. Many of the angels at Bückeburg are based on print models from Hendrick Goltzius's *Biblical Annunciations* series, while the iconography draws on Aegidius Sadeler's engravings after Peter Candid's designs for the *Theatrum Passionis Christi*. Bückeburg's reliance on Netherlandish print sources from both the (predominantly) Protestant North and Catholic South demonstrates that angels not only transgress boundaries of medium, geography, and confession in both the Netherlands and Germany, but that they can transgress assumed standards of Lutheran decorum as well. An examination of the artistic representation of angels—as those beings who cross the boundary between the heavenly and the terrestrial—also prompts us to reconsider the porousness of various earthly boundaries and categories in early modern Germany and the Netherlands.

**Shelley Perlove**, University of Michigan

*Seeing God Face to Face: Ferdinand Bol's Gideon and the Angel*

Soon after his residence in Rembrandt's workshop (ca. 1636–40), or perhaps just before his departure to pursue an independent career, Ferdinand Bol took up the subject of the angel appearing at Gideon's sacrifice (Judges 6: 20-23), first in a painting of ca.1640 and shortly thereafter in an etching of about 1641. The angel appears to Gideon to tell him he must fight against Israel's enemies the Midianites and preserve the worship of Yahweh, but Gideon demands proof that the messenger is an angel of God. Bol's two interpolations are simple compositions which portray the act of the angel, who gently touches Gideon's sacrifice with a rod to miraculously set it ablaze, proving that he is the Lord's messenger. Both figures of Gideon are indebted to representations of Tobias in Rembrandt's painted and etched versions of *The Departure of the Angel from Tobit's Family*; but this borrowing is more than just an homage to Bol's master. The recoiling figures overcome by the sight of a divine messenger are used by Bol to invoke a moment of great significance in the Gideon narrative, when the hero reacts in dire fear for his life, since he had seen God face to face. In Bol's painted version, which is calmer and more peaceful than the etched image, Gideon has already heard the Lord reassure him, 'Peace be unto thee; fear not: thou shalt not die' (Judges 6: 23). Bol's painted angel is distinctive as an angel of the Lord. The figure is decidedly more ethereal than the earthly winged angels in Gerbrand van den Eeckhout's four paintings between 1640 and 1646 depicting Gideon and the angel. Statenbijbel commentaries that speak of God's repeated testing and saving of his people from idolatry through heavenly appearances; the writings of John Calvin that emphasize God's 'covenanting with us' in Gideon; and a Dutch pamphlet of 1637 that bemoaned the fact that ongoing military conflicts with Spain no longer had anything to do with religious faith, offer insights on the meaning and timeliness of the Old Testament subject.

**Gary Schwartz**, Independent, Maarssen

*The Reality of Rembrandt's Angels*

The decline of belief in the supernatural may be skewing our understanding of the relationship between the visible and invisible realms in earlier ages. In Rembrandt's Holland belief in angels was nearly universal, such that his depictions of them could have been seen as true to life. The inclusion of angels in biblical scenes where

they are mentioned in Scripture or sanctioned in artistic tradition was a matter of course; what would have been unusual was to leave them out. This paper deals mainly with angels and divine appearances in Rembrandt that are not scriptural or dictated by iconographic tradition. A source that has hardly been considered are the not infrequent reports of angelic interventions in the lives of Dutch townspeople. Unexamined until now are Rembrandt's images of divinity and semi-divinity that depart from biblical and iconographic tradition: the angel of the Annunciation to the shepherds and Simeon's dove of the Holy Ghost that are emphatically and counter-textually assigned to the prophetess Hannah in etchings of the *Presentation in the Temple* of 1630 and 1639; and the heavy shadowing of the face of the Christ child—'a light to lighten the Gentiles'—in a prominent etching (*Presentation in the Dark Manner*, ca. 1654) and drawing (*Simeon with the Christ Child in the Temple*; 1661). What if anything was Rembrandt saying with these patently deviant details?

## Session XVII: Bruegel's Politics

*Saturday 26 May, 11.00 – 12.30, Het Pand, Blancquaert*

### SESSION ORGANIZERS

**Marisa Anne Bass**, Yale University

**Ethan Matt Kavalier**, Victoria College, University of Toronto

Among the most unforgettable lines from Karel van Mander's biography of Pieter Bruegel the Elder are those that concern the artist's final hours. Bruegel, on his deathbed, asked his wife to burn some of his works 'either because he was sorry or because he was afraid that on their account, she would get into trouble or might have to answer for them.' The implication that Bruegel produced a body of images of a polemic if not overtly political nature has long haunted scholarship on the artist. Many past interpretations in this vein have been heavy-handed in approach, often forcing Bruegel's hand in a way that his surviving works—in their subtlety and ambiguity—do not readily allow. Nonetheless, the fact remains that Bruegel witnessed firsthand the turbulent and seminal first years of the Dutch Revolt, and that he would have had good reason to fear the indictments of the Spanish Inquisition on behalf of his family. As we approach the 500th anniversary of Bruegel's death in 1569, there is no better time to reconsider how the most momentous historical event of the artist's lifetime may have left its marks on his oeuvre. This session attempts to grapple seriously with the political circumstances of Bruegel's later years and to propose new avenues for considering how those circumstances may have inflected, however discreetly, the works that he produced.

### SESSION SPEAKERS

**Ethan Matt Kavalier**, Victoria College, University of Toronto

*Revolt and Disorder as Structural Opposition*

Many scholars believe Bruegel's works register a reaction to the increasingly tense political situation that erupted in the twin flashpoints of the iconoclastic riots and the Revolt of the Netherlands. Bruegel's paintings of the *Tower of Babel*, the *Land of Cockaigne*,



and the *Magpie on the Gallows*—along with his print of *Ice Skaters by St. George's Gate*—have been adduced as sympathetic responses to the plight of the Low Countries and as opposition to 'Spanish tyranny'. Yet many of these readings are based on implicit assumptions about Bruegel's political beliefs that the artist would have shared our current liberal aversion to what we designate as foreign intrusion and oppression. The tumultuous political events of 1566-68 must have seemed chaotic and threatening to many with no certain resolution in sight. Bruegel's works from these years might better be examined for indications of society in disarray and dissolution than as representations of the specific agents or parties of these struggles. The antagonistic forces in his pictures may be more ideological than political, the culmination of all-too-familiar oppositions. Structuralist and semiotic readings can help reveal the terms in which Bruegel signaled the rapidly changing social and political ground of the Netherlands at this time.

**Marisa Anne Bass**, Yale University, New Haven, Connecticut  
*Bruegel's Punishments*

Justice is a virtue, but Bruegel's *Justice* has always confounded the category. The engraving from his series of *Seven Virtues* is only one among his many works that either represent or allude to corporeal punishment. As both the practice itself and images of *exemplum iustitiae* were part of the Netherlandish landscape long before the onset of the Dutch Revolt, the question of whether Bruegel intended a critique of the tortures he depicts—let alone a critique in flected by his experience of contemporary political realities—is not readily resolved. This paper considers the various modes in which punishments surface across Bruegel's oeuvre, juxtaposing its well-known representation in his narrative paintings with references to the enactment of justice that appear in unlikely corners of the satirical and proverbial engravings after his design. Drawing on references to propaganda prints and writings circulating during the artist's lifetime, I aim to show that the question that Bruegel posed through his works is not whether torture is good or bad, but whether the human administration of justice is itself an insidious folly. In the midst of the Spanish Inquisition and the political upheaval in the Low Countries under Habsburg rule, it is a question that Bruegel was not alone in asking.

**Hugo van der Velden**, University of Amsterdam  
*Bruegel's Blind, Bruegel's Beggars*

Pieter Bruegel's *Blind Leading the Blind* is one of the most penetrating portrayals of the human condition ever painted. Its subject matter is derived from Matthew's well-known Parable of the Blind, but its rich layers of meaning extend well beyond the horizon of iconography proper. Few other paintings in Bruegel's oeuvre are so inextricably bound to the events of his days. Yet this is not so obvious to us, because the works topical associations—which are fluent and ephemeral by their very nature—have given way to the painting's supreme emotional and psychological forces, the very qualities that ensure its rechargeable and ongoing topicality. Such is the hallmark of all truly great art. Bruegel painted *The Blind Leading the Blind* in 1568, when his world was in deep turmoil. This paper seeks to reconstitute and investigate the topical allusions of the *Blind*, by considering the indices within it that evoked the very recent and extraordinary events that had unfolded since 1566, when the Compromise of the Nobility and the *Beeldenstorm* inaugurated the most traumatic period in Netherlandish history before the twentieth century. Bruegel avoided the straightforward visual idiom of partisan iconography and did not insist on a definite meaning. He merely suggested a specific interpretation, which he offered as a possibility, not a prescription.

## Session XVIII: Open Session: 17th-Century Dutch Art

*Saturday 26 May, 13.30 – 15.00, Het Pand, Refter*

### SESSION ORGANIZERS

**Angela Jager**, Universiteit van Amsterdam

**Alison Kettering**, Carleton College

### SESSION SPEAKERS

**Samantha Chang**, University of Toronto

*Framing the Scene in the Seventeenth Century: Doors and Doorways in the Painter's Studio*

The paper focuses on the differences between the functioning of doors and doorways in 17th-century Dutch painters' studio scenes and in genre scenes, emphasizing in the former the theatricality of the studio space and the performativity of the act of painting. Chang is a PhD student at the University of Toronto, as well as a professional flutist and fellow of Trinity College London and the London College of Music.

**Caroline O. Fowler**, Yale University

*Frans Post's Archipelagoes*

Post's drawings of island coastlines exploited line and wash to consider the process of *landverkenning*, or the recognition of land from water. Instead of using drawing as a means to fix knowledge, Post captured the destabilization of knowledge during navigation.

**Leopoldine van Hogendorp Prosperetti**, University of Houston

*No Tree, No Pastoral. Goltzius's Trees and the Bucolic Imagination*

Goltzius's interest in trees was born from a concern to increase his facility to execute trees that function as the appropriate corollaries to bucolic poetry.

**Michael Zell**, Boston University

### *Woman Bathing by Rembrandt*

In his *Woman Bathing* (National Gallery London), Rembrandt challenged the pictorial metaphor of the mirror as the model of perfect mimesis and dramatized the gendered *topos* of the elusive beloved. In doing so, he transgressed the boundaries between genre, life study, and history.

# Session XIX: Copy/Copia: The Theory and Practice of Copying

*Saturday 26 May, 13.30 – 15.00, Het Pand, Vermeylen*

## SESSION ORGANIZER

**Stephanie Porras**, Tulane University, New Orleans

This session seeks papers that engage with the making of copies, replicas, multiples, and/or reproductions – for pedagogical, devotional, commercial or connoisseurial purpose from ca. 1400 to 1700. The production of copies was central to early modern artistic training, and contemporary texts discussing art often use anecdotes of perfect replication, such as example Parrhasius's curtain, Veronica's veil as an analogue to artistic production. In such texts, ideal copies are described as emulative and transformative, contrasted with the slavish or over-attentive duplication of the model – Hendrick Goltzius's *Meesterstukjes* as opposed to Hendrick Hondius's copy of Lucas van Leyden's *Eulenspiegel*. But reproductive printmaking was also praised as a particular artistic skillset of Netherlanders. In his 1565 letter to Giorgio Vasari, Domenicus Lampsonius singled out Cornelis Cort as exemplary in his fidelity to the model and for the inventive qualities of his prints. But what of copies in other media? Or copies that move between media? How do notions of originality translate? When Aerden Vleminck assumed the contract for Jacques Jonghelinck's *Statues of Bacchus and the Seven Planets* he stipulated that no copies of the figures 'be it in bronze, plaster or any other material, or painted on linen or paper' could be made by Jonghelinck or his workshop without the patron's consent. Owning a unique object was undoubtedly the goal here – though the series was eventually copied in print. But in media like tapestry, the prestige of a set like Pasquier and Jean Grenier's *Trojan War tapestries* was amplified by each subsequent order. Emergent copyright protections, such as those sought by Albrecht Dürer in his famous case against Marcantonio Raimondi, did not defend against copying by rival artists, but the system of royal print privileges did offer commercial protections against competitors. Cross-cultural copying produced further tensions. The indigenous artists of Asia and the Americas were praised for their ability to duplicate Netherlandish models, but sixteenth and seventeenth-

century authors often stressed the limited inventive qualities of these artists, whose contracts regularly specified particular models to be copied. But this imagined relationship between European invention and non-European reproduction was inverted in the seventeenth century, when Delft potters began to imitate the qualities of Chinese porcelain and Amsterdam artists produced imitation Japanese lacquer. How do notions of cultural identity intersect with discussions of imitation and replication? This session's goal is to bring together a discussion of copying practices in different media, alongside theories of the copy as encountered in early modern artist's contracts, religious, pedagogical and/or early ethnographic texts, legal documents and artist writings – with the aim of finding parallels, resonances and points of disjuncture between contemporary theories of the copy in different material and cultural contexts. The ambition of this session is in its breadth – a call to scholars working in a wide variety of media, from the fifteenth to seventeenth centuries, addressing work produced in the Low Countries or after Netherlandish models.

## SESSION SPEAKERS

**Laura Margrit Ritter**, Albertina, Vienna

*The World is Like a Haystack, and Everyone Plucks From it What he Can: Emulating Jheronimus Bosch's Haywain*

With his *Haywain Triptych*, Jheronimus Bosch created a powerful image: its distinctly moralistic content and highly innovative pictorial structure continued to fascinate generations of artists well after the master's 1516 death. Bosch's own workshop and his vast number of followers produced countless copies and variations of the painting. The triptych was even popular enough for noble patrons such as Francis I of France, Antoine Perrenot de Granvelle or Fernando Álvarez de Toledo to commission large tapestries with emulations of the middle panel. While the designer of these tapestry cartoons carefully copied some areas of the composition, he added, omitted and transformed other parts of Bosch's original image. Excluding the scenes of heaven and hell on the outer wings, the partial copy features a more integrated compositional approach. The wagon is now enfolded by a transparent sphere. Crowned with a forged cross, it evokes an imperial orb and thus the world as a whole. This globe is situated amidst a rough ocean, teeming with savage fish and fire breathing sea monsters, who try to rip the sinful, proverbially hay-

plucking humans from the face of the earth. Part of a series of five tapestries – including motifs deriving from Bosch's other works the *Temptation of Saint Anthony*, the *Garden of Earthly Delights*, and the so-called *War Elephant* – the *Haywain*'s transposition to the very precious woven medium speaks to the extraordinarily high status of Bosch's pictorial inventions and copies after them around the mid of the 16<sup>th</sup> century. After 1575 the *Haywain* tapestry's lost cartoon served as a model for yet another painted version of the image. The panel today preserved in Paris has been attributed to the workshop of Gillis Mostaert. In Mostaert's work, several further changes in regard to the model effect yet another fundamental alteration in meaning. An entirely different color scheme sets a much more sinister tone, while several figural adaptations modify the composition's narrative concept. This paper will examine the purposes of, and semantic shifts between these different stages of pictorial transposition between various media. The changing interpretive connotations of Bosch's invention will be explored by embedding these successive works in their respective sociocultural context. The 16<sup>th</sup> century Netherlands was a time of profound and all-embracing transformation: religious uncertainty, political turmoil and the rapid growth of colonial trade were as decisive for the artistic production of the time as the concomitant restructuring of social hierarchies. These versions of the *Haywain* reflect these societal changes, but also played an essential part in their discursive constitution. Tracing the *Haywain* and its copies in 16<sup>th</sup> century collection inventories allows for a nuanced discussion of shifting contemporary notions of originality and imitation; considering these written sources can also shed light on the early owners' appreciation of these works and their status as transmedial repetitions of Bosch's famous composition.

**Astrid Harth**, Ghent University

*Between Noble Judgement and Artistic Taste: Titian and Coxcie's Images of Christ and the Virgin for Charles V*

In 1548, Francisco de Holanda advised the princes of the Church in his *Diálogos em Roma* to be rigorous in their demands of artists who render copies of Christ and the Virgin. In the same year, Titian offered an Ecce Homo to Charles V at the imperial court in Augsburg. Departing from the first icon of the Imago Pietatis, the Italian master merged this traditional iconographic type with earlier Renaissance iterations of the Ecce Homo that show Christ accompanied by Pilate and the Jewish crowd, by following Dürer's copperplate representation of the theme. The latter was part of one of the most

successful sets of prints by Dürer executed between 1507 and 1513. The German artist himself had a special appreciation for this series and took it with him to the Low Countries in the early 1520s to present as gifts. Titian's recreation of the icon-type pleased the Emperor who immediately commissioned two Mater Dolorosa images as pendant pieces to the Ecce Homo. For this royal assignment, Titian received a Flemish model from the Holy Roman Emperor and altered his lauded brushwork to turn to the 'Netherlandish style.' After completion, Titian's paintings were sent to the Coudenberg before Charles V took them to Yuste in 1556. Interestingly, at Yuste Titian's icon-types were paired up with images of Christ and the Virgin by the Netherlandish painter Michiel Coxcie. More precisely, the inventory of Charles V's last possessions informs us that one of Titian's Mater Dolorosa paintings was paired with a Christ Carrying the Cross by Coxcie, while, Titian's Ecce Homo formed the companion piece to the now lost painting of the Virgin by Coxcie. Today, it is not clear which paintings by Coxcie exactly hung in diptych arrangement with Titian's half-length narratives at the Hieronymite monastery of Yuste. Nevertheless, the rearrangement of the pendant pieces with works of a Netherlandish master in combination with Titian's experimentation with marrying his own 'grand triumphalist style' and the Northern artistic tradition requires special attention. Modern scholarship has often understood this royal commission as a sign of the Habsburg continuing taste for traditional Flemish paintings, or a so-called archaism fueled by contemporary devotional practice. In a recent discussion of Charles V's collection at Yuste, for instance, Fernando Checa Cremades (2010) has suggested that the rearrangement of the devotional artworks by Titian and Coxcie demonstrates the fact that the emperor valued the paintings' devotional use more than their artistic merits. Hence, these discussions have largely ignored this set of images' complex genesis as well as their relation to one another. Therefore, within the context of Holanda's concerns about sacred images and renaissance culture of emulation, this paper argues that these commissions by Charles V from Titian and Coxcie reveal pictorial innovations devised to demonstrate technical virtuosity and theoretical ambitions while signaling Habsburg imperial power.

**Aaron M. Hyman**, Johns Hopkins University, Baltimore  
*Michael Snijders's Copiousness*

In the mid-1600s, the little-studied Michael Snijders engraved an idiosyncratic series of prints. All manner of heads, limbs, flora, fauna, bits of antique costume, and fantastical doodles fill these sheets,



apparently set hither and thither within pictorial fields whose blank spaces bend and warp around figures and motifs nestled side-by-side. The apparently haphazard way the artist has crowded the usable pieces of his sheets approximates the economical logic of an artist's sketchbook; and carefully selected pictorial citations—often labeled, as such, with other artists' names—assure the viewer of this function even as reproductive facture betrays this as a fiction. Taken together, the sheets offer a master-class in artistic emulation. The artist of this series has assembled a visual repository—the best pieces from masters past and present, from nature, and from antique sources—out of which to forge a signature style and manner. Citations from older masters (Bruegel, Bosch, Matsys) give way to pieces pulled from contemporary giants (Goltzius, Rubens, van Dyck). Sketching artistic genealogies, the series shows a particular penchant for artist portraits, a type of double citation of both the master pictured and the artist who captured his visage. More than a repository of forms, the series also assembles a set of styles, recreating, for example, distinctively Goltzius-esque engraved *moirées* and calligraphic lines from his *penschilderijen*. The series samples from beyond the realm of art itself, reproducing diagrams from artistic treatises, such as Dürer's *Underweysung der Messung*. The series cleverly thematizes its own mode and place in history. Fanciful monsters of the type found in medieval model books maraud across several sheets, conjuring the origins of artists' sketchbooks. Leitmotifs in the series, Don Quixote and Sancho Panza become self-reflexive figures of artistic pilgrimages to see works of art near and far; so too do they thematize notions of citation, forgery, and style. Snijders also heralds figures, such as Actaeon at the moment he becomes a stag, from Ovid's *Metamorphoses*, as potent metaphors for the fantastical transformations his own plates underwent between states (fruit becoming artists' heads, faces transformed into animals). This paper is about the delights of copying—of staged intertextuality and clever pictorial puns and plays—and the place of this copiousness within art history. For Snijders is not an artist we think about in terms of emulation. In fact, he's an artist we hardly think about at all, as he falls into the category of the more literal, flat-footed, and supposedly uninteresting slavish copyist. Though he made a career in *devotieprenten*—mass media for a devotional market—his career and family imbed him in a web that challenges a division of that production from the realm of Art; and with this series he explodes the boundaries, showing that high art and its history was as much a part of his thinking as the exigencies and material efficiencies of a market that seemingly cared

little about such matters. This paper thus mobilizes the copiousness in and of Snijders' fragmented and intertwined pictorial fields as a theoretical tool with which to dismantle conceptual barriers and to offer a revised notion of 'the copy' that sutures often-fractured domains of art historical inquiry, thereby expanding our conception of artists, their ambitions, and their modes of looking and working.

**Angela Ho**, George Mason University, Fairfax, Virginia  
*Made-in-China Chinoiserie: Global Trade and Cross-Cultural Appropriations*

In 1734, the Dutch East India Company (VOC) commissioned the artist Cornelis Pronk to produce designs for a line of porcelain. The watercolor studies were sent to China to be executed by the potters and painters in Jingdezhen, the famous center of porcelain production. While it was not uncommon for European traders to order custom-made porcelain from Chinese producers, what was remarkable about this project was that at least three of Pronk's designs featured figures and vignettes that were intended to look Chinese. The production thus involved Jingdezhen artisans copying Dutch representations of China, which were themselves derived from a variety of Chinese and European sources. This paper examines how, at the turn of the 18th century, global trade and the flourishing culture of the exotic shaped the Pronk project, analyzing the century-long cycle of cross-cultural copying between Dutch and Chinese artists that culminated in the creation of the Pronk porcelain. By the early 1700s, a proliferation of publications and material goods that purported to depict distant lands constituted what Benjamin Schmidt calls a 'culture of the exotic' in Europe. Smith argues that despite their apparent fascination with the non-European world, Dutch consumers were interested more in a perceived foreign quality than in cultural specificity. In addition to recycling images in different media and contexts, artists and publishers mixed and matched motifs associated with Asia, the Americas and Africa, turning these elements into general signifiers of 'otherness.' Artists followed these practices of copying and repetition in their representations of China, inserting features that were not of Chinese provenance but could accentuate the exoticism of the images. While Pronk's designs, with their deviations from Chinese visual conventions, may have resulted from the eclectic copying described by Schmidt, the appropriations and copying were performed to create products exclusive to the VOC. In other words, the use of exotic images in this case was supposed to create difference. Furthermore, the splitting of the

production between Dutch and Chinese artists created an additional layer of complexity. The encounter between Dutch Republic and China did not fall into the binary framework of a dominant Western force over a non-European indigenous people, but was a continually negotiated process. How did the VOC, by commissioning special designs instead of purchasing available goods on the Chinese market, tap into the European demand for the exotic? What was the significance—cultural, economic, and technological—of calling on Chinese artisans to copy Dutch imitations of Chinese images? This paper seeks to address these questions.

## **Session XX: ANKK Sponsored Session. VANITAS. Reconsideration of a pictorial concept**

*Saturday 26 May, 13.30 – 15.00, Het Pand, Prior*

### **SESSION ORGANIZERS**

**Karin Leonhard**, Universität Konstanz

**Sandra Hindriks**, Universität Konstanz

One of the most controversial pictorial concepts within the methodological debate of Netherlandish art history certainly was (and still is) the concept of the *Vanitas* of the mundane world. It has become quite common to view and subsume Dutch still life painting under the aspect of transience and to claim that those works include a moralizing message: The depicted objects – may it be the skull or hourglass, overturned glasses, wilted flowers, money, jewelry or instruments (used either in daily life or in art and science) – have been interpreted by art historical scholarship in rather generalizing terms as symbols of the vanity and impermanence of human life. Besides this rather cultural pessimistic interpretation there are additional readings of still life painting – for example a more sensualistic approach emphasizing the cognitive power of sense perception; or a social-historic position that links the genre to seventeenth-century European economic expansion by accentuating the importance of goods as a means to establish identity. Thus, the question arises, whether the pictorial reference to the end of earthly existence in combination with a glorification of wealth – for example in sumptuous still lifes, – has a negative appeal, while on the other hand vanitas still lifes may request a more positive reflection: thinking about the inevitability of death here tends more towards an overcoming of earthly existence in order to gain eternal life. Recent scholarship suggests that vanitas still lifes require beholders to engage in a more active contemplation – also in terms of a moral reflection about themselves. Thus they could be understood as private devotional images, serving as a reminder to the meditation on death and eternal life. *Vanitas vanitatum est*: So is the sensuous world little more than smoke and mirrors? Or does she have – on the contrary – an epistemic significance? Our panel would like to take up this discussion and reconsider the pictorial concept of *vanitas*.

Oscillating between contempt of the world and an affirmation of life in the awareness of the inevitability of death, between an emphasis of sense perception and an emphasis of its relativity and temporality, between a glorification of wealth and criticism of the same, vanitas still lifes offer an ambiguous interpretative potential which needs to be explored anew for every painting. We would like to look into historical and cultural contexts and backgrounds in order to locate vanitas themes and motives and thoroughly understand their meaning. Therefore, we welcome papers which not only address classical vanitas still lifes but also its predecessors, like for example the depictions of skulls on the reverse of portraits or the various paintings of Saint Jerome in the 16<sup>th</sup> century. Furthermore, we are interested in the theological and philosophical textual sources, which occasionally even find their way into the paintings. And we also ask for papers that explore the historical development of particular motives, such as e.g. the homo bulla, or certain sub-genres, like e.g. the Merry Company. What characterizes a vanitas still life and distinguishes it from other forms of still life? And how and to what extent does the vanitas painting reflect on the status of the image and its potential to preserve that which is most ephemeral in paint and thus from the impermanence of life?

## SESSION SPEAKERS

**Natasha Seaman**, Rhode Island College, Providence  
*Vanitas and Artistic Subjectivity in Gerrit van Honthorst's Student Among the Prostitutes*

In one of Gerrit van Honthorst's most complex compositions, *A Student Among the Prostitutes* (1623; Staatsgalerie Schleißheim, Munich), candlelight gathers an assortment of objects and figures around a table. A man pours a glass of wine in the company of two young women and an old woman holding a swaddled baby. The table is laden with plates of sweets, and at the left sit a globe, a deck of cards, an hourglass, and an open book. On one page, the book displays a poem that explains how the student prefers the company of courtesans to dry books; on the facing page, an illustration depicts Pallas Athena being subdued by Venus and Bacchus. Van Honthorst constructs this innovative subject out of a variety of pre-existing Vanitas motifs: on the right, the Merry Company (derived from scenes of the Prodigal Son); on the left, still lifes, including the *vanitas studium* subgenre; and a lit candle. This paper will trace the

history and meaning of these motifs with particular attention to where they converge, at the book, candle, student, and lute player. This area also condenses Van Honthorst's presence in the painting, through his trademark candle with concealed flame, the sole male figure, and the artist's signature in the painting beneath the illustration in the book. Rather than seeking an overload of warning about mortality, Van Honthorst uses the Vanitas elements to enhance the scene's charms and as a context for artistic subjectivity.

**Barbara Uppenkamp**, Universität Hamburg  
*Vanitas and Luxuria as pictorial subjects among Netherlandish expatriates in Hamburg*

In the time of the Dutch revolt against Spanish supremacy a considerable number of Netherlandish families fled to the Hanseatic City of Hamburg. Among them were the rich de L'Hommel family, who had operated a flourishing sugar refinery in Antwerp. In Hamburg, the family continued and diversified their business. Soon they belonged to the prominent émigrés who held close contact with merchants in Portugal, in the Netherlands and overseas, and they invested their money early in the Dutch East India Company (V.O.C.). Like other Netherlandish expatriates too, the de L'Hommel family acted as patrons for Netherlandish artists who had equally fled to Hamburg. The rich and prominent immigrants had their portraits painted and they commissioned large paintings as well as complete interior decorations. They formed a special group within Hamburg's society because they were not subjected to the city's sumptuary laws and luxury rules. As a consequence, the display of conspicuous consumption became a means to show the immigrants' soundness. On the other hand, exaggerated luxury could easily have the contrary effect and thus destroy the creditworthiness of a family. It was crucial for the newcomers to appear wealthy but not lavish. In my contribution I will discuss two paintings by Gilles Coignet, painted in Hamburg in 1595 and 1599, within their historical context. They show Vanitas and Luxuria, surrounded by musical instruments, putti blowing bubbles, expansive dishes, flowers, fruit and sugar confection. Both paintings are connected with the situation of rich Netherlandish expatriates in Hamburg, their commercial networks and their consumerist behavior.

**Claudia Swan**, Northwestern University, Evanston, Illinois  
*Piracy, Possession, Vanitas: Another Look at Dutch Still Life Paintings*

This paper revisits standard narratives about the inception of painted vanitas still lifes—said to originate with Jacques de Gheyn II's 1603 *Still Life with a Skull* (MMA, New York) in light of Dutch trade and the vagaries of worldly goods. Within a few remarkable decades at the outset of the 17th century crucial decades in the formation of the Dutch Republic the Netherlands acquired the status of omphalos mundi, the navel or hub of global traffic in valuable, exotic goods. Early on such exotica were as likely to have been acquired by piracy as by trade, raising questions concerning rightful possession. Within those same decades, still life paintings of valuable new commodities and other things came into their own as a new type of work of art. Pictorial interest in worldly goods and the formation of the Dutch Republic by way of the accumulation of global commodities were deeply intertwined, in ways de Gheyn's painting and other vanitas still life imagery embody. Trade aligned with taste, and possession and aesthetics coincided and fostered one another. Ultimately, these matters bear on Dutch still life paintings and on vanitas imagery the ways in which these visions of goods were informed by the dynamics of possession of objects of trade.

**Mateusz Kapustka**, University of Zurich  
*The Univocity of Things: Vanitas and Euphoria*

The vanitas still lifes of the 17th c. surmount the momentary and show the completed time span of decay: Whereas books, letters, instruments, or globes—the media of thoughts, like paintings themselves—introduce a suspension within its meticulously simulated scenario, such accompanying motifs like that of glowing ember distinctly mark the progressing acceleration towards the definite division of matter. Skulls, as already hollow containers of erstwhile thoughts, provide in this context projective mirrors for the beholder. Such anticipation of one's own existential threshold—to see myself as fictitiously dead beforehand—instantly overcomes transience by the imaginary transportation of the subject's mind in the very act of looking at the painting. What becomes manifest with this moment of clearly foreseen posthumousness, i.e. emptiness of personal non-existence, is the unlimited nature of thinking which is able to reach beyond its own termination. This is how vanitas still life turns into an image of solace in terms of arresting self-inquiry: from

the non-temporal position, what becomes vain in this image is the decay itself. Inasmuch the painting goes in this way beyond the model of transitive eschatology, it distinguishes infinity from eternity and thus replaces the need for moralistic admonitions with an affirmative plea for euphoric acknowledgment of participation in natural immanence. As such, this genre transforms the tradition of early Netherlandish vanitas portraits towards profane, personal tools of meditation. What at the first glance looks here like reading the paintings with Spinoza via Deleuze, should emphasize rather the autonomous advancement of a pictorial discourse on the infinity of mind, in critical relation, however, to the very contemporary idea of immersion in monistic substance which reached its climax in the speculative refinement of the univocity of being in *Ethics* (ed. 1677) by the Dutch philosopher.



## Session XXI: Open Session: 17th-Century Flemish Art

*Saturday 26 May, 13.30 – 15.00, Het Pand, Blancquaert*

### SESSION ORGANIZERS

**Fiona Healy**, Centrum Rubenianum, Antwerp

**Barbara Haeger**, Ohio State University

### SESSION SPEAKERS

**Jamie Richardson**, Bryn Mawr College, Pennsylvania

*Positing the Preziosenwand and 'Curating' Curiosity: Still Life*

*Paintings of Collections by Frans Francken the Younger (1581–1642)*

Around 1609 and propelled by the renewed economic prosperity and cultural productivity heralded by the Twelve Year Truce, a new painting genre emerged in Antwerp. Termed interchangeably as 'gallery painting', 'pictures of collections', or '*constcamer* painting', these works were intended for precisely the sort of locations and modes of display portrayed: the art rooms and 'cabinets of curiosities' (also called *constcamers*) of elite and learned collectors whose dedication to the accumulation and display of rare and remarkable objects reflected a voracious appetite for erudition and intellectual mastery over a rapidly expanding world. Though they vary in content and composition, gallery paintings depict meticulously curated collections, often including miniature depictions of well-known art works, typically examined by nobly dressed connoisseurs in elegantly appointed interiors. Purposefully seductive so as to advertise the skill their Flemish creators in the competitive European art market, these paintings simultaneously arrest and catalyze the exchange of the objects depicted: collectable curiosities and art works that appealed directly to the intellectual preoccupations of potential buyers, especially the *liefhebbers der schilderyen* who were officially recognized by Antwerp's Guild of St. Luke in 1602. While previous studies have investigated the 'gallery painting' genre as a progressive whole, little attention has been given to its earliest stages of development as manifested in the work of the genre's likely inventor, Frans Francken the Younger (1581-1642). Today fewer

than 100 gallery paintings are thought to survive, yet over one quarter have been attributed to Francken and his family studio. Chronologically synonymous with the so-called 'encyclopedic' phase of gallery painting, ranging from c.1610 to the artist's death in 1642, Francken's oeuvre includes examples of all four of the genre's subtypes: 'portraits' of verifiable collections; imaginary collections; allegorical/satirical collections; and the *Preziosenwand* or 'encyclopedic still life', which, unlike other images of the genre, depicts *liefhebber*-type figures marginally or not at all and instead situates the viewer in the privileged position of collector. This paper focuses on the last and least studied of these categories, consisting compositionally of a wall and tabletop heavily adorned with an encyclopedic array of *naturalia* and *artificialia* as well as a tantalizing background view of yet another (often ambiguous) space on the right-hand side. Painted exclusively by Francken and his studio, these depictions of collections evoke curiosity as a realm of subjective, participatory experience, confronting the viewer directly with the representation of curious and collectable objects within a curious and collectable object. Paying special attention to those objects and art works that appear repeatedly throughout Francken's gallery painting oeuvre, my research attempts to compile a plausible inventory of the curiosities and artifacts possessed or easily accessed by the artist. By identifying Francken's artistic and intellectual resources and examining the painter's seemingly haphazard selection and jumbled arrangement of meticulously rendered curios within a rigid and repetitious compositional space, I hope to interrogate Francken's representational strategies and prerogatives as 'curator' of these displays, unique in the already specialized context of seventeenth-century Antwerp's curiosity culture and its discursive practice of collection.

**Leen Kelchtermans**, Phoebus Foundation, Antwerp  
*Jacob Jordaens's Cupid and Psyche Ceiling Paintings Reconsidered*

2018 will see the 340th anniversary of the death of Jacques Jordaens (1593-1678), who with Peter Paul Rubens and Anthony Van Dyck, made up the great 'triumvirate' of Antwerp Baroque painting. This paper aims to mark that anniversary by highlighting a remarkable series of ceiling paintings depicting scenes from the story of Cupid and Psyche that Jordaens created in 1652 for his spacious house on Antwerp's Hoogstraat. Recently those paintings entered the collection of the Phoebus Foundation. Before that they were in a private collection with very restricted access and so have received

only limited scholarly attention. Now, for the first time, they are being extensively studied in their proper context. This paper presents the initial results of a three-year art-historical, material and technical examination of Jordaens's Cupid and Psyche series in particular and, by extension, his production of ceiling paintings and his later painting technique in general. The focus is on two aspects: (i) an iconographic contextualization of the series; (ii) a reconstruction of the history of the ceiling paintings and their presentation in the Jordaens house. The love story of Venus's son Cupid and the mortal Psyche, one of the interpolated tales in Apuleius's *Golden Ass* (*Asinus aureus*; IV,28-VI,24) was a mine of inspiration for many Renaissance and Baroque painters. That Jordaens had a sound working knowledge of classical literature was amply illustrated in the 2012 Jordaens and the Antique exhibition (Brussels, KMSKB-MRBAB and Kassel, Museumslandschaft Hessen Kassel). Although he never travelled to Italy to study, his ceiling paintings nonetheless display trans-Alpine influences in several respects. The decisions he took in the composition of the series, for example, allow comparisons with Raphael's ceiling paintings in the Villa Farnesina (Rome) and Giulio Romano's frescoes in Palazzo Te (Mantua). Michelangelo's sculptures in the Medici Chapel (Florence) also were a source of inspiration. In addition to several external influences, connections with his earlier handling of the Psyche myth can be traced as well, as exemplified in the major commission he received from Charles I of England around 1639, for instance. The Cupid and Psyche series also follows on from his early experiments in foreshortening, inspired by Rubens, as can be seen in the twelve ceiling paintings of the signs of the Zodiac, dating from circa 1640 and intended for Jordaens's own residence as well. This series of large ceiling paintings is exceptional not only for its quality and good condition but also for the fact that Jordaens painted the individual works entirely for himself. They adorned his house from the time they were painted in 1652 until they were removed 1877, in which year some of them were shown at the popular exhibition held to celebrate the 300th anniversary of Rubens's birth. Although several art historians have doubted whether sufficient information exists with which to build a historical reconstruction of the presentation of the works, this paper sets out a well-founded hypothesis based on a history of the paintings derived from archival and published nineteenth-century sources and historical-architectural field research.

**Lara Yeager-Crasselt**, The Leiden Collection, New York  
*Wenzel Coebergher in Brussels: Mobility, Identity, and the Court Artist*

In 1605, the painter, architect, and antiquarian Wenzel Coebergher was appointed court artist by the Archdukes Albert and Isabella in Brussels. Coebergher had been summoned back to the Southern Netherlands from Italy, where he had spent many years working in Rome and Naples. The Archdukes employed the artist on some of the most important artistic, architectural, and civic commissions of the period, using his knowledge of antiquity and the Italian tradition to further their Counter-Reformation aims. As more recent scholars have shown, Coebergher's command of the visual language of the antique was closely tied to the larger cultural interests and demands of the Habsburg court. His appointment in Brussels may thus be seen as a direct result of his formative artistic travels in Italy. Despite Coebergher's prominence in Brussels in the first three decades of the seventeenth century, he remains largely overlooked as an artist, as does the artistic character and identity of the city in which he carried out his mature career. This paper considers the significance of Coebergher's Italian sojourn, but rather than exploring it within the framework of his development as an artist, it investigates the consequences of Coebergher's experience abroad for the identity of Brussels. By inverting this traditional methodological approach, I seek to examine how the concept of mobility could function as a defining factor for the artistic character of Brussels, a city constantly in flux throughout the seventeenth century. I ask, in turn, how the confluence of this movement of artists in and out of the city – among them, Theodoor van Loon, Jacques Francquart, and François Duquesnoy - led to the creation of a local artistic tradition. In this way, this paper also sheds light on artists who have not easily fit the 'Flemish' art historical model, but do in their own respective ways, reveal the continuity of Flemish traditions.

## **WORKSHOPS**

### **Workshop I: Mapping the Future of Research in Netherlandish Art: Emerging Scholars Pecha Kucha, Part 1**

*Thursday 24 May, 16.30 – 18.00, Het Pand, Oude Infirmerie*

#### **WORKSHOP ORGANIZERS**

Stephanie Dickey, Queen's University (Canada)

Lara Yeager-Crasselt, The Leiden Collection, New York

For this workshop scheduled in two parts, to meet in Ghent and Bruges, we invite scholars in the early stage of their careers to present their current research, share ideas, and receive suggestions for future development. All topics are welcome! Applicants should be PhD candidates or recent graduates (PhD 2014 or later) working on their first major project or publication. The workshop will follow the Pecha Kucha format (see [www.pechakucha.org](http://www.pechakucha.org)): each presentation to be accompanied by 20 slides projected for 20 seconds each (total: 6 minutes 40 seconds). You may speak informally or prepare a text, but please note that the time limit will be strictly enforced. Your presentation should summarize your dissertation or project, highlighting what you think the major contribution will be and key questions that remain to be pursued. Time will be allowed for discussion and feedback.

## **Workshop II: The Transhistorical Turn in Netherlandish Art History**

*Thursday 24 May, 16.30 – 18.00, Het Pand, Dormitorium*

### **WORKSHOP ORGANIZERS**

Tessel M. Bauduin, University of Amsterdam  
Marrigje Rikken, Frans Hals Museum / RKD

Among the various 'turns' that have occurred in art history over the last decades, a recent and substantial, but not uncontroversial, one is the transhistorical turn. Definitions of 'transhistoricity' differ; in philosophy it is often used to address the eternal and universal, while in art history it generally appears synonymous to cross-historicity and applies to a perspective in which art from different historical periods is studied in conjunction. Paul Crowther has argued (*The transhistorical image: philosophizing art and its history*, 2002) that the significance of art depends essentially on the transhistorical nature of the pictorial image: 'one can only judge what is distinctive about an epoch of artistic change on the basis of comparison with other epochs'. The possibilities offered by transhistoricity have not gone unnoticed by museum professionals. Recent years have seen a worldwide tendency to create exhibitions and collection displays in major museums that juxtapose, either harmoniously or confrontationally, works and forms of art, to explore new relationships and gain insights. A recent example is *Intolerance* (2010) in the Neue Nationalgalerie in Berlin (curated by Willem de Rooij), which combined 17th-century bird paintings by Melchior d'Hondecoeter and 19th-century feathered objects from Hawaii, also introducing a global, postcolonial and cross-medial perspective. Coming up is *Frans Hals & the Modernists*, juxtaposing portraits by Hals and by painters such as Edouard Manet, and 19th-century portrait photography, in the Frans Hals Museum in Haarlem (October 2018). It remains to be seen how successful such techniques are with regards to theoretical innovation of transhistorical art history. Contrasting affects seems to dominate. As well, many exhibitions position(ed) the contemporary as central to transhistoricity (see also the research developed by the transhistorical museum initiative). We find that a further excavation of the concept of transhistoricity, and its applicability in art history and art historiography is required, and aim to further explore it in this

workshop. We consider a (Crowtherian) transhistorical approach to be particularly relevant in relation to Early Modern Netherlandish art; on account of its innovative character, but certainly too because it appears well suited to a succession of revisions, appropriations, reinventions and cultural dominance within several (cultural, socio-political, nationalist, and global) narratives. In other words, Early Modern Netherlandish art possesses to all appearances strong transhistorical appeal. More specifically, therefore, this workshop aims to explore art historical transhistoricity and its theoretical and methodological implications, in relation to Netherlandish art (14th – 17th c.). The goal is to problematize transhistoricity as an approach itself, within the wider field of global art history. We will therefore discuss several questions, with the aim to sketch out the benefits and the pitfalls of a transhistorical approach in academia, and in museum display; both in relation to each other and in relation to conventional approaches. It is not our aim to contrast museum and scholarly approaches in a negative sense; rather we hope to outline challenges and opportunities for mutual benefit and to explore the ways in which the disciplines/practices can point one another towards new directions. Questions to be addressed include: 1) What are the methodological concerns of researching (Early Modern Netherlandish); 2) art objects through the lens of another era; and vice versa?; 3) What are the methodological concerns of presenting in a museum or gallery (Early Modern Netherlandish) art objects through the lens of another era; and vice versa? 4) What are the differences between transhistoricity as research strategy and as exhibition concept and how do these two relate? 5) What does transhistoricity add to art historical research/museum practice, how, and for whom? 6) Does transhistoricity also imply transmediality and/or interdisciplinarity, and as not only temporal, but often also considerable cultural, socio-political and geographical divides are bridged how does the transhistorical relate to the postcolonial and culturally hegemonial?

## **Workshop III: Mansion, Materials, and Mass Media: Early Netherlandish Printmaking in New Light**

*Thursday 24 May, 16.30 – 18.00, Het Pand, Sacristie*

### **WORKSHOP ORGANIZERS**

Joris Van Grieken, Royal Library of Belgium  
Olenka Horbatsch, British Museum

From their inception, printed images occupied a significant place within the broader visual and material culture of the pre-modern Low Countries. Prior to the professionalization of the industry in the mid-sixteenth century, prints were closely enmeshed within the broader art production of the region: printmakers hailed from diverse artistic backgrounds, including book printing, manuscript illumination, panel painting, glass painting, metalsmithing, architecture, sculpture, and tapestry design. Prints gave rise to a greatly expanded viewing public; moreover, important technical, stylistic, and artistic innovations first appeared in the versatile medium of print. Yet the origins of Netherlandish prints, and their broader art historical significance remains overlooked, as recent scholarship has focused on the second half of the sixteenth century; especially the prolific print shops of Hieronymus Cock and Philips Galle. The early history of printmaking in the Low Countries includes the Master of Love Gardens, one of the earliest engravers, who took up vernacular subjects drawn from a wide range of media. Shortly following, Colard Mansion in Bruges and Gerard Leeu in Antwerp instigated lavishly illustrated publications both devotional and secular. By the last quarter of the fifteenth century, Alart du Hameel, IAM of Zwolle, Master FVB, and Master W with the Key introduced complex stylistic, technical, and pictorial innovations into their engravings. In the early decades of the sixteenth century, Lucas van Leyden and his contemporaries in the southern Netherlands (including Frans Crabbe, Nicolas Hogenberg, and Dirck Vellert) took up a new self-conscious approach to printmaking, and they drew on both local and foreign models in their search for a marketable product. The exhibition of Colard Mansion and the dawn of printing at the Groeningemuseum in Bruges (spring-summer 2018) provides an entry point into the origins of printed images in the Low Countries. Drawing on the themes laid



out in the exhibition, this workshop seeks to critically re-examine printmaking from the fifteenth- and early sixteenth-century Low Countries. Participants are invited to contribute short presentations (10-15 minutes) as the basis for discussion that will explore this topic from a range of perspectives, including individual printmakers, printers, publishers, or production centres in the Low Countries as well as intersections between early Netherlandish prints and other media. A brief proposal should be submitted to the organizers ([ohorbatsch@britishmuseum.org](mailto:ohorbatsch@britishmuseum.org) and [joris.vangrieken@kbr.be](mailto:joris.vangrieken@kbr.be)), along with an image(s). This workshop aims to foster new discussion on early Netherlandish printmaking in light of recent exhibitions and research contributions to the field, and will be followed by a visit to the Mansion exhibition.

## **Workshop IV: Materiality and Faith in St. Bavo's Cathedral**

*Thursday 24 May, 16.30 – 18.00, Het Pand, Gillis*

### **WORKSHOP ORGANIZERS**

Martha Hollander, Hofstra University

Lisa Rosenthal, University of Illinois Urbana-Champaign

From the intimate elegance of Hugo de la Vigne's silver reliquary to the grandiose exuberance of Hendrik Frans Verbruggen's sculpted pulpit, St. Bavo's Cathedral offers a rich diversity of objects, in an array of materials, that fulfilled a range of devotional, ritual, commemorative, social, and political functions. The workshop, which will be held in the cathedral, will provide a rare opportunity to engage in situ with objects that invoke a broad spectrum of topics operating in the current scholarship on 15th- to 17th-century Northern ecclesiastical arts. Participants are invited to contribute short presentations (5-10 minutes) as the basis for open, informal discussion. Issues of interest might include but are not limited to: the production and marketplace of church art; Counter-Reformation theories of idolatry and sacred objects; the rhetoric and semiotics of ornament and design; the body in relation to Catholic, humanist, natural, and material knowledge, to fashion and body ideals, and to classed systems of status and power. Presentations can focus on any aspect of sculptural production and reception: workshop and pedagogical practice, ecclesiastic and family patronage; collaborations among sculptors, architects, and painters. Presentations need not focus exclusively on work in St. Bavo's, but we particularly solicit topics that will productively engage the cathedral space and/or its objects, especially sculpture, metalwork and other plastic forms.

## **Workshop V: Power of Image and Power of Audience. Performative Images and Practical Devotions in the Late Medieval and Early Modern Netherlands**

*Friday 25 May, 10.00 – 11.30, Het Grootseminarie, Bruges*

### **WORKSHOP ORGANIZERS**

**Miyako Sugiyama**, Ghent University

**Jan Dumolyn**, Ghent University

In December 1563, as a response of recent outbreaks of iconoclasm in France, the Council of Trent (1545-63) issued a decree on sacred images. The aim of the decree was not to restrict the use of sacred images, which were censured by iconoclasts as 'idolatrour images', but to stop abusing them and to remove the superstitious power attached to images. Only the didactic function was allowed to remain; the affective and promissory values of images were rejected. Two years later, in 1566, the wave of the iconoclasm reached the Netherlands. It was during this Beeldenstorm that the popular use of sacred images in the fifteenth- and the beginning of the sixteenth centuries was regarded as an abuse, and certain images lost their aura and power which had previously been attributed to them. During the past decades, many studies on the iconoclastic attacks in the sixteenth- century Netherlands were published and several exhibitions and symposia were organized which brought fruitful results on practices and theories of the iconoclasm. Currently there are a number of other initiatives that show the power of images produced in northern Europe on the eve of the iconoclasm, especially in the context of practical devotion, that is, activation and employment of images to secure salvation. Some studies have demonstrated physical contact between images and audiences (touching, kissing, and swallowing), while other studies have examined promissory values of miraculous and indulgenced images. In this context, audiences can be understood as performers, as meanings and functions of works of art were activated only within the dynamics of interactions between images and viewers. This workshop aims to seek new perspectives for the study of images in practical devotions in the late medieval and early modern

Netherlands. Which images and objects had performative values, and how were these values activated? What was the role of the audience and space? How can we reconstruct interactions between images and audiences? The speakers of this workshop will demonstrate case studies related to the following topics and discuss further possibilities, methods, and approaches for the study of devotional and social functions of images with participants during an intensive discussion. Topics are: 1) Roles of visual representations and their efficacy in practical devotion; 2) Image consumption and / or physical contact with image; 3) Gesture and performance of audiences; 4) Reality and virtual reality in the late medieval and early modern era; 5) Tripartite relationship between image, audience, and space.

## Workshop VI: Hugo Van der Goes

*Friday 25 May, 10.00 – 11.30, Groeningemuseum, Vriendenzaal, Bruges*

### WORKSHOP ORGANIZER

**Till-Holger Borchert**, Musea Brugge

In the light of the upcoming exhibition devoted to Hugo van der Goes and his artistic heritage (Gemäldegalerie, Berlin/Groeningemuseum, Bruges, ± 2020) the Flemish Research Center for the Arts of the Burgundian Netherlands wants to devote one session to current scholarship on this extraordinary master and his artistic context. Papers by among others Stephan Kemperdick (Gemäldegalerie, Berlin), Griet Steyaert, and Till-Holger Borchert (both Musea Brugge) will present the results of the most recent conservation treatments of two masterpieces by Van der Goes – *The Death of the Virgin in Bruges* and the Bonkil Panel in Edinburgh – as well as current research on predecessors and followers such as Joos van Wassenhove, Jean Hey, and Gerard David. In addition, the impact of Van der Goes in Flemish manuscript illumination may be discussed as well as the masters' innovative use of chiaroscuro technique in his drawings.

## Workshop VII: Metalpoint (1)

*Friday 25 May, 10.00 – 11.30, St. John's Hospital, Bruges*

### WORKSHOP ORGANIZER

**Jun Nakamura**, University of Michigan

**Lydia Aikenhead**, New York University

In Rogier van der Weyden's *St. Luke Drawing the Virgin*, the patron saint of artists does not wield a brush, quill pen or piece of chalk, but rather a double-ended stylus for silverpoint. From Van Eyck and Van Leyden to Goltzius and Rembrandt, the medium of metalpoint was explored by Netherlandish artists throughout the early modern period, even as its use by artists elsewhere in Europe declined during the sixteenth and seventeenth centuries. The recent exhibition *Drawing in Silver and Gold: From Leonardo to Jasper Johns* did much to illuminate metalpoint for a broader audience, but by and large it remains a little understood technique. Despite recent trends in art history towards a 'material turn' and an emphasis on firsthand engagement with media, the particulars of metalpoint and its distinct qualities remain opaque to many. This workshop offers participants the opportunity to experience metalpoint firsthand; participants will prepare papers with traditional grounds and try their hands at drawing with styluses of various metals. The workshop will include two introductory talks as well as discussion. At the end of the session, each participant will be able to take home their own coated papers and rudimentary silver, copper, and lead styluses. In the first portion of the workshop, participants will prepare and coat sheets of paper with metalpoint grounds. While the prepared grounds dry, there will be two short presentations. Jun Nakamura (PhD Candidate, University of Michigan) will provide an introduction to the medium and its history, with emphasis on its use in the Netherlands and its persistence there in the sixteenth and seventeenth centuries. Lydia Aikenhead (MA/MS student, Conservation Center, Institute of Fine Arts, New York University) will then discuss technical aspects of metalpoint and conservation issues particular to the medium. These talks will be followed by time to draw on the prepared grounds using a variety of styluses, with a handful of facsimiles of Netherlandish metalpoint drawings available as reference. This time will also be used for open discussion.

## **Workshop VIII: Metalpoint (2)**

*Friday 25 May, 12.00 – 13.30, St. John's Hospital, Bruges*

### **WORKSHOP ORGANIZER**

**Jun Nakamura**, University of Michigan

**Lydia Aikenhead**, New York University

## **Workshop IX: Beyond the Liturgical/Devotional Divide: New Approaches to the Uses of Sixteenth-Century Religious Art**

*Friday 25 May, 12.00 – 13.30, Start at ticketing hall,  
Groeningemuseum, Bruges*

### **WORKSHOP ORGANIZERS**

**Barbara A. Kaminska**, Sam Houston State University  
**Mark Meadow**, UC Santa Barbara

Historians of early modern art have traditionally treated religious images as belonging to one of two categories: liturgical or devotional. Although scholars recognize that such images may serve additional functions – fashioning social identity, for example – the liturgical/devotional dyad still dominates our research and pedagogy. Only recently have we begun to question this paradigm and explore alternative models for understanding how mid-sixteenth-century Netherlandish religious art might function. For instance, the confirmed display of panels such as Pieter Bruegel the Elder's *Procession to Calvary* and Martin de Vos's *Saint Paul* series in dining halls of the Antwerp elite strongly suggests that religious art served as a stimulus to discussion and debate, rather than as adjuncts to meditation or church ritual. In this workshop, we want to reconsider scholarly approaches to religious images through a discussion of topics such as the rhetorical use of biblical paintings as conversation pieces; the effect of innovative iconographic and formal devices (e.g. compositional experiments of Pieter Aertsen) on religious responses to art; the changing relationship between religious image and its physical location; and the role of religious art for bridging, or evading, the confessional divide during the Reformation. Our aim is also to analyze both the challenges and the opportunities that innovative approaches to religious imagery might offer for our understanding and teaching of Netherlandish art. To illustrate the shift from the liturgical and devotional to the discursive idiom, the workshop will be divided in two parts. We will begin in the Groeningemuseum by looking at selected examples of early Netherlandish art in the gallery space; our first group of participants are encouraged to give brief (i.e. five minute),



informal gallery presentations on a work of their choice in the Groeningenmuseum: for example, Jan van Eyck's *Madonna with Canon Joris van der Paele*, Hans Memling's *Moreel Triptych*, Hieronymus Bosch's *Last Judgment* or *Job Triptych*, Abel Grimmer's *Christ Carrying the Cross*, or Hugo van der Goes's *Death of the Virgin*. In the second part of our workshop, we will continue our discussion outside of the gallery space.

## **Workshop X: Mapping the Future of Research in Netherlandish Art: Emerging Scholars Pecha Kucha, Part 2**

*Friday 25 May, 12.00 – 13.30, Het Grootseminarie, Bruges*

### **WORKSHOP ORGANIZERS**

**Stephanie Dickey**, Queen's University (Canada)

**Lara Yeager-Crasselt**, The Leiden Collection, New York

## **Workshop XI: Visualizing Netherlandish Art in the Digital Era**

*Saturday 26 May, 11.00 – 12.30, De Krook, hall 'De Blauwe Zaal', Ghent*

### **WORKSHOP ORGANIZERS**

**Alexandra Suda**, Art Gallery of Ontario

**Tianna Uchacz**, Columbia University, New York

Netherlandish art history and the HNA have taken part in the broader digital turn in scholarship. Landmark projects, such as the Bosch Research and Conservation Project and Lasting Support/Closer to Van Eyck, and their associated websites have brought art historical and technical research together and engaged viewers with stunning visuals. Inventory databases have allowed for analysis of collections, collecting patterns, and collectors' intellectual pursuits (see Montias; Martens and Peeters; Göttler, Moran, and Dupré). Digital critical editions and translations (Woodall and Porras) and monographic websites (Honig) have made primary sources widely accessible. The HNA itself aggregates online resources for researchers on its website and since 2009 sponsors its own digital peer-reviewed journal, the JHNA. These initiatives have largely adapted existing analogue technologies and formats (IR photography, paint sample analysis, text and document analysis, long-form art historical writing, etc.) to digital environments, harnessing the flexibility of digital tools and the reach of the internet. This is an invaluable development, and there is more to consider. This workshop aims to further the work of articulating what might be distinctive about Netherlandish art, its history, its material survival, its documentary sources, etc., and how such distinctions might be used to shape the way art historians conceptualize and visualize their research in the digital era. It is directed at a cross-section of art historians—academic, curatorial, and technical—and will include invited participants from the disciplines of user-interface design and information science. This discussion-based workshop will focus on visualization techniques (digital imaging, mapping, graphs and graphics, augmented and virtual reality, etc.), the state of the technology, open-access formats, sustainability, and the direction of art history in the digital era. Workshop participants will be invited to share 5-minute presentations

about their ongoing work and the way new visualization techniques shape the scope of their research questions and the presentation of their research outcomes. An important goal of the workshop is to cultivate a subgroup within the HNA of art historians interested in the visualization of Netherlandish art and art history as well as related topics of design aesthetics and usability, the ethics of visualization decisions, and the exploration of emergent technologies. It is hoped that this subgroup will continue to share project ideas and resources and gather for subsequent in-person and virtual meetings and workshops under the continued sponsorship of the HNA.

## ROUNDTABLE

### **LinkedIn: Researching Dutch Alba Amicorum in a Digital Age**

*Thursday 24 May, 16.30-18.00, Het Pand, Refter*

#### **ORGANIZERS**

Jeroen Vandommele, Koninklijke Bibliotheek van Nederland  
Claudia Swan, Northwestern University, Evanston, Illinois

In the last years, Dutch alba amicorum have received some well-deserved attention. This panel invites other researchers who have worked on books of friendship, are doing so now, or plan to do so in the future, to join the roundtable and discuss the challenges and opportunities in studying Dutch alba amicorum in this digital age. 'What should an 'ideal' database of alba amicorum consist of? What kind of research should it cater to? What information should it contain? What obstacles have you run into with your own (digital) research on alba amicorum?' Jeroen Vandommele (KB | National Library, The Hague), Marika Keblusek (University of Leiden), Judith Noorman (University of Amsterdam), Sophie Reinders (University of Utrecht) and Claudia Swan (Northwestern University) will discuss the current state of Dutch alba digitalization and examine new research avenues for this rich and interdisciplinary field, specifically the need for an (inter)national online database. The aim of the roundtable is to establish a research agenda for the interdisciplinary study of Dutch alba amicorum (within an European context).



## BOOK EXHIBITORS

May 24, 2018

HET PAND – KAPITTELZAAL



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BRILL



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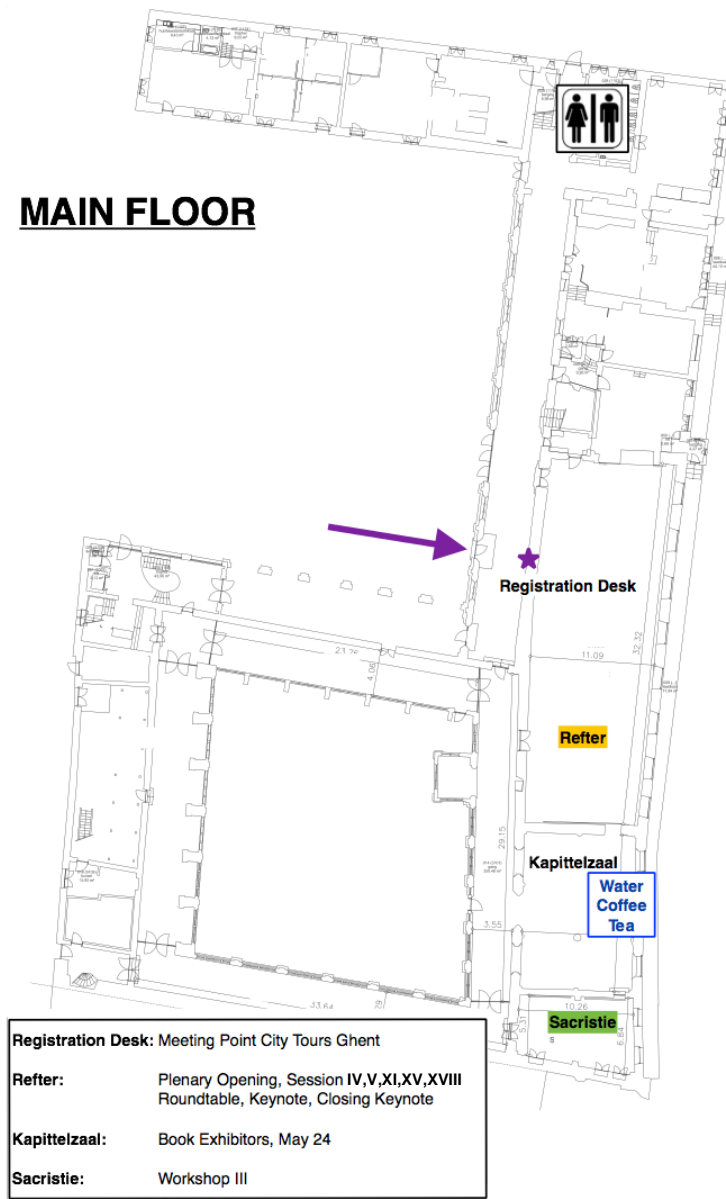
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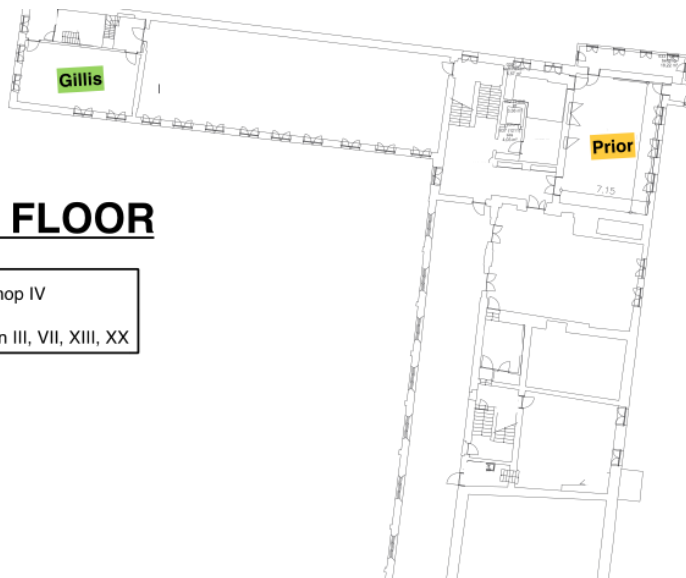




# HET PAND

## MAIN FLOOR

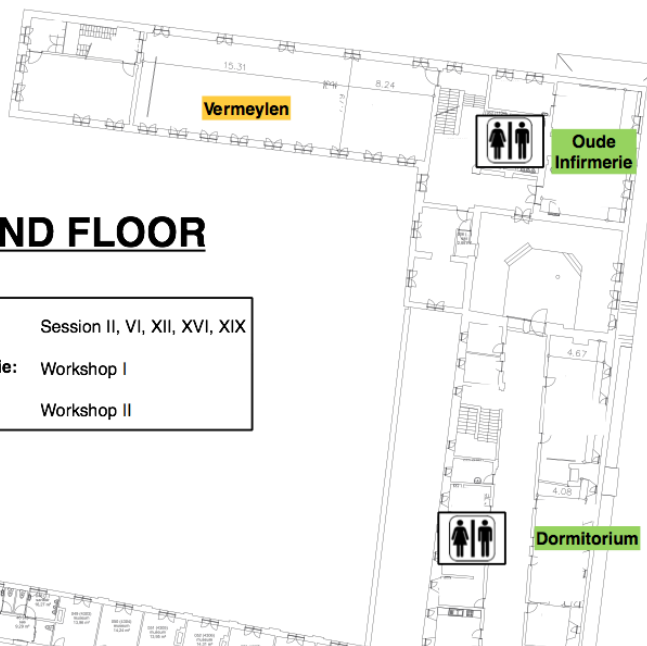




## FIRST FLOOR

**Gillis:** Workshop IV

**Prior:** Session III, VII, XIII, XX



## SECOND FLOOR

**Vermeylen:** Session II, VI, XII, XVI, XIX

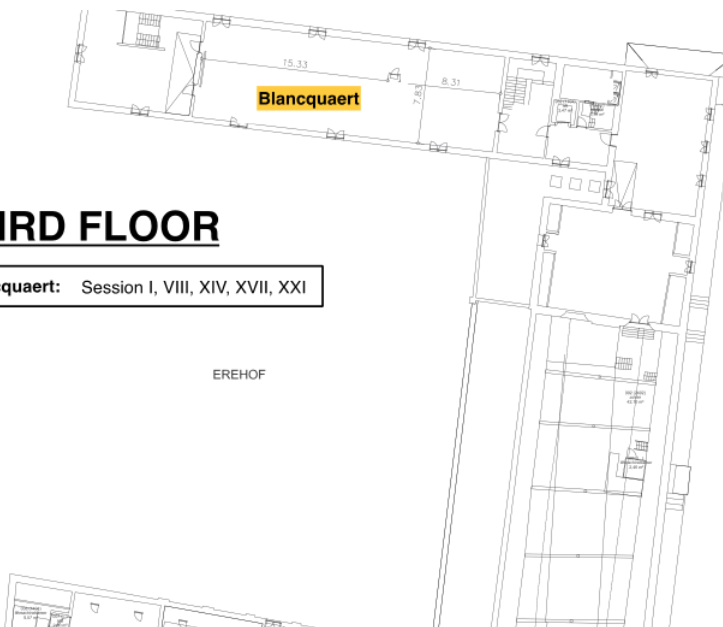
**Oude Infirmerie:** Workshop I

**Dormitorium:** Workshop II

## THIRD FLOOR

**Blancquaert:** Session I, VIII, XIV, XVII, XXI

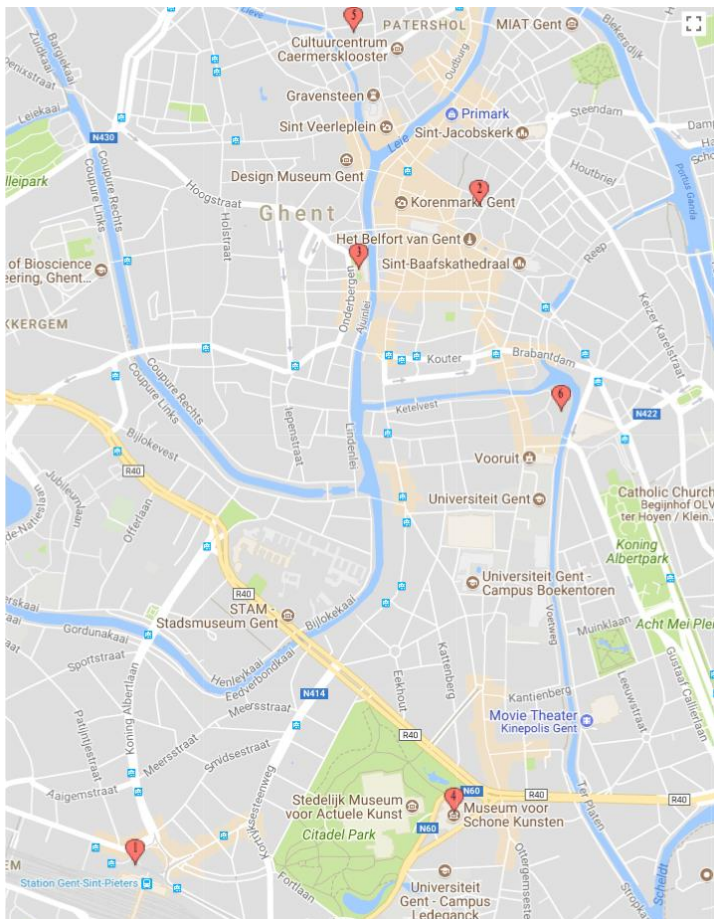
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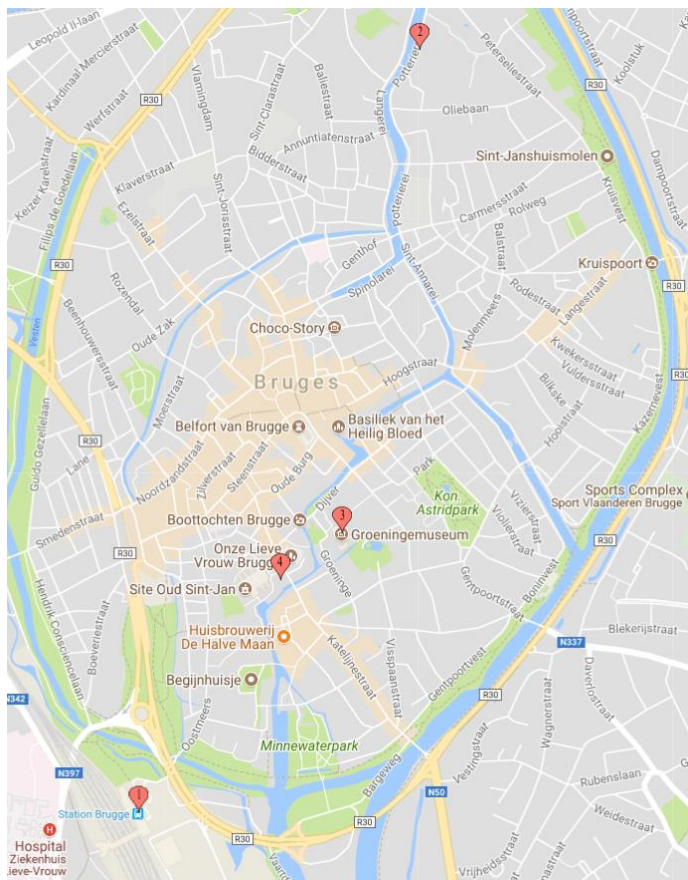
# LOCATIONS

## Ghent



1. Station Gent-Sint Pieters, Koningin Maria Hendrikaplein 1
2. City Hall, Pacificatiezaal, Botermarkt 1
3. Het Pand, Onderbergen 1
4. MSK (Museum of Fine Arts), Fernand Scribedreef 1
5. Thagaste (restaurant), Academiestraat 1
6. De Krook, Miriam Makebaplein 1

# Bruges



1. Station Bruges, Stationsplein 5
2. Grootseminarie, Potterierei 72
3. Groeningemuseum, Dijver 12
4. St. John's Hospital, Mariastraat 38

## DIRECTIONS

### From Het Pand to the Museum of Fine Arts

Walking distance: 2 km

De Lijn:

- Het Pand to the Korenmarkt: 5-minute walk
- Line 1 at the Korenmarkt, platform 1 (*Wondelgem Industrieweg - Gent Flanders Expo*), until 5th stop (*Van Nassaustraet*) / 7 minutes. Then a 10-minute walk.



[www.delijn.be/en](http://www.delijn.be/en)

### Going to Bruges

#### Het Pand to Gent-Sint-Pieters station

Walking distance: 2.3 km

De Lijn:

- Het Pand to the Korenmarkt: 5-minute walk
- Line 1 at the Korenmarkt, platform 1 (*Wondelgem Industrieweg - Gent Flanders Expo*), until 7th stop (*Gent-Sint-Pieters*)

[www.delijn.be/en](http://www.delijn.be/en)

### Trains to Bruges



- **08.11** (Direction: Oostende)  
Arrival in Bruges station: 08.35
- **08.24** (Direction: Blankenberge)  
Arrival in Bruges station: 08.49
- **08.39** (Direction: Oostende)  
Arrival in Bruges station: 09.01

- **09.02** (Direction: Knokke)  
Arrival in Bruges station: 09.29

**[www.belgianrail.be/en](http://www.belgianrail.be/en)**

## **From Station Bruges to Grootseminarie**

Walking distance: 3 km

De Lijn:

- Line 14 on platform 1 (*Station-Centrum (Stadsschouwburg)-St.-Jozef*), untill 10th stop (*Stokersstraat*)/ 10 minutes. Then a 2-minute walk.

or

- Line 4 on platform 1 (*Brugge Station - Centrum - Koolkerke*), untill 10th stop (*Gistfabriek*)/ 10 minutes. Then a 2-minute walk.

## **From Station Bruges to Groeningemuseum**

Walking distance: 1.3 km

De Lijn:

- Platform 1, line 1, 6, 11, 12 or 16, until 5 or 6th stop: *Dijver*.  
From here a 2-minute walk.

Directions are:

1. Brugge Station - Centrum (Dijver) - Ver-Assebroek
6. Brugge Station - Centrum (Dijver) - St.-Kruis (Malehoek)
11. Brugge Station-Centrum-Assebroek Peerdeke-St.Kruis
12. Station-Bargeplein (Katelijneparking)-Centrum
16. Station-Centrum (Dijver)-St.-Kruis (Dampoortkwartier)



# Returning to Ghent

## Trains to Gent-Sint-Pieters Station

- **15.58** (Direction: Eupen)  
Arrival in Gent-Sint-Pieters Station: 16.20
- **16.10** (Direction: Genk)  
Arrival in Gent-Sint-Pieters Station: 16.36
- **16.25** (Direction: Antwerpen-Centraal)  
Arrival in Gent-Sint-Pieters Station: 16.49
- **16.31** (Direction: Bussel Airport-Zaventem)  
Arrival in Gent-Sint-Pieters Station: 16.58



## FOOD IN GHENT

### Lunch

#### Moor & Moor

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#### Het Broodhuys

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#### Le Pain Perdu

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#### Le Pain Quotidien

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## Lunch & Dinner

### Lepelblad

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### SAN

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### Brasserie 't Vosken

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### Brasserie Keizershof

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### Domestica

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[www.patyntje.com/patyntje](http://www.patyntje.com/patyntje)

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### Brasserie Restaurant Pakhuis

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[www.il-cortile.be/](http://www.il-cortile.be/)
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[www.al-castello.be/](http://www.al-castello.be/)
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- Vier Tafels  
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[viertafels.be/english/](http://viertafels.be/english/)
- Grand Café Godot  
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[www.godotgent.be/](http://www.godotgent.be/)
- Eetkaffee Multatuli  
Huidevetterskaai 40..... + 32 (0) 9 223 07 11  
[www.eetkaffee-multatuli.be/](http://www.eetkaffee-multatuli.be/)
- Bodo Resto  
Burgstraat 2 ..... +32 (0) 9 256 29 00  
[www.bodo.gent/](http://www.bodo.gent/)
- De Stokerij  
Tichelrei 2A..... +32 (0) 9 279 95 85  
[www.destokerij-gent.be/](http://www.destokerij-gent.be/)

## **Classics**

### **Coffee**

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[www.mokabon.be/](http://www.mokabon.be/)

### **Beer**

De Dulle Griet  
Vrijdagmarkt 50  
[www.dullegriet.be/en/](http://www.dullegriet.be/en/)

### **Bakery**

Bakkerij Himschoot  
Groentenmarkt 1  
[www.bakkerijhimschoot.be/](http://www.bakkerijhimschoot.be/)

### **Spices**

Tierentyn  
Groentenmarkt 3  
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### Bistro Christophe

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**NOTES**















