

PROGRAM HNA Conference 2022

***Friday 3 June 2022, The Hague
Morning (10:30-13:30)***

KEY NOTE LECTURE

Claudia Swan, Northwestern University

The Dutch Colonial Imaginary

This talk relates to an ongoing research project on the power of foreign goods and foreign relations within the Dutch Republic. It extends beyond the scope of my recent book on Dutch interest in the exotic—*Rarities of these Lands. Art, Trade, and Diplomacy in the Dutch Republic* (Princeton: Princeton University Press, 2021)—by considering power relations that are not explicitly operative within Dutch culture of the time. I refer to one of the most significant and horrifying historical facts and shapes of power imaginable: slavery. Slavery, as I will explore further in this lecture, was an animating force of the Dutch colonial imaginary. This talk is structured in four parts, in which I present depictions of Blackness; observations on exotic shells and labor; a brief history of Dutch interest in ebony; and, to conclude, I will present an example of an image—a map—that is as much the product of the Dutch colonial imaginary as it is a record of how conceptions of the imagination figured into the makings of race.

PAPER SESSIONS

EAST MEETS WEST

Towards a “Worldly” Art History: Reassessing Netherlandish Art in a Worldly Context, c. 1500-1700

SESSION ORGANIZERS

Katharine Campbell, University of Michigan

Jamie Richardson Sandhu, Bryn Mawr College

How does one approach the global in Netherlandish art history? This question, seemingly straightforward, has stimulated a vast array of scholarly studies that confirm it is anything but easy to answer. Recent developments in scholarship have shown the potential to cultivate scholarship in understudied geographies, as in the recent exhibitions *Rembrandt and the Inspiration of India* (2018) in Los Angeles and *India and the Netherlands in the Age of Rembrandt* (2019) in Mumbai; to reconnect conventionally discrete epistemological categories, such as those of economic, social, and visual data in the study of the impact of Dutch global trade networks in the early modern period; and to decenter Western paradigms for evaluating images and objects. This last approach is proposed by Deborah Hutton and Rebecca Tucker in their 2014 article on Cornelis Claesz. Heda, “The Worldly Artist in the Seventeenth Century.” They ask, “can we—and how might we—study art objects from across

the globe in a way that does not re-inscribe past Eurocentric structures onto the field?" Instead, in the case of Heda (c. 1566-1621), they suggest framing case studies of traveling artists and images equally from contexts of origin and of destination, within larger networks comprising many cultural centers.

This session takes inspiration from Hutton and Tucker's approach, expanding it to consider not just worldly artists, but worldly methods. It asks for papers that actively rethink conventional methodological approaches to global Netherlandish scholarship in the sixteenth through eighteenth centuries. These may take the form of new case studies, approached in a creative methodological way; they may also be presentations that take alternative methods themselves as their subjects. In keeping with our focus on alternative methodologies, we encourage scholars to submit papers that are the products (or works in progress) of collaborative studies across specialties, and we envision the possibility of joint presentations of this research.

Papers in this session might address the following topics and questions, among others:

- What visual material, cultural encounters, time periods, or types of research questions have already become marginalized within global early modern studies? What alternative approaches could open up these areas of study?
- Reconsiderations of consumption and collecting practices of Netherlandish art among courtly patrons outside of Europe (for example, the interest that Ibrahim Adil Shah II [r. 1580-1627] took in Netherlandish art through his relationship with Heda) • How can scholars approach topics for which archives are non-extant or inaccessible? Or when archives exist, but show evidence of unreliability?
- Tracing single commodities across archives, collections, and visual representations.
- What is gained or lost by adopting particular frameworks or terminology (e.g. a center-periphery model vs. one of polycentrality; cultural transmission vs. cultural mediation; and so on)?
- Can style itself function as a global commodity?

SPEAKERS

Carrie Anderson, Middlebury College

Marsely Kehoe, Hope College

Between Archive, Image and Textiles: Visualizing Textile Circulation in the Dutch Global Market

The acquisition and circulation of textiles from around the world was of critical importance for the economic vitality of the Dutch East and West India Companies (VOC and WIC) in the early modern period. The types of textiles carried on VOC and WIC ships varied dramatically, with cargo lists reflecting a broad geographic range: fine linens from Haarlem, raw silk from Persia, loom-patterned cottons from the Coromandel coast, and chintz from Surat, to name

only a few of the many textile types necessary for successful trade and diplomacy across the globe. These textiles came in a wide array of colors and patterns—striped, checked, and flower-printed were especially popular in some regions—and they ranged in quality from coarse to fine. Given their important status as commodities, it is perhaps not surprising that textiles—re-presented as garments in paintings, prints, and drawings—also became potent signifiers in an increasingly global world, where clothing played a critical role in shaping identity in colonial and European circles. Despite their ubiquity in written and visual sources, however, it is often only the finest textiles (such as silk and chintz) that remain in museum collections today, making it challenging for scholars to understand the connections between the archival records and their visual counterparts. Each of these sources (archive, image, and textile) tells only part of the story, but when woven together a larger picture of the global textile trade emerges, one that enables us to better understand how textiles shaped – but were also shaped by – the cultures in which they circulated.

This paper will discuss an ongoing collaborative digital project that brings together these archival, visual, and textile data, a methodology that demonstrates how the rhetorical and iconographical structures of historical records can inform perceived or desired relationships between textiles and the human body. The material for this presentation draws primarily from our in-progress Visual Textile Glossary, an interdisciplinary digital resource that enables scholars to interact dynamically with our rich collection of archival, visual, and textile data – a collection that brings to light the truly dialogic nature of textile circulation in the Dutch global trade networks. While the extensive data that underlies the Visual Textile Glossary is specific to the Dutch trading companies, this project seeks to decenter Europe, as it makes clear that VOC and WIC merchants were latecomers to an already-complex Indian Ocean and trans-Atlantic trade.

Neilabh Sinha, Leiden University

Wonders, from Far Away: Netherlandish Art at Indo-Persianate Courts, 1575-1625

This paper proposes that the engagement of Indo-Persianate courtly culture with Netherlandish art ought to be considered within its own conception of wonder. In Indic aesthetic traditions the emotional experience of wonder is produced when a work of art possesses the emotional essence called *adbhuta* (marvellous), while the *ajaib* (wonder) theme is a fixture of early modern Perso- Islamicate visual and textual culture towards the same effect.

The attraction of European art as *exotica* for Indo-Persian courts has been commented upon by scholars of both Mughal and Deccan visual culture. Moreover, the influence of Netherlandish engravings on Mughal and, more recently, on Bijapuri visual culture in extant miniatures from the sixteenth and seventeenth centuries has been studied extensively. The active engagement of Indo-Persianate courtly ateliers with Netherlandish art resulted in new motifs and techniques and even a renewed emphasis on the allegory genre in art. However, Netherlandish art in early modern South Asia has never been investigated through the lens of wonder as conceptualised indigenously.

Indo-Persianate sovereigns such as Akbar, Ibrahim Adil Shah II, and Jahangir were not only greatly interested in wonders—exotic or otherwise—but also aspired, as demanded by the

prevalent courtly culture, to discernment and connoisseurship in art in all its forms. The Mughals Akbar and his son Jahangir, are credited with creating a unique fusion of Persianate and Indic cultures at their court. Meanwhile, Ibrahim II is himself the author of the *Kitab-i-Nauras*, a work on music that is also an elaboration on Indic aesthetics for a Persianate cultural milieu. Neither they nor their artists were, therefore, naïve consumers or interpreters of visual culture.

The proposed paper will apply the perspective of Indo-Persian aesthetics to Netherlandish art in three stages. First, it will re-explore existing scholarship on the exoticness of Netherlandish art and artists, as cultural objects in South Asia, in relation to the experience of wonder. Second, it will consider the strangeness of the intellectual, iconographical, and formal aspects of such art as a source of wonder for an Indo-Persianate audience. Third, the paper will test this approach by examining the longer-term, contemplative repercussions of the wonder of Netherlandish art through the ideas and images produced in the course of Netherlandish-South Asian engagements. The paper will aim, therefore, to engage with existing research in order to present a holistic, bilateral approach to Netherlandish art in early modern South Asia. In doing so, it will also aim for the necessity of engaging with regional intellectual and aesthetic cultures not only in the European-South Asian encounter but on a global level.

Sarah Mallory, Harvard University

Seeing Swamps

Working against the local-global binary that so often underpins global Netherlandish art, my case-study paper will suggest that the presence and influence of the Americas was deeply imbricated in ostensibly 'domestic' Dutch concerns. I argue that in an increasingly globalized world, the notion of geographic specificity was in fact an unstable construct, the impact of local events often felt on a global scale. The doctrine of borders and boundaries, while an important and crucial step in forming a global art historical discourse, overlooks the ways in which commonalities are recognized and envisioned, the ways in which borderless spaces are equally important in understanding Netherlandish art as a worldly art.

In April of 1629, the Dutch sieged the Spanish stronghold in 's-Hertogenbosch, slogging through the city's famously marshy ground to eventually drive out imperial troops and reclaim the territory for the Republic. So famously boggy was the area—in a country known for its abundance of saturated soil—that it had the distinct honor of being dubbed 'Swamp Dragon.' A large printed wall map produced in 1633 commemorates the battle, depicting Dutch and Spanish troops mired in reeds and water, while in the foreground a muscular man clad in a lily pad loincloth and crown of cattails proudly personifies the swamp. Though this map ostensibly depicts a distinctly domestic Dutch event, I would like to suggest it also points to a larger discourse about similar battles happening thousands of miles away in the Americas. While the Dutch and Spanish frequently clashed in the Netherlands, these same nations also battled one another and Indigenous peoples for control of swampy territories across the Atlantic.

My paper will argue that we cannot understand this map as depicting an isolated event whose meaning and consequences are solely related to local concerns. Rather, expanding on

J.R. McNeill’s concept of the “ecological teleconnection,”—which “refers to linkages of places far apart” via shared ecological conditions and consequences—I will discuss this map’s content and modes of making as an expression of connection, an ecological linkage between the people of the Netherlands and the Americas. Here, I use the term ecological to refer to the ways in which the maps expresses connections between people and their environment, and the ways in which the Dutch understood their connection to the environment, especially swamps. I argue that the map reveals how the Dutch were acutely aware of Spanish aggressions against indigenous peoples in swampland; and, in turn, the Dutch take up the role of indigenous persons in the map. That is: just as the Dutch were fighting for what they perceived to be their ancient homeland, so too were indigenous peoples in the Americas fighting the same fight. By no means was the Dutch struggle akin to that faced by people in the Americas; the Dutch, however, melded their understanding of personhood and place with the Americas, identifying themselves with Indigenous groups as victims of the Spanish. Moreover, I will suggest that in discovering that the Americas, too, had swamplands, the Dutch—who had long been denigrated for living in a marshy ecosystem—began to rethink and reconceive of their connection with the land in far broader and more complex terms than simply the local and the foreign. Integral to this point is a discussion of how the map was made. Early modern swamps were sites of concealment and immutability, defined by their borderless-ness, illegibility—never to be fully comprehended through the act of seeing. Artists depicting swamps, then, had to reconceive the function of the drawn and engraved line, turning it from a tool of representation—the very sinew of maps, the demarcation of boundaries—into a mark of illegibility, making invisibility visible.

I hope to model how the ecocritical study of swamp images, and other iterations of borderless-ness, might further inform the study of global art history. So-called Dutch Golden Age art lacks a systematic mode for recognizing and considering how images were agents of ecology; and for understanding how ecology is, unto itself, a colonial construct that has shaped the study of landscape images from all periods. Instead, scholarship typically focuses on landscapes as metaphorical expressions of Dutch nationhood and triumph. This renders particular landscape features effectively invisible, as evidenced by the scant scholarly discourse regarding the depiction of swamps, marshes, and bogs, which are in fact frequent features in Dutch landscapes.

This historiographical blindness is somewhat curious since it has been well acknowledged by historians that wetland reclamation was vital to the development and growth of the Dutch identity and economy at home and abroad. Indeed, from hydraulic engineering in Mexico to the filling of Brazilian swamplands, the systematic terraforming, outright decimation, and frequent subjugation of swamplands—*and the peoples who lived in them*—drove the Dutch colonial project. Recognizing the pictorial presence of swamps, then, is not simply a matter of aesthetic appreciation, but also an effort to reclaim a crucial history in which seeing wetland is akin to seeing marginalized places, peoples, and environments. By teaching ourselves to see swamps, what other blind spots might we suddenly see?

REPRESENTATION, MEANING, USAGE

“Here and Now”: Capturing the Moment in Netherlandish Art (1400–1700)

SESSION ORGANIZERS

Jan Blanc, University of Geneva

Marije Osnabrugge, University of Geneva

We can identify an increased focus on the present time as one of the main innovations introduced by Dutch artists from the beginning of the fifteenth century onwards.¹ This focus took shape in several ways. In 1454, George Chastellain of Ghent, the official historiographer of the court of Burgundy, was the first to use in French the word *contemporain* to explain, at the beginning of his *Chronicle*, that Charles VII of France and Philip of Burgundy are “contemporains et en égalité d’âge, régnans glorieusement tous deux en ce royaume et dehors, à la dure confusion de leurs ennemis et à la grant joye et félicité de leurs sujets”. He thus created a word that put the actuality and the present world at the core of his historical writing. Twenty years earlier, in Bruges, Jan van Eyck famously signed the *Arnolfini Portrait*: “Johannes de Eyck fuit hic 1434.”² (ill. 1). Although written in the past tense and in Latin, the principal purpose of this sentence is to recall the “present” of the conception of his painting, as well as the “presence” of the painter in front of his models and his easel – evoked in addition by the coloured silhouettes visible in the convex mirror.

Van Eyck’s painting is one of the first explicit cases in which this Dutch artistic ambition makes *acte de présence* in artworks in the early modern period. It is a question, in the words of Dutch theoreticians, of studying the world *naer het leven*, i.e. in an illusionistic way, but also of becoming one with their subject matter.³ This aspect of artistic practice gains great importance in all pictorial genres. We recognize it in the inclusion of contemporary costumes, as well as Gothic architecture and views of modern cities in Flemish fifteenth-century religious paintings, or in the development of portraits during the fifteenth and sixteenth centuries, in which the three-quarter view and the gaze is directed towards the spectator, thereby attempting to blur the boundaries between the image and its viewers and to establish an increasingly developed narrative during the seventeenth century.⁴ The interest in everyday life, portrayed in sixteenth- and seventeenth-century Netherlandish genre paintings, can be seen as another result of the increased interest in and awareness of the present. Depictions of notable contemporary events, such as disasters (e.g. floods [ill. 2], miracles (stranded whales, comets in the sky), battles, diplomatic visits (joyous entries, visits by foreign princes) or festivities, constitute yet another manner in which the focus on the present is evident – besides forming valuable documents for historians.

ill. 1 Jan van Eyck, *Arnolfini Portrait*, 1434, London, National Gallery

ill. 2 Jan Asselijn, *The Breach of the Saint Anthony’s Dike near Amsterdam*, 1651, Amsterdam, Rijksmuseum

1 This issue has so far been the subject of very few studies. However, it will be possible to refer to Lyle MASSEY, ‘Reflections on Temporality in Netherlandish Art’, *Art History*, XXXV (2012), pp. 1050-57, and, in a broader context, Simona COHEN, *Transformations of Time and Temporality in Medieval and Renaissance Art* (Leyden: Brill, 2014).

2 Karin GLUDOVATS, ‘Der Name am Rahmen, der Maler im Bild. Künstlerselbstverständnis und Produktionskommentar in den Signaturen Jan van Eycks’, *Wiener Jahrbuch für Kunstgeschichte*, LIV (2005), pp. 115-75; Benjamin BINSTOCK, ‘Why was Jan van Eyck here? The subject, sitters, and significance of the Arnolfini Marriage Portrait’, *Venezia Arti*, XXVI (2017), pp. 109-35.

3 Claudia SWAN, ‘*Ad vivum, naer het leven*, from the life: Defining a mode of representation’, *Word & Image*, XI (1995), pp. 353-75.

4 Ann JENSEN ADAMS, 'Temporality and the Seventeenth-Century Dutch Portrait', *Journal of Historians of Netherlandish Art*, V (2013), pp. 1-17. See also Susan DONAHUE KURETSKY and Walter S. GIBSON, *Time and Transformation in Seventeenth-Century Dutch Art* (Poughkeepsie: Frances Lehman Loeb Art Center, 2005).

SPEAKERS

Sandra Braune, GRASSI Museum for Applied Art

Everyday Life Spiritualized – Early Genre Art as a Contribution to Inner Piety

From a modern point of view, the profane world and the religious world have been separated since the Late Middle Ages. The emerging realism, for which Early Netherlandish painting is exemplary, is regarded as a turning towards the world. City dwellers emancipated themselves, and the need for individuality grew. During this period, the first genre images were created in the Flemish-Rhenish region.

But until now, research has not recognized that the beginnings of genre art can be linked to a new understanding of piety that spiritualizes everyday life and strives for an inner reformation of the individual. The possibilities of imitatio Christi and the tasks associated with it are related to a critical self-examination, which should lead to the recognition of one's own sins and consequently to a more virtuous life. Lay catechesis of that time refers permanently to the present, as is evident in the sermon or in meditation tracts. Cusanus, for example, speaks of the preacher as baker and cook, and Geiler von Kaysersberg interprets an Alsatian recipe for preparing a hare allegorically. For that, Hans Baldung Grien creates a woodcut showing a genre scene with a cook flaying a hare. In addition to the revaluation of the *vita activa*, the memory is also stimulated, whereas events of salvation and Christian Doctrine are linked with everyday events. In this sense, genre images belong to the context of lay catechesis. They can contribute to inner piety as they stimulate the self-reflection of the contemporary observer through targeted pictorial strategies and the use of Christian topoi and symbols. In this way, they introduce the recipient into Christian doctrine and the events of salvation, too.

This new approach embeds early genre art in a Christian theological context and implies topics such as the relationship between *vita activa* and *vita contemplativa*, the development of a spiritual view, or *ars memorativa*. A Goldsmith in his Shop by Petrus Christus, which is considered as the first genre painting, represents a suitable example. Involving Christian iconography and the pictorial strategies used by the artist, details can be reassessed, which opens up new paths of interpretation. Targeted activation strategies encourage the viewer to self-reflect and to take up the covenant with God. Furthermore, an interesting aspect, with regard to the present taken up in the painting arises from the Latin inscription "m petr[vs] xpi me fecit anno 1449", by which Petrus Christus – similar to Jan van Eyck in the Arnolfini Portrait before – refers to the present and, in addition, gives the picture its own voice. The reference to the time of the painting's creation is intensified by the fact that "fecit anno 1449" appears brightest and thus most present within the script.

All in all, the contribution invites us to break up existing patterns of thought and, by linking everyday life and religion, to call for a reassessment of early genre art.

Arthur J. Di Furia, Savannah College of Art and Design

Moment as Microcosm in the Bruegel Dynasty's Season Cycles

Approaches to portrayals of the seasons by Pieter Bruegel the Elder (extended by his son, Pieter the Younger) have emphasized several of their key temporal aspects: their indebtedness to earlier calendar imagery, their seminal status in the development of genre and landscape, and more recently per Stephanie Porras, their status as products of Bruegel's historical imagination for a timeless, rustic antiquity's collapse onto the present. Situating the artist within his antiquarian milieu, Porras re-presents Bruegel's oeuvre within a broadly scoped, epochal temporality, conflating past and present through the lens of antiquity. However, to date, we have no sustained consideration of the temporal implications in the minutiae these paintings present. Devoid of anachronisms, incongruities such as the presence of donor portraits within a biblical scene or biblical figures before fifteenth- or sixteenth-century architecture, Bruegel's season cycle images present apparent temporal unities. Even in the famous set of six owned by Niklaes Jonghelinck, some of which visualize transitions from one time of year to the next, figures share a unified outlay of framed space and an ostensibly specific moment embedding the smaller actions in which they are engrossed, all of which are tethered to it. Hunters trudge wearily into the frame, returning from the hunt with a paltry bounty. Meanwhile, at the same time, skaters frolic on a distant frozen lake and birds soar overhead. Foregrounded harvesters rest, eat, or drink while others continue to reap and cows graze in the far-off distance. And yet, as we continue to explore these images, cataloging each seemingly momentary action as if it will soon pass, we note that each possesses its own time extending beyond the fleeting, calling out to the cyclical nature of the larger time suggested by the group of images. The hunters will repeat their quest in the coming days, years, and lifetimes; they will consume the game they catch only to find more each year; ice will melt with the passing of winter; children will become too big for their skates and pass them on to younger siblings or children of their own; threshed wheat will dry and more will grow in its place; harvesters absorbed by their tasks will grow old, yielding to subsequent generations who will perform the same task.

Many of these seemingly momentary acts comprise microcosms of eternal time. Pieter the Younger's four-panel cycle, assembled out of his father's compositions is notable for its especially focused presentation of fleeting moments embodying the eternal. Such devices suggest links between specific portrayals in the Bruegel dynasty's season cycles and sixteenth-century notions of time prevalent in Bruegel's circle. Contemporaneous personifications of time, the burgeoning interest in ruins, and contemporary exegeses of time among Netherlandish humanists – all ideas that were close at hand as the Bruegels conceived these image groups – suggest yet another way of receiving them: as compendia of contemporary notions of time. Bruegel's elite, erudite audiences meditated on the minutiae of each painting, humbled by their ephemeral place in an eternally renewed temporal cycle.

Anne-Rieke van Schaik, University of Amsterdam

Mapping Every Now and Then – Aspects of Temporality of News Maps Produced During the Dutch Revolt

Today, yesterday's newspapers end up in the wastepaper bin, news websites are refreshed several times a day and digital *real-time* maps closely follow the most recent events in the world. News is nearly useless at the moment it is produced and consumed. In the Dutch sixteenth and seventeenth centuries, news enjoyed a different status. Alongside the rise of newspapers and pamphlets, the genre of news cartography was thriving. Such 'story maps' – maps in which narrative and spatial data are combined with the purpose of communicating a story – shared recent events, in this period mostly on battles and sieges, taking place overseas or nearby, with a large (international) public. These documents were far from ephemeral, as they were often made as highly qualitative, luxury products, designed by illustrious engravers and cartographers, printed on large, assembled sheets (sometimes even hand-colored) – these were simply not prints one throws away after 'use'. They almost raised news to a form of art, a collector's item, to preserve and to hang on the wall. In some cases, the news maps were reused by publishers as part of atlases or as illustrations for books. In this sense, news maps became 'timeless'. On the other hand, however, the maps represent plenty of temporal properties, as they depict specific moments from an event, such as the beginning, the end, or other crucial fragments. They were also often produced under high pressure of time. Mapmakers either had to return from the site where the events happened or had to wait weeks or months before news finally reached them. Cartographers and publishers had to deal with this discrepancy, while they were at the same time competing with other producers of news that were keen to publish a more accurate, updated version of the story. In addition, the seemingly engagement of cartographers with the event or the suggestion of their actual presence 'on site', portraying the events 'naer het leven', seems to play an important role in this genre.

In this paper, I will discuss the temporal qualities of news story maps and their ambiguous relationship with the 'now' and 'present' in various ways. I will argue, by showing various examples of military news maps on the Dutch Revolt, that news maps are both internally (by their contents) and externally (by their production and consumption) defined by temporality, the here and the now. What can we learn from these sources with regard to the notions of 'news', 'topicality' and the 'present' in the Early Modern period?

The Performativity of Liturgical Art I

SESSION ORGANIZERS

Ralph Dekoninck, UCLouvain,

Barbara Baert, KU Leuven

Marie-Christine Claes, KIK-IRPA, Brussels

This session seeks to investigate the performativity of the late medieval and early modern liturgical heritage from the Southern Netherlands. As liturgical objects are endowed with a ritually instituted efficacy, they lead indeed to a reflection on performativity. The *performative turn* in the Humanities is in line with the renewed interest in rituals and their relationships to objects, artistic or not. This approach has opened new avenues of research in art history. In this respect, we may say that art is performative insofar as it engages the spectator in a performance; it could even be argued that art is effective only when it is

performed. The art object can be therefore considered as an *agent*, that is to say, as an object endowed with an ability to act or to trigger reactions and not simply as a thing to be interpreted as a passive vector of forms and ideas.

This session aims to study these objects within the wide network of relationships that shape their meaning and their efficacy: the relationship with their spatial environment, especially with the rituals performed in this environment, the relationship with their users, but also the relationship between the different objects themselves. Liturgical objects – such as chasubles, copes, altar frontals, chalices, monstrances, altar bells... – were displayed and used in a certain order and were part of a network not only of other artefacts, but also of images, gestures, words, sounds and smells. Issues related to the contextualization of the liturgical objects in their spatial, material and religious environment will be explored so as to provide a renewed analysis of their ritual and artistic significance.

SESSION 1

SPEAKERS

Anja Grebe, Danube University Krems

Singing the Codex. Performing Liturgical Books in Late Medieval and Early Modern Times

In our modern Western culture written 'text' usually implies (silent) 'reading'. If we wish a text to be sung, we usually add a second notation system, e.g. modern musical symbols. In many past and present cultures, however, written texts are meant to be sung even without this being indicated by any specific notation system. In medieval and early modern times, for instance, the usual way of reception of a text in verse was singing and hearing. Besides secular texts such as epics, ballads, odes, many sacred texts and books, like the Psalms in Christian and Jewish cultures, the Qur'an in Islamic cultures are 'read' - recited - by singing. In my paper, I would like to explore the practices of singing written texts with a special focus on illuminated books used in liturgy from the Southern Netherlands. Though late medieval and early modern mass books contain musical notation in some parts, other parts remain without any specific notation system. Up until now, art history has almost completely neglected the performative dimension of illuminated books. Particular emphasis will be placed on the question of the visual organisation of the text including images/image cycles, ornaments, punctuation, colours, blanks, headlines, as well as the size of the letters, etc. As many texts have an oral origin: Does the visual organisation of the text contain any hints to its oral tradition? And does the visual organisation of the text bear any information on the way it was or is supposed to be performed? Or, asked the other way round: How did the liturgical performance influence the way the images and other elements of the book were 'seen' or experienced by those taking part in the ritual? And finally, in which way did the books and the way they (and/or their contents) were performed interact with other objects used in liturgy and what does it tell us about the performativity of late medieval and early modern liturgical art in general?

Stefaan Grieten, KULeuven

Work for the People, Work for the Ruler. The Investments of Erard de La Marck for St Lambert's Cathedral in Liège

During his long reign as Prince-Bishop of Liège, Erard de La Marck (1472-1538) realised a continuous policy of investments in liturgical objects for St Lambert's cathedral. They included paraments, tapestries and reliquaries. Although they presented a notable variety of primary functions and of current visibility, they were interconnected with a strategy that aimed to produce material incentives for both a community spirit among the Liège population, and for Erard's role as the undisputed leader of the Prince-Bishopric. The common layer for both goals was the location of these investments. The cathedral meant more than the official church of the Prince-Bishop in his function of ecclesiastic leader. Through its long history, its precious relics of local saints, its function in major public events and the political importance of its chapter as one of the estates of the Prince-Bishopric, the cathedral embodied the quintessence of the Liège society. Each of Erard's investments enriched the decorum of this iconic building, and many of them related to important saints of the glorious past of the city, St Theodard of Maastricht and specially St Lambert, honoured with a monumental head reliquary that is preserved in the treasury of St Paul's cathedral. Following the completion of the reliquary in 1512, Erard installed the yearly procession of St Lambert, in remembrance of the translation of the remains of the saint to Liège. The festivity had an engaging power for the Liège society, that had suffered from the Liège Wars (1465-1468) and still was recovering from the subsequent civil war that had ended only in 1492. The procession presented important relics and material references of local and patron saints to the community, thus activating shared connections with the state of Liège and its sacred history. The festivity also symbolically regenerated the historic translation of the remains of both St Lambert and St Theodardus, presenting Erard as leading figure, marching in the footsteps of his illustrious predecessors.

The procession was renewed in 1526. The new enlarged circuit, probably meant to reflect the presumed route of the translation of St Lambert's remains, included references to the Corpus Christi Feast, a solemnity that had its origin in Liège, thus enhancing the engaging effect of the festivity. The funeral monument of Erard, constructed in 1528 in the choir of the cathedral, would become a focus point. This intervention meant a fundamental shift compared to the initial concept of the procession and Erard's role in this festive event. The Prince-Bishop disappeared from the stage as an active participant, but reappeared in his mausoleum, a central site in the festive event. The combination of the renewed translation ritual of 1526, the reliquary of St Lambert and other liturgical objects, together with Erard's mausoleum, created a chain of references and associations through visual sensations, space, text and music, that connected the devotion for the patron saint of the community with a splendid tribute to Erard de La Marck as Father of the Nation and pious protector of the relics of St Lambert.

Ethan Matt Kavalier, University of Toronto

Tombs and Performance: Ambiguous Actors

Tombs of Europe's elite grew ever larger over the long sixteenth century, playing both to the salvation of the deceased and to their elevation as political leaders. It may help to see Burgundian and Netherlandish tombs as a particular type of structure that invites performances before them, with the roles of actor and audience ambiguously assigned. It is through such performance that these works manifest their agency. We find both scripted rituals like the masses celebrated before the tombs and unscripted experiences prompted by

the sculptures themselves. This second category of more free-wheeling enactments may be the most powerful and influential. Theories of performance developed by Victor Turner, Richard Schechner, Erving Goffman, Stijn Bussels, Caroline van Eck, and others help us comprehend the effect that such sculptures exerted on beholders. For this paper I will discuss two sepulchers with over-life-size figures: the Tomb of Philippe Pot, grand chamberlain to Charles the Bold (c. 1495) and that of the Habsburg general Melchior von Redern (1605). Their references to funeral processions, courtly audiences, and the Resurrection established a grounding for the experience of these works, never entirely forgotten nor literally repeated. Notions of ‘restored behavior’ and ‘consciousness of doubleness’ help explain how previous lived and imagined encounters informed the viewing of these tombs and conveyed upon them the power to modify sacred and profane relationships.

TRADE, PRICES, MARKETS

Place Value

SESSION ORGANIZER

Paul Crenshaw, Providence College

The application of value theories to art historical investigations seeks to understand the factors that drive axiology, the study of value and valuation. While pricing and sales information in the early modern period is sporadic, there are enough sources to form foundations for comparative analysis of individual artists’ work, to see regional disparities in valuation of artworks, to assess medium and material distinctions in pricing, and to some extent understand the effects of size and format variances on monetary worth, to name a few directions for such studies. These studies often attempt to provide subjective nuance to seemingly objective, “hard” sums of monetary evaluation. Other types of investigation may examine the development of the language of art, vocabulary and terms of praise or criticism as an avenue to discern a sense of value. Such art theory or art criticism studies enable qualitative assessments of the value placed on innovation and types of expected artistic skills needed to attain excellence in the opinions of various writers.

This session seeks papers that specifically examine the role of “place” in the evaluation of works of art in northern Europe and particularly in the Netherlands during the early modern period. This may include the representation of specific spaces or places, and how that adds value. It may be public site specificity of an artwork, where the value of placement in a particular location is discernable and accountable. It may examine placement in a collection, where comparison to other works can be drawn, or a particular mode of display or encounter is evident, or where location within a domestic setting can be said to add value. Papers that apply innovative methodological approaches or present new material evidence in these areas are most welcome.

SPEAKERS

Petra Maclot, Monumenta, Antwerp | KU Leuven

Redefining Space: Hans Vredeman de Vries's Monumental Murals in the Antwerp Town Hall as an Elaborate Framework for Quinten Metsys's Altarpiece for the Guild of the Joiners

The Antwerp Town Hall, an icon of *all'antica* architecture even before it was completed in 1565, was heavily damaged by the great fire in 1576, and was rebuilt under Calvinist rule (1577-1585). In 1582 the Calvinist municipality commissioned Hans Vredeman de Vries - renowned for his *perspectivae* - to design a new interior decoration for the different representative rooms on the first floor. The monumental *trompe l'oeil* murals the artist created must have been grandiose, but that of the *Statencamere* - the building's main reception hall where the distinguished guests were received and important agreements were made - was particularly interesting. Of its original interior, only the magnificent chimney piece by sculptor-architect Cornelis Floris had survived and was restored, as was the beamed ceiling. The new wall-paintings had a most specific purpose: they had to underline the importance of a masterpiece by Quinten Metsys the city had purchased and that was intended to ornate this space. Originally painted around 1511 for the Joiners' Guild's, and to be placed at their altar in the Church of Our Lady, the tryptic was considered a jewel of Brabantine heritage and desired by royals. Yet to prevent its going abroad, the prominent artist Maerten de Vos had convinced the town council to buy the work. Despite its Catholic theme it was now assigned a prominent place at the seat of the Calvinist power. Both architecture and figurative elements of the mural decoration had to draw the visitor's attention to that one object and in fact 'reinvented' the entire space by a rather unexpected *spartimento*.

As the Catholics regained the city in 1585 and the painting was returned in 1589, the object of this setting suddenly disappeared. Once the context was lost, the murals lost their significance, upon which once more, a new interior decoration was created. Whitewashed and hidden behind gilt leather hangings, the murals were rediscovered only in 1873, and in view of a complete redecoration of the hall, in 1886 the remaining fragments were 'documented'. However, as yet, there has never been an attempt to visualize the intended effect in situ.

The altarpiece still exists and has been temporarily put back in its original context of the Antwerp Cathedral. The space of the *Statencamere* as well, is still one of the important spaces of the Town Hall, even if it is unrecognizable for its heavily decorated neo-Flemish Renaissance decoration, serving as the Marriage Hall, in which only the original chimney piece has survived the events of history. The paper proposes a reconstruction of the extraordinary decorative composition of this space, based on building historical and archaeological surveys, including archival and iconographical documents, measurements and information gathered from other cases. Thus it aims to evoke a quite remarkable spatial decoration that has in fact existed only for seven years.

Weixuan Li, Huygens Institute for the History of the Netherlands | University of Amsterdam
Chiara Piccoli, University of Amsterdam

Place and Value inside Domestic Interiors: The Case of Pieter de Graeff and the Affluent Burghers in Amsterdam

How did the domestic space contribute to the value of paintings on display? The burgeoning line of research on ‘art in context’ – studying relationships between works of art and their original environments – often points to the settings or rooms in which the commissioners/owners exhibited the artworks, described in contemporary writings or estate inventories. However, these studies usually consider the settings as isolated spaces without a comprehensive understanding of their exact place and function within the interior space.

As part of the project *Virtual Interiors as Interfaces for Big Historical Data*, this dual presentation proposes a spatial reading of inventories to gain a holistic view of the original settings and to bring the artworks back to the rooms they belonged. Specifically, we will zoom in on the house and painting collection of the Amsterdam patrician Pieter de Graeff (1638 – 1707). First, we will discuss the sources and methods which have been used to create a schematic 3D model of his house and a more detailed 3D reconstruction of two selected rooms. Then, the 3D model reproducing the spatial characteristics of the house is used to place the paintings within their original domestic context. The valuation of paintings in De Graeff’s house will be further analyzed against the backdrop of the interior decorations in the house of over a hundred Amsterdam burghers. In this presentation, we will not only discuss the distribution of paintings and their monetary values inside De Graeff’s house, but also venture into evaluating the symbolic value of family portraits in different rooms of the house and the emotional values that each family member attached to the decoration of their room.

By scrutinizing how a domestic setting relates to the attribution, subject matters, and framing condition of paintings as well as the “hard” sums of monetary evaluation, this research will provide new insights into how the most wealthy and powerful family in the seventeenth century Amsterdam appreciated and displayed paintings for their monetary, symbolic, and emotional values.

Rembrandt’s Reach, 1629-present: Painting, Prints, Drawings, Photography, and Film

SESSION ORGANIZER

Shelley Perlove, University of Michigan

SESSION CHAIR

Amy Golahny, Lycoming College

This workshop explores Rembrandt's influence as an artist and his impact upon western culture over centuries of art and critical assessment. Recent studies offering fresh insights on such art critics as Longinus, Franciscus Junius, Gerardus Vossius, Samuel van Hoogstraten, and others redefine Rembrandt as an artist. Eric Jan Sluijter has provided a seminal study of artists within Rembrandt's orbit which serves as a foundation for further investigations over a longer reach of time. Presenters and participants of the workshop are encouraged to define and locate what was considered a Rembrandt style or approach to subject matter anytime from 1629, during the artist's own lifetime and also encompassing the centuries that follow, up to and including the present day.

The 18th and 19th centuries are rich in “Rembrandtesque” works of art, and most interestingly critics often grounded their discussions of the artist within a political context, defining him as a man of the people, an individualist, a genius, and a renegade, often in opposition to Rubens as an aristocrat. Such early biographers as Joachim von Sandrart, Roger de Piles, Filippo Baldinucci and Arnold Houbraken promulgated the legend that Rembrandt liked to associate with common people Houbraken claimed the artist loved money. Assertions of Rembrandt’s avarice circulated among such French critics as Gustave Planch and Arsène Houssaye, contributing to the legend that the artist’s bankruptcy was a consequence of financial relations with his Jewish compatriots. Some critics admired Rembrandt’s smooth style yet denigrated his rough manner. The Scottish photographers Robert Adamson and David Octavius Hill endeavored to capture the moody interiority of Rembrandt’s figures in the mid nineteenth century; John Harden, the watercolorist, remarked that their photographs “are as Rembrandt’s but improved...”

Stimulated by Nazi theorists Rembrandt was viewed as an Aryan whose art embodied the spirit of Germanic volkisch traditions, but the artist was also deemed a Mischling, however, dominated by Aryan blood. Hitler was obsessed to acquire Rembrandts for his envisioned Museum in Linz. Biographical films of Rembrandt in 1936 directed by Alexander Korda, starring Charles Laughton, and the Nazi film of 1942 directed by Hans Steinhoff offer varying perspectives on the artist, before and during WWII.

These ideas provide a wide range of possibilities, and here are offered as suggestions to prompt discussion.

Mirjam Knotter, Jewish Museum of Amsterdam

Rembrandt’s neighbors

When Rembrandt returned in the 1630s from Leiden to Amsterdam to live there permanently, there was an established Jewish community of about nine hundred Sephardi and sixty Ashkenazi Jews. Especially the Sephardi community was well-integrated, actively participating in urban life. They maintained close contact and ties with non-Jewish inhabitants while living a Jewish life within the framework of their community and the walls of the synagogues. Like non-Jews in privileged parts of society, they were active in acquiring art and decorating their houses with paintings and maps, which they did from the time of their early settlement in Amsterdam onward. For example Rembrandt’s direct neighbor Salvador Rodrigues. The 1654 inventory of his belongings offers us a glimpse into his interior and his choice of paintings. But who were Rembrandt’s other neighbors? And who will he have met when he stepped out of his door? And what do we know about their life and taste in the arts?

A reconstruction of the owners and tenants of the houses close to Rembrandts’, offers us a glimpse into daily life in the street where many artists and art dealers lived cheek by jowl with regents and merchants, among them many Sephardi Jews.

Lara Yeager-Crasselt, The Leiden Collection, New York

The Popularity of Rembrandt’s King Uzziah: The Version in the Leiden Collection

In 2019, the Leiden Collection acquired this impressive and complex painting, untraced since the 18th century: <https://www.theleidencollection.com/artwork/man-in-oriental-costume-possibly-the-old-testament-patriarch-dan/>. I published the entry in 2020, though the painting still remains largely unknown. As a direct copy after Rembrandt's painting of *King Uzziah* in Chatsworth, and one of the earliest contemporary copies after a work by Rembrandt--arguably made in the workshop next to the original--it engages with the idea of "Rembrandt's Reach" in a highly immediate way. The high quality of the copy, and its similarities to the original in size and execution, raise many fascinating questions about Rembrandt's workshop practice and the interest in copies more broadly. I don't think this painting was intended as an exercise for a pupil or assistant, but rather that it may have been made on commission or to meet a specific need on the open market. More interesting still is that during the course of my research, I was stunned by the number of copies that exist after the Chatsworth painting, dating from the 17th through the 20th centuries: 39 painted copies and 8 prints! From the instances where I could trace the provenance of the copies, it emerges that they were often in esteemed collections. The Leiden Collection painting, for example, possibly belonged to King Louis XV of France, whereas other prominent copies after the Chatsworth painting can be found in Dresden and Potsdam. Rembrandt's painting clearly had a huge appeal, but why? For its subject (still disputed among scholars), its sitter, or its stylistic approach? And why has it endured for so many centuries? Thus, rather than focusing on matters of attribution or iconography, which remain problematic, this contribution offers some broader reflections on "Rembrandt's effect" through the centuries by taking *Man in Oriental Costume* as a case study.

Alison M. Kettering, Carleton College

Thomas Frye and the Rembrandtesque manner in mid-18th century England

The craze for collecting and imitating Rembrandt's etchings in mid-18th century England manifested itself in a multitude of ways. In their quest for dark tonalities, printmakers were attracted to Rembrandt's expressive use of darkness. Portraitists explored the potential of Rembrandt's *tronies*. Others responded to the moody interiority of his figures. In 1760, the Irish-English artist Thomas Frye (c1710 -1762) issued a mezzotint series of 12 striking busts of men and women, which he advertised as a limited edition directed to a high-end market. These are life-size, strongly individualized images, "drawn from Nature" (in his words), that exhibit a range of ages and imply deliberately ambiguous narratives. The heads emerge from half shadows, with dramatic tonal contrasts and intense shadows, striking head angles and momentary poses, all conveying moods and personalities. Along with contemporary artists and their audiences, Frye shared a taste, too, for unidealized or theatrically dressed figures, including Orientals in turbans, likewise traceable back to Rembrandt.

In his promotional ad for the series, Frye proclaimed his intent to create works in the manner of Piazzetta's *têtes de caractère*, taking advantage of the Italian artist's popularity in mid-18th century England. Unstated but evident is Frye's debt to Netherlandish

prints. Godfried Schalcken's nocturnal *tronies* were well known in London. These in turn owed inspiration to Lievens, Dou, Hals, Sweerts, and ultimately Rembrandt. Frye chose the medium of mezzotint for its deep velvety textures and rich spectrum of dark tones. Mezzotint enjoyed a heyday in England in the second half of the 18th century because of its

suitability for reproducing portraits and portrait-like heads. Frye was connected with a group of Irish émigré printmakers in London who elevated the technique to new heights and helped revive the process in England. Dubbed the *manière anglaise*, English mezzotint engravers (mistakenly) considered Rembrandt the inventor of the process.

As well, the period was an age of “fancy pictures,” the English term for character heads, often in print media. In the medium of mezzotint, then, Frye is notable in London for his adaptation of a Rembrandtesque chiaroscuro, altered by smooth, *fijnschilder* formal gradations, to the subject matter of the fancy picture. Using close up effects that often intensify and heighten mental or emotion states, he produced print series of anonymous models that appealed to viewers’ desires for strange or absorbing subjects.

Gary Schwartz, independent scholar

“The Weimar Rembrandt in Dayton, Ohio, from August 3, 1945 to February 24, 1947, and then in Washington, D.C. until March 1, 1967” or “The unknown story of a stolen German Rembrandt in Dayton and Washington, 1945–1967”

After being stolen from the Weimar museum in the night of 9/10 April 1921, in August 1945 a Rembrandt self-portrait was brought to the office of the director of the Dayton Art Institute, Siegfried Weng. Weng, not trusting the woman who brought it to him for identification, took steps to keep it from disappearing again. The powers he unleashed were so much more drastic than he knew—having the painting vested under the Trading With the Enemy Act—that a week later he had to fight like hell, to the point of disobeying a federal order in order to keep the painting from being sold, as the Act demanded. Twenty years later it took an act of Congress and an international agreement to be able to return the painting to Germany, a deed that the State Department thought might help further the reunification of Germany. The Rembrandt was one of three stolen paintings that followed this route, but it is only because one of them was a Rembrandt that things took this barely believable turn.

Stephanie Dickey, Queen's University

From Amsterdam to Turtle Island: Presenting Rembrandt in Canada

In 2021-22, the National Gallery of Canada in Ottawa and the Städel Museum in Frankfurt presented the exhibition *Rembrandt in Amsterdam: Creativity and Competition*. At the National Gallery, the exhibition prompted discussions about creative ways to present European historical art in a Canadian context while supporting inclusivity, diversity, and indigeneity. This brief talk will show how the Ottawa installation brought the art of 17th-century Amsterdam into dialogue with works by contemporary Black and Indigenous artists while also reflecting on historical encounters between Indigenous people and Dutch settlers that took place during Rembrandt's lifetime.

Art and Philosophy in the Early Modern Netherlands

SESSION ORGANIZER

Hanneke Grootenboer, Radboud University, Nijmegen

The relation between art and science in early modern Netherlands has long been the focus of art historical scrutiny. By contrast, the connection between art and philosophy in the Dutch Republic has remained under-explored. This is surprising, as a wide range of thinkers, among them many refugees, initiated the so-called age of 'new philosophy' which eventually resulted in the rise of a 'radical enlightenment' by the turn of the century. While artists got influenced by particular visions (most evidently Romeyn de Hooghe by Spinoza), philosophers frequented artistic circles (such as Pierre Bayle) or considered their art collections as an extension of their thinking (as did, for instance, Franciscus Sylvius). In the visual arts, certain artistic categories such as emblem books containing denkbeelden or thought-images, or particular sub-genres such as vanitas paintings were traditionally associated with philosophical reflection. In the writings of René Descartes, among others, we see an increase in the use of pictorial metaphors (such as of the house, the painting or the automaton) to reinforce particular concepts. In addition, painters started to self-consciously include mirror images in their work, as did Clara Peeters, while illusionistic tricks used in art and entertainment evoked profound bodily experiences in their audiences that were meant to let the senses 'think'. Recent literature on material culture suggests that luxury collectibles, such as cunningly crafted artifacts or exotica, were considered not only as objects of knowledge and spiritual meditation, but also as things to 'think with'.

This panel invites papers that explore the relation between the visual arts and philosophy in the Low Countries during the 'long' 17th century in the broadest sense, addressing questions that may include: What was the relation between art and philosophy that Samuel van Hoogstraten famously called sister-arts? How did philosophical concepts resonate in visual culture? What was the impact of image-making on verbalising intellectual ideas? To what extent did artists contribute to philosophical debates or did philosophers shape art theoretical discourse? What was the function of art objects and images and the stimulation of the senses on the expansion of the mind? Papers dealing with the influence of 17th-century visual culture on philosophical writings beyond the early modern period (such as of Hegel or Schopenhauer) are also welcome.

SPEAKERS

Valentin Bec, Université Grenoble-Alpes

Rejects in Dutch Seventeenth-Century Genre Painting: Reconsidering the Gaze from Spinoza to Contemporary Thing Theory

In *The Embarrassment of Riches*, Simon Schama thoroughly describes Dutch society's obsession for cleanliness, depicting a society where hygiene is a social value of most importance for civil and symbolical reasons. Schama illustrates his words with Pieter de Hooch's interiors, which would epitomize this Dutch sanitary-based mindset and show people a model of a well-run interior. As opposed to those idealistic depictions stand the tavern scenes that function according to the symbolical inversion Nanette Salomon analysed in Jan Steen's « dissolute households ». There, chaos reigns and grounds are covered with spilled and felt objects. And then there is an « intermediate » type of painting that stand between those two radical formal expressions. What is the meaning of that metal platter ignored and left on the ground of the bourgeois room of de Hooch's *Interior with a Child Feeding a Parrot* (1668-1672) ? Examples abound of paintings depicting a bourgeois interior,

supposedly clean and where sometimes a maid is present, while presenting objects (and sometimes even rubbish) lying on the ground. Those objects are then presented in a deactivated mode, a dysfunctional state of being – they are *rejects*.

This way of representing objects in a state of *reject* can be considered as a contribution to the moral debate about material overabundance raised during the 17th century. In « Le monde-objet », Roland Barthes evoked the stakes underpinning the representation of used and obsolete material culture in Dutch paintings. Furthermore, bringing the observer's gaze onto those usually irrelevant areas of a painting (the ground) and onto useless things (an object whose function is broken) leads the art historian to think about the question of what is (seemingly) indifferent or insignificant, and to further wonder about the issue of gaze itself. With this in mind, those singular depictions of useless *things* fall in line with Spinoza's conceptual and ontological reconsideration that brings us to consider every little part of matter in this world and to pay attention to what had been until then seen as despicable. Just like rejects in paintings widen the optic gaze we project on them, Spinoza's system offers new reflexive territories to the gaze conceived as a mental act. More widely, those representations of rejects are fully part of the Dutch *épistémè* that has then known a radical reassessment of the manner we comprehend and understand the world through new images – produced, notably, by Leeuwenhoek's discoveries – as Gysbrechts' trompe-l'oeil of a painting's back epitomizes it.

Absorbing Spinoza's ontological vision of the world – based on the hierarchy substance/attribute/mode – the contemporary *Thing Theory* (Jane Bennett, Bill Brown, Bruno Latour, et al) invites us to look *through* the objects rather than only look *at* them. Such a strategy enables us to take objects' agency into account and to turn them into fully-fledged subject matter, regardless of any literal or allegorical interpretation. Penetrating seventeenth-century genre painting through the lens of rejects' agency on the painting's viewers will therefore question again the way these pictorial compositions took part in philosophical and theoretical debates in seventeenth-century Dutch society.

Joseph Saravo, Boston University

Re-Covering Gerrit Dou: The Case of Still Lifes and Embodied Deception

Gerrit Dou's (1613-1675) meticulously crafted paintings were avidly collected by the seventeenth-century Dutch elite. However, documents reveal that at least eight of Dou's paintings were originally concealed in cases which featured highly illusionistic still life paintings on the outside of their hinged doors or sliding lids. While only two of the recorded covers survive, they feature both common and luxury objects with varied surface textures and lighting effects that exhibit a level of artifice true to the goal of painting professed by Samuel van Hoogstraten: *schijn zonder zijn* ("semblance without being"). Projecting out of the darkness of false shallow niches, the objects addressed the viewer with a startling mimetic force that invited closer scrutiny. Yet, Dou's still life works are rarely the subject of critical analysis and remain on the periphery of scholarship, overshadowed by his novel achievements in genre painting.

Scholars most often interpret Dou's still lifes as protective mechanisms for and allegorical glosses on the paintings they concealed, but I argue these approaches have limited our

understanding of their significance. The disassembly and loss of most of these painted covers has further obscured their functions and meanings. I gather evidence of Dou's extant

This paper explores the extent to which ancient and early modern philosophical ideas on the interrelation between body and soul and the notion of sympathy affected Rubens' drawings and notes on physiognomics. It also addresses the relevance that Rubens attributed to emotional expressiveness and pictorial variety displayed in his works in order to stir the desired effect upon the beholder and lost still life covers in order to quantify this practice and consider these paintings together as an understudied corpus. My research seeks to re-place these painted covers in Dou's oeuvre in order to reimagine their overlooked functions and explore the ways in which their subject and mode of representation structured the beholder's temporal experience by holding the senses of sight and touch in dynamic tension. By considering the painted covers as both deceptive pictorial illusions and three-dimensional objects that demand physical interaction, my phenomenological approach underscores the ways in which these painted still life covers fostered an embodied relationship with the beholder in the context of the art collections for which they were destined. This approach repositions these paintings as theoretical objects charged with their own agency and the ability to invite the beholder to "think" with both their mind and body. Ultimately, I explore the ways in which Dou's still life covers and René Descartes's natural philosophy exhibit a shared and contemporaneous distrust of the senses through an epistemology of doubt and deceit.

Visit to the Prince William V Gallery (max. 20 participants), with Marie Mundigler

The Prince William V Gallery (Galerij Prins Willem V), the hidden gem of The Hague, is the very first museum of the Netherlands. Prince William V of Oranje-Nassau commissioned the construction of the room in 1774 to accommodate his impressive collection of paintings and exhibit it to the public. The walls are completely covered in this generous display of the wealth of his collection.

More than 150 old masters from the Mauritshuis collection (including works by Steen, Rubens and Potter) hang here side by side. Crystal chandeliers, silk wall coverings and lavish curtains complete the regal atmosphere. Enjoy an imaginary moment in the court of the Stadtholder in the Prince William V Gallery.

