HNA 2024 Conference

Britain and the Low Countries: Cultural Exchange Past, Present & Future

London and Cambridge (10-13 July 2024)

Welcome

Dear HNA 2024 Delegates,

We are delighted to welcome you to Cambridge, for the first conference in the forty-one-year history of the Historians of Netherlandish Art to be held in the United Kingdom. The subject of this conference is both historically significant and timely. Cultural, political, and economic exchanges have been pivotal to the histories of Britain and the Low Countries for many centuries. These relationships have taken on new significance and have new potential post Brexit, as the UK renegotiates its relationship with its friends and allies in both Europe and the US. Our 2024 conference seeks to examine these historical and contemporary relationships in all their complexity but also to explore future opportunities for collaboration in scholarship, the arts, and cultural diplomacy.

We are proud of our diverse and dynamic programme, which combines a broad range of collection visits, with exciting and wide-ranging conference sessions, and a few quintessentially Cambridge evening events in the Fitzwilliam Museum and King's College. We hope that you will enjoy the programme and make lasting connections.

We are immensely grateful to the supporters and sponsors of the conference: the Delegation of Flanders (Embassy of Belgium) to the UK, the Embassy of the Kingdom of the Netherlands, the Center for Netherlandish Art at the Museum of Fine Arts, Boston, the Fitzwilliam Museum, and the Department of History of Art in Cambridge.

We are also very grateful to Otto Nauman for kindly sponsoring our interns Elle Kearney and Jasmine Lambert from the University of Exeter's History of Art Department, and our helpers Izzy Stone and Livia Magyar.

Many thanks also to the Steering Committee: Caroline van Eck, Jamie Edwards, Erma Hermens, Helen Hillyard, Jean Michel Massing, Paul Taylor, An Van Camp, Joanna Woodall, and Edward Wouk. We are especially grateful to our plenary speakers, Caroline van Eck and Joanna Woodall, and Helen Hillyard for the co-organisation of the Workshops.

Lastly, our thanks go to the HNA Officers, Walter Melion, Ashley West, David Levine, and Paul Crenshaw, for their continued support throughout the preparations for the conference.

We wish you all a wonderful HNA 2024 Conference!

Meredith Hale and Lizzie Marx
Conference Organisers

Center for Netherlandish Art MFA Boston

Flanders State of the Art

Kingdom of the Netherlands

Contents

Cover Images: Album Amicorum of Abraham Ortelius, GBR/1058/ORT/1 (formerly MS LC.II.113), Pembroke College Library, Cambridge; Bartholomeus van der Helst, *Mary Stuart, Princess of Orange, as Widow of William II,* 1652, oil on canvas, Rijksmuseum, Amsterdam; Romeyn de Hooghe, *Victory of William III at the Boyne*, 1690, etching, Rijksmuseum, Amsterdam; Peter Paul Rubens, *The Adoration of the Magi*, 1633-1634, oil on canvas, King's College Chapel, Cambridge.

Programme

Wednesday 10 July
London, Greater London, and Cambridge

10.00–13.00	London Morning Visits Cambridge Morning Visits Greater London Day Visits
13.00–14.00	Lunch at own leisure
14.00–17.00	London Afternoon Visits Cambridge Afternoon Visits Greater London Day Visits
17.30–20.00	Registration, King's College, Cambridge HNA IDEA borrel, King's College Bar *A get-together for early career scholars and HNA Conference first-timers. All welcome.*
18.00–19.00	London Evening Visit
19.00	Dinner at own leisure

Thursday 11 July
Cambridge

09.00–10.00	Coffee and registration, Cambridge Law Faculty, 10 West Road
10.00–10.30	Opening remarks
10.30–12.00	Session 1
12.00–12.30	Coffee break
12.30–14.00	Session 2
14.00–15.30	Lunch and Book Fair *The Burlington Magazine, Brepols/Harvey Miller, Paul Holberton, Amsterdam University Press*
15.30–17.00	Session 3
17.00–17.30	Coffee break
17.30–18.15	Plenary 1, Professor Joanna Woodall
18.45–20.30	Drinks Reception and Private Viewing, the Fitzwilliam Museum *Generously co-sponsored by the Fitzwilliam Museum, and the Center for Netherlandish Art at the Museum of Fine Arts, Boston*
20.30	Dinner at own leisure

Friday 12 July
Cambridge

08.30–09.00 Registration, Cambridge Law Faculty, 10 West Road
09.00–10.30 Session 4
10.30–11.00 Coffee
11.00–12.30 Session 5
12.30–13.30 Lunch and Book Fair
The Burlington Magazine
13.30–15.00 Session 6
15.00–15.30 Coffee
15.30–17.00 Session 7
17.00–17.30 Coffee
17.30–18.15 Plenary 2, Professor Caroline van Eck
18.45 Drinks Reception and Dinner, King's College
With the generous support of the Delegation of Flanders (Embassy of Belgium) to the UK

Saturday 13 July
Cambridge

10.00–11.30 Roundtable, Babbage Lecture Theatre, New Museums Site, Pembroke Street
Generously sponsored by the Embassy of the Kingdom of the Netherlands
11.30–12.30 Closing Remarks

Travel Recommendations

Travel from Airport to London

Heathrow
Heathrow Express: London to Paddington in 15 minutes (book in advance or at ticket machines).
London Underground: Piccadilly Line (use contactless payment).

Gatwick
Gatwick Express: Gatwick to Victoria in 30 minutes (book in advance or use contactless payment).

Stansted
Stansted Express: Stansted to Liverpool Street in 50 minutes (book in advance or at ticket machines).
Stansted trains also travel directly to Cambridge.

Luggage storage

- The Cambridge Law Faculty will have some space to deposit luggage on 11–12 July.
- There are designated storage spots in Cambridge and London, including the main stations.
- Information on Cambridge luggage spots available **here**
- Information on London luggage spots available **here**
- Advance bookings for a luggage deposit in Cambridge and London can be made **here**

For travel recommendations to Workshops on Wednesday 10 July, please refer to the Workshops section.

Travel from London to Cambridge

Tickets can be purchased at rail station ticket machines, or in advance through the National Rail website.
Trains depart regularly from King's Cross or Liverpool Street. Please be aware that **journey times vary**. The fastest route is the King's Lynn service from King's Cross (50 minutes).
The last train to London departs from Cambridge at 22.50 (Liverpool Street) and 23.53 (King's Cross).

Travel from Cambridge Station to King's College

Walking

- Duration: Approx. 20-25 minutes (1.3 miles)

Directions:

1. Exit Cambridge Station and walk straight ahead along Station Road.
2. Turn right onto Hills Road.
3. Continue, until turning left onto Downing Streat.
4. Continue along Downing Street, merging into Pembroke Street.
5. Take a right onto Trumpington Street.
6. Continue on Trumpington Street, merging into King's Parade.
7. King's College will be on your left.

By Bus

- Bus Route: Citi 1 or Citi 3
- Duration: Approx. 10-15 minutes
- Buses accept payment with credit and debit cards, Apple Pay and Android Pay

Directions:

1. Take the Citi 1 or Citi 3 (Stop 7).
2. Get off at the St Andrew's Street bus stop.
3. Walk northwest on St Andrew's Street.
4. Turn left onto King's Parade.
5. King's College will be on your right.

By Taxi

- Duration: Approx. 5-10 minutes
- Cost: Around £6-£10

Taxis are available from outside Cambridge Station. Ask for King's College.

Travel from King's College to the Law Faculty

Walking

- Duration: Approx. 10 minutes (approx. 0.5 miles)

Directions:

1. Start at the main entrance of King's College.
2. Walk all the way through the college, crossing the bridge, and out to back gate, onto Queen's Road.
3. Turn left on Queen's Road.
4. Turn right onto West Road.
5. Turn left into the Sidgwick Site. The Law Faculty is straight ahead.

Travel from Cambridge Station to the Law Faculty

Walking

- Duration: Approx. 35-40 minutes (approx. 1.6 miles)

Directions:

1. Exit the station and head down Station Road.
2. Turn right onto Hills Road.
3. Turn left onto Bateman Street.
4. Turn right onto Trumpington Road.
5. At the roundabout, take the first exit onto the Fen Causeway.
6. At the next roundabout, take the second exit, onto Newnham Road.
7. Turn left onto West Road.
8. Turn left into the Sidgwick Site. The Law Faculty is straight ahead.

By Bus

- Bus Route: Citi 1, Citi 3, or Citi 7
- Duration: Approx. 30-35 minutes
- Buses accept payment with credit and debit cards, Apple Pay and Android Pay

Directions:

1. Take the Citi 1 or Citi 3 from Cambridge Station (Stop 7).
2. Get off at the St Andrew's Street bus stop.
3. Take the first right onto Downing Street.
4. Turn right onto Trumptington Street.
5. Turn left onto Silver Street.
6. Turn right onto Queen's Road.
7. Turn left onto West Road.
8. Turn left into the Sidgwick Site. The Law Faculty is straight ahead.

By Taxi

- Duration: Approx. 15 minutes
- Cost: Around £10-15

Taxis are available from outside Cambridge Station. Ask for the Law Faculty, Sidgwick Site.

Travel from King's College to the Babbage Lecture Theatre

Walking

- Duration: Approx. 5 mintues (approx. 0.2 miles)

Directions:

1. Exit King's College and turn right down King's Parade.
2. Turn left onto Bene't Street.
3. Turn right onto Free School Lane
4. Further down the lane, enter the New Museum Site on your left.
5. The Babbage Lecture Theatre is in the David Attenborough Building.

Travel from Cambridge Station to the Babbage Lecture Theatre

Walking

- Duration: Approx. 25 mintues (approx. 1.2 miles)

Directions:

1. Exit the station and head down Station Road.
2. Turn right onto Hills Road.
3. Turn left onto Downing Street.
4. After Corn Exchange Street, take the first right into the New Museum Site.
5. The Babbage Lecture Theatre is in the David Attenborough Building.

By Bus

- Bus Route: Citi 1, Citi 3, or Citi 7
- Duration: Approx. 17 minutes
- Buses accept payment with credit and debit cards, Apple Pay and Android Pay

Directions:

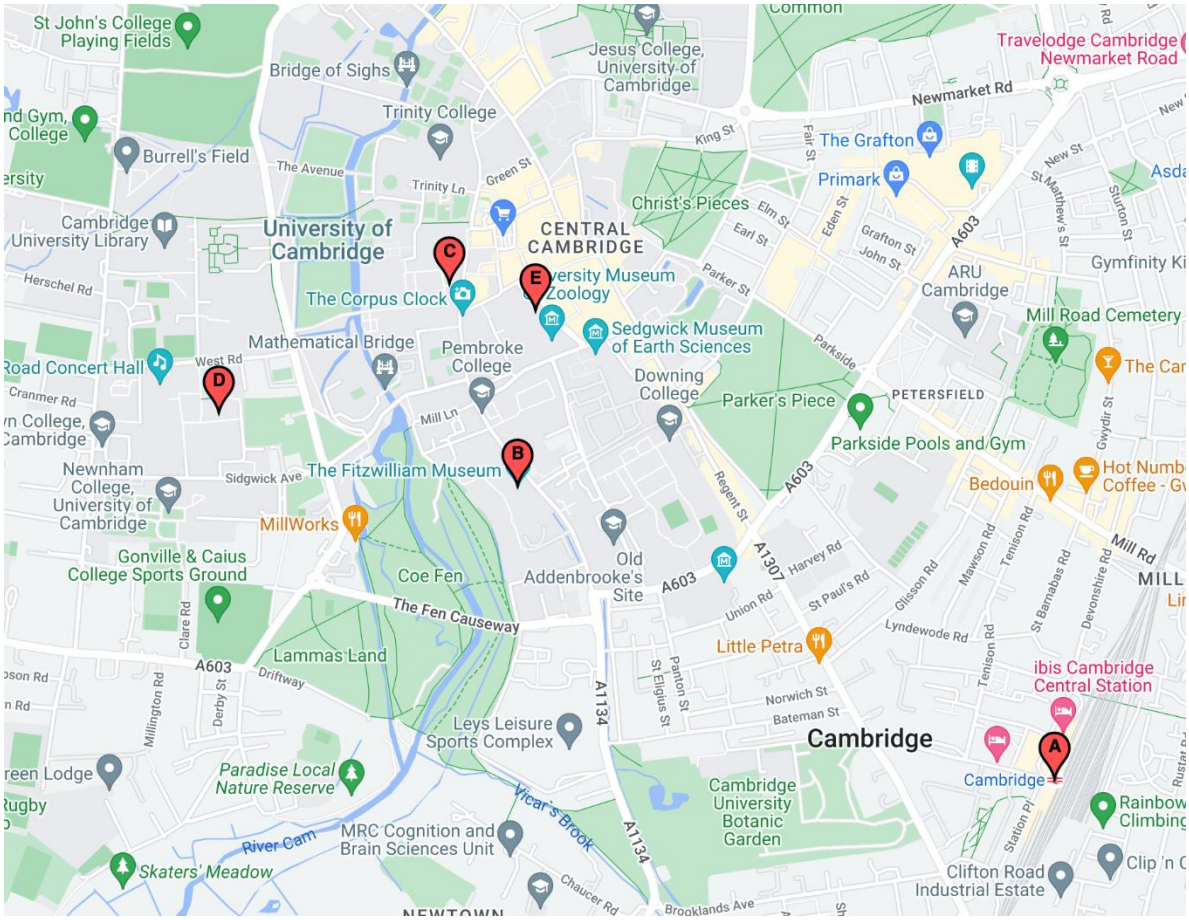
1. Take the Citi 1 or Citi 3 bus from Cambridge Station (Stop 7).
2. Get off at the St Andrew's Street bus stop.
3. Take the first right onto Downing Street.
4. After Corn Exchange Street, take the first right into the New Museum Site.
5. The Babbage Lecture Theatre is in the David Attenborough Building.

By Taxi

- Duration: Approx. 10-15 minutes
- Cost: Around £7-£10

Taxis are available from outside Cambridge Station. Ask for the David Attenborough Building, New Museum Site.

Cambridge Map



- A: Cambridge Railway Station
- B: The Fitzwilliam Museum
- C: King's College
- D: Faculty of Law Building
- E: Babbage Lecture Theatre

Food and Drink Recommendations

Cambridge

Breakfast/Coffee

- £ Bould Brothers (16 Round Church Street and Regent Street) – One of their locations is en route from Cambridge Central station into town.

- £ The Locker Cafe (54 King Street) – An art-inspired cafe, with many pots and cups made by the owners themselves. Renowned for their own coffee blend and incredible sourdough toast - perfect for breakfast.

- £ Pages Cambridge (40 Trumpington Street) – Located adjacent to the Fitzwilliam Museum, this London roastery provides baked goods delivered daily from Borough Market.

- ££ Fitzbillies (51-52 Trumpington Street) – Enjoy their famous Chelsea bun and/or chocolate truffle ball. And a scone too.

- ££ Hot Numbers Coffee (4 Trumpington Street/ 5/6 Gwydir St) – The Trumpington Street branch is right next to the Fitzwilliam Museum, with a selection of good breakfast and lunch offerings too. The Gwydir Street branch has live jazz on a Friday night and Sunday afternoon.

Lunch

- £ Aromi (1 Benet's Street) – Perfect for lunch, serving delicious Sicilian pizza slices, and for dessert, pick up anything with the pistachio nut butter in it.

- £ Cambridge Market Square – Lunch on the go in the bustling market centre of the city. Large range of freshly prepared street food, both hot and cold, from Greek gyros at Just Greek to the widely appreciated Dim Sum stall.

- ££ Michaelhouse Café (Trinity Street) – Half-church, half-café.

Dinner

- £ Nanna Mexico (29 Petty Cury) – A student favourite, they offer tasty and affordable burritos.

- £ Zhonghua Traditional Snacks (13 Norfolk Street) – The ultimate dumplings. Have pork and Chinese leaf dumplings and prawn dumplings with a hot and sour soup on the side.

- ££ The Pint Shop (10 Peas Hill) – Really well done seasonal English cooking with an excellent selection of beers.

- ££ Steak & Honour (4 Wheeler Street) – Exceptionally good American hamburgers.

- ££ Bedouin (98-100 Mill Road) – A delicious choice of North African dishes.

- Many Cambridge pubs offer dinner in addition to drinks.

Drink

- £ The Cambridge Blue (85-87 Gwydir Street) – Located in the heart of the Romsey Town area, The Cambridge Blue is a beloved local pub known for its extensive beer selection and cosy ambiance

- ££ The Maypole (20A Portugal Place) – A well-loved local for the thespians of Cambridge, it is renowned for its welcoming atmosphere and impressive selection of craft beers and ciders.

- ££ The Mill (14 Mill Lane) – A favourite haunt for Pembroke College PhD students, The Mill is a charming riverside pub located at the edge of the Mill Pond.

- £££ The Eagle (8 Bene't Street) – Steeped in history, The Eagle is one of Cambridge's most famous pubs, and for good reason. It was here, in 1953, that James Watson and Francis Crick first announced their groundbreaking discovery of the structure of DNA.

London

Breakfast/Coffee

- £ Gail's – a chain cafe with 100 locations all over London. They sell handmade bread, pastries and cakes (all made in store). A great option for a fast breakfast on the go.

- £ Ole and Steen – a chain of Danish bakeries, it is another great option for a fast breakfast.

- £ Dishoom (Covent Garden, King's Cross, Carnaby Street, Shoreditch) – Bombay-inspired restaurant which honours old Irani cafés. They serve a delicious breakfast from 9.00-11.45. It is imperative to have the black dhal and or also the breakfast naans.

- ££ Granger and Co (Chelsea, Clerkenwell, King's Cross, Marylebone, Notting Hill) – With locations all over London, this is a great spot for a healthy and fresh breakfast. Scrambled eggs with a side of avocado are highly recommended. Walk-ins only for breakfast and lunch.

- ££ Boxcar Baker & Deli (7A Wyndham Pl, W1H 1PN) – A trendy brunch spot situated in Marylebone. They have a wide range of drinks options with great coffee, matcha and chai lattes. The smoked salmon croissant roll is delicious.

- ££ Cocotte Wide (Notting Hill, Parson's Green, Queen's Park, Shoreditch and South Kensington) – A healthy French-style brunch spot. Vegetarian and vegan friendly options. Booking recommended.

- £££ The Wolseley (160 Piccadilly, St James's, London W1J 9EB) – Located in Mayfair at the heart of London, The Wolseley is a great option if you are looking for a more formal meal. They serve a Modern European Breakfast from 8.00-11.30. It is important to call and book in advance.

Lunch

All options are chain restaurants around London.

Takeaway

- £ Pret à Manger – The perfect fast lunch spot, with delicious homemade sandwiches, toasties and salads.

- £ Leon – A healthy Mediterranean fast-food restaurant. The aioli chicken rice box is strongly recommended.

- £ Tesco – Offers a meal deal for just £3.90. This is a great option if you're looking for an affordable lunch.

- £ Costa – Has a wide drinks menu and sell pre-made sandwiches.

- ££ Itsu – An affordable Asian-inspired restaurant. They have a wide menu with their healthy rice box salads to fresh sushi all packaged perfectly for a fast takeaway meal.

- ££ Joe and the Juice – A Danish chain with a wide menu of fresh juices, sandwiches, salad bowls and breakfast bowls.

Eat in

- £ Franco Manca – Offers affordable sourdough Neapolitan pizza.

- ££ Côte Brasserie – A sophisticated French restaurant, with classic French meals such as the roasted rump of spring lamb or the pan-fried salmon béarnaise.

- ££ Wagamama – An Asian inspired restaurant with delicious hot pot, curries and ramen. The chicken katsu curry is highly recommended.

- ££ Honest Burger – A delicious British burger chain restaurant, with homemade rosemary chips and vegetarian options.

- ££ Pho – Offers Vietnamese food with soup dishes with broth, rice noodles, herbs and meat, this is a healthy and filling option.

Dinner

London restaurants often require booking – please reserve your place in advance.

- £ Tayyabs (83-89 Fieldgate St, Whitechapel, E1 1JU) – Serves delicious traditional Punjabi cuisine.

- £ Diwana Bhel Poori House (121, 123 Drummond St, NW1 2HL) – Offers Indian cuisine, and has plenty of delicious vegetarian options.

- £ Kung Fu Noodle (64 Shaftesbury Ave, W1D 6LU) – Situated on the outskirts of Chinatown, it is a traditional restaurant serving proper hand-pulled noodles. You may have to wait outside for a little to get in and seating depends on how many people you are going with. Cold skin noodle with sesame sauce come highly recommended.

- ££ The Anchor & Hope (36 The Cut, Waterloo, SE1 8LP) – Offers more British food. There are some good restaurants all along the Cut, near Southbank.

- £££ Brasserie Zédel (20 Sherwood St, Soho, W1F 7ED) – Descending the steps, there is the sensation that you have discovered the best kept secret beneath Piccadilly Circus. Sometimes with live music. Eat the île flottante for dessert.

- £££ Andrew Edmunds (46 Lexington St, Soho, W1F 0LP) – Serves splendid British food and next door is its print shop, specialising in British satires. Requires booking as it is small.

- £££ St John (94-96 Commercial Street, E1 6LZ; 26 St John Street EC1M 4AY) – Is an outstanding 'nose to tail' British eating. Have the meat pie (for two) followed by madeleines for dessert.

- ££££ Sushisamba (Heron Tower, Bishopsgate, London EC2N 4AY) – A unique and imaginative restaurant with fusions of Japanese, Brazilian and Peruvian cuisine- their menu is experimental and delicious. Located on the 38th and 39th floor of the Heron Tower, the restaurant has a spectacular view over the city. It is essential to book for this restaurant.

Cambridge and London Attractions

Cambridge

- Kettle's Yard (Castle Street) – A hidden gem in Cambridge, offering an extraordinary blend of art, architecture, and serene beauty. Originally the home of Jim Ede, a former curator at the Tate Gallery in the 1920s, Kettle's Yard is now a unique house-museum. Ede transformed this space into a haven for modern and contemporary art, showcasing his impressive collection that includes works by artists such as Ben Nicholson, Barbara Hepworth, and Henry Moore.

- The Museum of Cambridge (2-3 Castle Street) – The temporary exhibition, *The Stories Behind the Stitches* (27 March - 23 September), showcases needlework, quilts, and other textiles which explore how the needle and thread has been paramount in Cambridge and Cambridgeshire community's self-expression during times of war, throughout education, and times of celebration. Please note that the Museum of Cambridge's sixteenth-century building is not wheelchair accessible.

- Heong Gallery (Downing College) – A recently built gallery showcasing modern and contemporary art, the Heong Gallery is a must-visit. Designed by Caruso St John, this beautiful light and airy space provides a serene environment to appreciate the art. It is a wonderful blend of contemporary architecture and artistic innovation, making it a standout destination in Cambridge.

- Cambridge Botanical Gardens (1 Brookside) – For those seeking respite from the hustle and bustle of the city, the Cambridge Botanical Gardens offer a peaceful haven. Spanning 40 acres, these gardens are home to a diverse collection of plants from all over the world. It is the perfect spot to relax, enjoy nature, and take a leisurely stroll amidst beautiful greenery and serene water features.

- Punting (Granta Place, Mill Lane) – 'Punts' are the traditional boats to travel down the Cam, the river that runs through the heart of Cambridge. Enjoy views of King's College Chapel, The Wren Library at Trinity College and the Bridge of Sighs. Book in advance through Scudamores.

- The Backs – Walking along the Backs provides a picturesque view of some of Cambridge's most iconic architecture. The River Cam offers a stunning parade of colleges including King's, Clare, Trinity, and St John's. Each building showcases outstanding architecture by the likes of Wren and Gibbs, making this walk a visual delight, highlighting the historic charm of Cambridge.

- Granchester – An escape to the countryside, Grantchester is just a 30-minute walk from Cambridge. This idyllic village offers a peaceful retreat with its scenic beauty. Enjoy a drink at The Green Man (59 High Street), and soak in the tranquil atmosphere of this picturesque setting.

London

Galleries

In addition to the sites listed as part of our Workshops programme, you may also wish to visit the following sites.

- Kenwood House – A stately home in Hampstead, with a magnificent art collection including works by Vermeer, Rembrandt, Hals, and Gainsborough.

- John Soane's Museum – The extraordinary and eccentric home of the architect who designed Dulwich Picture Gallery, the Bank of England, and the British red telephone box.

- Serpentine Gallery – Take a serene walk-through Kensington Gardens to reach the Serpentine Gallery, a contemporary art gallery. Serpentine North is currently exhibiting *Judy Chicago: Revelations*.

- Hayward Gallery – Part of the Southbank Centre, has just re-opened its galleries of contemporary art.

- The Royal Academy – At the heart of London, was recently refurbished by David Chipperfield. Their Summer Exhibition is currently on display (advance booking).

- Tate Modern – Situated along Southbank, the museum is currently exhibiting *Yoko Ono Music of the Mind* (advance booking for exhibition, but the general collection is free entry). Take the river boat that goes between both Tate Modern and Tate Britain.

- Greenwich – Known for its complex of museums and sites including the National Maritime Museum, the Queen's House, Royal Observatory, Cutty Sark and more. It is worth a daytrip.

Live Music

- The Blues Kitchen Camden (111-113 Camden High St, London NW1 7JN) – A vibrant restaurant, bar and club. They have amazing live music every night with 'Camden got soul' and classic cocktails.

- Ronnie Scott's (47 Frith St, London W1D 4HT) – The legendary Jazz club in Soho, booking in advance is strongly recommended.

Areas to Explore

- Hyde Park – Beautiful landscapes in the midst of the city. Travel there or back on the top deck of the number 9 bus. This is a scenic bus route that is a fraction the price of a tour bus.

- St James's Park – The oldest Royal Park at the heart of London.

- Kensington Gardens – Also one of London's Royal Parks, it is a great place to take a quick break from the city.

- Marylebone – A picturesque area of London with an array of boutiques and Daunt Books, a beautiful bookshop.

- Notting Hill – Filled with great little shops and has a bustling food/ antiques/ clothes market.

- Borough market – One of the oldest food markets in London, with Bridget Jones's flat right next door.

- Brick Lane – Lots of vintage shops, and offerings of bagels and curry.

- Chinatown – An array of great Chinese restaurants, bakeries, bubble tea shops and supermarkets.

- Covent Garden – Filled with shops and restaurants, visit Neal's Yard in Covent Garden for a hidden gem.

Workshops

Please note:

- Travel to and from the Workshops are at your own leisure. All sessions in London and Greater London can be accessed by public transport. All sessions in Cambridge can be accessed by public transport and on foot. Travel recommendations are provided in the Workshop information below.
- Lunch and refreshments on Wednesday 10 July are at your own leisure. Dining recommendations are available in the Food and Drinks section.
- Please arrive at least 15 minutes before the Workshop is scheduled. We cannot guarantee that late arrivals will be accommodated.
- Please bring your ticket confirmation with you to the venue.

Visits at a glance

Cambridge Morning Visits
Trinity College
Fitzwilliam Museum (Prints)
Fitzwilliam Museum (Paintings)
Pepys Library, Magdalene College
Gonville & Caius College
Fitzwilliam Museum (Delftware)
King's College Chapel
University Library

London Morning Visits
Welcome Collection
V&A Museum
UK Government Art Collection
Queen's House (Royal Museums Greenwich)
National Portrait Gallery
British Museum
Wallace Collection
Apsley House

Cambridge Afternoon Visits
Fitzwilliam Museum (Delftware)
Fitzwilliam Museum (Manuscripts)
Fitzwilliam Museum (Botanical Works)
Murray Edwards College Women's Art Collection
King's College Chapel
Pembroke College Library
Clare Hall College
Fitzwilliam Museum (Paintings)

London Afternoon Visits
Van Gogh House
Sam Fogg
The Klesch Collection
Apsley House
Welcome Collection
Courtauld Gallery (Prints & Drawings)
Courtauld Gallery (Paintings)
Christie's
Tate Britain
Dulwich Picture Gallery
Kensington Palace

Greater London Day Visit
Ham House and Marble Hill House

London Evening Visit
National Gallery

Cambridge Morning Visits

Trinity College

10.00-11.00 and 11.15-12.15
Trinity College Great Gate, Trinity Street, Cambridge CB2 1TQ

Treasures from Trinity College
Isabelle Kent, PhD Candidate, University of Cambridge
Dr Nicolas Bell, Librarian of Wren Library, Trinity College
Isabelle Kent and Dr Nicolas Bell will present the drawings, manuscripts, and printed books of the Wren Library, as well as the collection of Trinity College, with works by Northern European artists including Godfried Kneller, and royal portraiture from Hans Holbein/ Hans Eworth and Marcus Gheeraerts.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.2 miles
Walking Time: Approx. 5 minutes
Directions:

- Exit King's College and head left along King's Parade.
- Continue along onto Trinity Street.
- Continue to Trinity College, which will be on your left.

Fitzwilliam Museum (Prints)

10.00-11.00
Fitzwilliam Museum, meet at Courtyard entrance (session will take place in the Graham Robertson Study Room) (Trumpington Street, Cambridge CB2 1RB)

Prints from the Netherlands in the Fitzwilliam Museum's Collection
Elenor Ling, Senior Curator of Prints & Drawings
Elenor Ling, Senior Curator of Prints & Drawings, will give an overview of the Dutch and Flemish prints at the Fitzwilliam Museum including those collected by the Museum's founder, many of which are still pasted in album bindings. Artists included in the broad spread will be Bolswert, the Collaert family, Cort, Delff, Goltzius, Heemskerck, Lievens, Matham, the Passe family, Rembrandt, the Sadelers, Saenredam, Van Dyck and the Wierix family. The exhibition *Rembrandt, Rubens, Van Dyck: Drawings by Dutch and Flemish Masters*, is also on view in the Shiba Gallery.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.4 miles
Walking Time: Approx. 10 minutes
Directions:

1. Exit King's College and head right along King's Parade.
2. Continue onto Trumpington Street.
3. The Fitzwilliam Museum will be on your right. The Courtyard entrance is at the far end.

Fitzwilliam Museum (Paintings)

10.30-11.30
Fitzwilliam Museum, meet at Courtyard entrance (Trumpington Street, Cambridge CB2 1RB)

Dutch and Flemish Paintings at the Fitzwilliam Museum
Lily Lowe, MPhil History of Art, University of Cambridge
Lily Lowe, MPhil History of Art, University of Cambridge will introduce highlights from the Fitzwilliam's collection of Dutch and Flemish paintings.
The exhibition *Rembrandt, Rubens, Van Dyck: Drawings by Dutch and Flemish Masters*, is also on view in the Shiba Gallery.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.4 miles
Walking Time: Approx. 10 minutes
Directions:

1. Exit King's College and head right along King's Parade.
2. Continue onto Trumpington Street.
3. The Fitzwilliam Museum will be on your right. The Courtyard entrance is at the far end.

Pepys Library, Magdalene College

10.30-11.30
Magdalene College Porter's Lodge (Magdalene Street, Cambridge CB3 0AG)

Netherlandish Highlights from the Pepys and Old Library Collections
Catherine Sutherland, Special Collections Librarian
A study session focused on Netherlandish engravings and maps in the Pepys Library and Old Library collections. This will include engravings collected by Samuel Pepys (1633-1703) and Nicholas Ferrar (1592-1637), who established the Anglican community of Little Gidding.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.5 miles
Walking Time: Approx. 10 minutes
Directions:

1. Exit King's College and head left along King's Parade.
2. Continue onto Trinity Street.
3. Continue onto St John's Street.
4. Turn left onto Bridge Street.
5. Cross the river and Magdalene College will be on your right.

Gonville & Caius College

10.30-11.30
Gonville & Caius Porters' Lodge (Trinity Street, Cambridge CB2 1TA)

Tudor visual culture at Gonville & Caius College
Christina J. Faraday, Research Fellow, Gonville and Caius College, University of Cambridge
Christina J. Faraday, Research Fellow, Gonville and Caius College will lead a workshop that includes the College's allegorical gates from the mid to late sixteenth century, Tudor portraits, and Tudor and Jacobean tomb monuments.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.1 miles
Walking Time: Approx. 3 minutes
Directions:

1. Exit King's College and head left along King's Parade.
2. Continue onto Trinity Street.
3. Gonville & Caius College will be on your left.

Fitzwilliam Museum (Delftware)

11.00-12.00
Fitzwilliam Museum, meet at Courtyard entrance (session will take place in Antiquities Seminar Room) (Trumpington Street, Cambridge CB2 1RB)

Delftware at the Fitzwilliam Museum
Helen Ritchie, Senior Curator of Applied Arts
Join Helen Ritchie, Senior Curator of Applied Arts, for a session examining ceramics from the Museum's important and extensive collection of English and Dutch tin-glazed earthenware, dating from the 17th and 18th centuries. Participants will be able to look closely and handle highlight pieces, learn more about the global connections represented by this distinctive type of pottery and hear about the collector who brought them all together. The exhibition *Rembrandt, Rubens, Van Dyck: Drawings by Dutch and Flemish Masters*, is also on view in the Shiba Gallery.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.4 miles
Walking Time: Approx. 10 minutes
Directions:

1. Exit King's College and head right along King's Parade.
2. Continue onto Trumpington Street.
3. The Fitzwilliam Museum will be on your right. The Courtyard entrance is at the far end.

King's College Chapel

11.00-12.30
King's College Chapel entrance (King's Parade, Cambridge CB2 1ST)

King's College Chapel
Jean Michel Massing, Emeritus Professor of Art History, Fellow of King's College, University of Cambridge
Professor Massing will lead a tour of the iconic King's College Chapel and its works of art, including Peter Paul Rubens' *Adoration of the Magi* (1633-34).

Access information for this site can be found here
Travel recommendations:

- See how to get to King's College

University Library

11.30-12.30
University Library front steps (West Road, Cambridge CB3 9DR)

Northern European Rare Books & Manuscripts from the University Library
Liam Sims, Rare Books Specialist
Liam Sims, Rare Books Specialist at the University Library will show Netherlandish highlights from the Library's collection, both printed and manuscript, including an illuminated manuscript by Simon Bening. The group will then have the opportunity to browse and handle material.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.6 miles
Walking Time: Approx. 12 minutes
Directions:

1. Exit King's College and head left along King's Parade.
2. Turn left onto Senate House Passage.
3. Turn right onto Trinity Lane.
4. Turn left on Garret Hostel Lane.
5. Cross the river and continue along Garret Hostel Lane.
6. Cross Queen's Road and walk straight ahead, onto Burrell's Walk.
7. Follow Burrell's Walk, and the University Library is at the first left turning.

Cambridge Afternoon Visits

Fitzwilliam Museum (Delftware)

14.00-15.00
Fitzwilliam Museum, meet at Courtyard entrance (session will take place in Antiquities Seminar Room) (Trumpington Street, Cambridge CB2 1RB)

Delftware at the Fitzwilliam Museum
Helen Ritchie, Senior Curator of Applied Arts
Join Helen Ritchie, Senior Curator of Applied Arts, for a session examining ceramics from the Museum's important and extensive collection of English and Dutch tin-glazed earthenware, dating from the 17th and 18th centuries. Participants will be able to look closely and handle highlight pieces, learn more about the global connections represented by this distinctive type of pottery and hear about the collector who brought them all together. The exhibition *Rembrandt, Rubens, Van Dyck: Drawings by Dutch and Flemish Masters*, is also on view in the Shiba Gallery.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.4 miles
Walking Time: Approx. 10 minutes
Directions:

1. Exit King's College and head right along King's Parade.
2. Continue onto Trumpington Street.
3. The Fitzwilliam Museum will be on your right. The Courtyard entrance is at the far end.

Fitzwilliam Museum (Manuscripts)

14.00-15.00
Fitzwilliam Museum, meet at Courtyard entrance (session will take place in the Founder's Library) (Trumpington Street, Cambridge CB2 1RB)

Cambridge Illuminations: Highlights of the Fitzwilliam manuscripts collection
Suzanne Reynolds, Senior Curator of Manuscripts and Rare Books
Suzanne Reynolds, Senior Curator of Manuscripts and Rare Books, will give an introduction to the most important Dutch and Flemish illuminated manuscripts at the Fitzwilliam, many of them part of the founding bequest. The session, with manuscripts on display, will be held in the Founder's Library. The exhibition *Rembrandt, Rubens, Van Dyck: Drawings by Dutch and Flemish Masters*, is also on view in the Shiba Gallery.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.4 miles
Walking Time: Approx. 10 minutes
Directions:

1. Exit King's College and head right along King's Parade.
2. Continue onto Trumpington Street.
3. The Fitzwilliam Museum will be on your right. The Courtyard entrance is at the far end.

Fitzwilliam Museum (Botanical Works)

14.00-15.00
Fitzwilliam Museum, meet at Courtyard entrance (session will take place in the Graham Robertson Study Room) (Trumpington Street, Cambridge CB2 1RB)

Henrietta Ward, Curator, Northern European Paintings and Drawings
Highlights of the Fitzwilliam's botanical collection
The Fitzwilliam Museum has one of the most exceptional collections of botanical drawings in the world which includes superb examples by the most renowned and influential practitioners of the genre, such as Nicolas Robert (1614–1685), Maria Sibylla Merian (1647–1717), Georg Dionysius Ehret (1708–1770) and Pierre Joseph Redouté (1759–1840). Join Hettie Ward, Curator of Northern European Paintings and Drawings, for a session looking at some of the gems of the collection with a special focus on 17th-century Dutch flower drawings. The exhibition *Rembrandt, Rubens, Van Dyck: Drawings by Dutch and Flemish Masters*, is also on view in the Shiba Gallery.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.4 miles
Walking Time: Approx. 10 minutes
Directions:

1. Exit King's College and head right along King's Parade.
2. Continue onto Trumpington Street.
3. The Fitzwilliam Museum will be on your right. The Courtyard entrance is at the far end.

Murray Edwards College Women's Art Collection

14.00-15.00
Murray Edwards College Porters' Lodge (access via Buckingham Road off Huntingdon Road, Cambridge CB3 0DF)

Tour of The Women's Art Collection
Harriet Loffler, Curator, The Women's Art Collection
Curator Harriet Loffler will lead a tour of The Women's Art Collection. Europe's largest collection of art by women, it includes 600 works by leading artists such as Barbara Hepworth, Paula Rego, Lubaina Himid, Faith Ringgold, Tracey Emin and Cindy Sherman. The tour will include a visit to the current exhibition 'The Goddess, the Deity and the Cyborg'.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 1 mile
Walking Time: Approx. 20 minutes
Directions:

1. Exit King's College and head left along King's Parade.
2. Continue onto Trinity Street and St John's Street.
3. Turn left onto Bridge Street.
4. Continue along onto Magdalene Street, Castle Street, and Huntington Road.
5. Murray Edwards College will be on your left.

King's College Chapel

14.00-15.30
King's College Chapel entrance (King's Parade, Cambridge CB2 1ST)

King's College Chapel
Jean Michel Massing, Emeritus Professor of Art History, Fellow of King's College, University of Cambridge
Professor Massing will lead a tour of the iconic King's College Chapel and its works of art, including Peter Paul Rubens' *Adoration of the Magi* (1633-34).

Access information for this site can be found here
Travel recommendations:

- See how to get to King's College

Pembroke College Library

14.00-15.00 and 15.15-16.15
Pembroke College Porters' Lodge (Trumpington Street, Cambridge CB2 1RF)

Pembroke College Library and the Album Amicorum of Abraham Ortelius
Genny Grim, College Librarian
A focused session concentrating on the Album Amicorum of Abraham Ortelius, as well as early printed books from the Library.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.2 miles
Walking Time: Approx. 4 minutes
Directions:

1. Exit King's College and head right along King's Parade.
2. Continue along Trumpington Street.
3. Pembroke College will be on your left.

Clare Hall College

14.00-15.00
Clare Hall Porter's Lodge (Herschel Road, Cambridge CB3 9AL)

Dutch and Flemish Paintings at Clare Hall
Alan Short, President, Clare Hall, University of Cambridge
Alan Short, President at Clare Hall will lead an introduction to this important collection of Dutch and Flemish paintings, including works by Jan van der Heyden, Philips Wouwerman, Roelant Savery and Abraham Govaerts.

Access information for this site can be found here
Travel recommendations from King's College:

Walking Distance: Approx. 0.8 miles
Walking Time: Approx. 16 minutes
Directions:

1. Exit King's College and head left along King's Parade.
2. Turn left onto Senate House Passage.
3. Turn right onto Trinity Lane.
4. Turn left on Garret Hostel Lane.
5. Cross the river and continue along Garret Hostel Lane.
6. Cross Queen's Road and walk straight ahead, onto Burrell's Walk.
7. At the end of Burrell's Walk, turn left onto Grange Road.
8. Clare Hall College is the first right on Herschel Road.

Fitzwilliam Museum (Paintings)

14.30-15.30
Fitzwilliam Museum, meet at Courtyard entrance (Trumpington Street, Cambridge CB2 1RB)

Dutch and Flemish Paintings at the Fitzwilliam Museum
Lily Lowe, MPhil History of Art, University of Cambridge
Lily Lowe, MPhil History of Art, University of Cambridge will introduce highlights from the Fitzwilliam's collection of Dutch and Flemish paintings.
The exhibition *Rembrandt, Rubens, Van Dyck: Drawings by Dutch and Flemish Masters*, is also on view in the Shiba Gallery.

Access information for this site can be found here
Travel recommendations from King's College:
Walking Distance: Approx. 0.4 miles
Walking Time: Approx. 10 minutes
Directions:

1. Exit King's College and head right along King's Parade.
2. Continue onto Trumpington Street.
3. The Fitzwilliam Museum will be on your right. The Courtyard entrance is at the far end.

London Morning Visits

Wellcome Collection

10.00-12.00
Wellcome Collection reception entrance (183 Euston Road, London NW1 2BE)

Netherlandish Art and Early Modern Experiences of Disability
Barbara Kaminska, Associate Professor of Art History at Sam Houston State University and Jess Bailey, Associate Lecturer in the History of Art at UCL
The aim of the workshop is to reconsider Netherlandish imagery of physical and sensory impairment and neurodiversity through the lens of lived experiences of disability in the early modern period. Participants will examine paintings and works on paper documenting material cultures of disability, alongside archival photographs of the evolution of Wellcome Collection's exhibition practices.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Stations:
  Euston Square – Circle, Hammersmith & City, and Metropolitan Lines (Approx. 2 minutes or 0.1 miles walking)
  Euston – Northern and Victoria Lines (Approx. 4 minutes or 0.2 miles)
  Warren Street – Northern and Victoria Lines (Approx. 5 minutes or 0.2 miles).

V&A Museum

10.00-11.15
V&A Cromwell Road entrance (Cromwell Road, London SW7 2RL)

An Introduction to Early modern Netherlandish Furniture and Woodwork on Display at the V&A
Nick Humphrey, Curator, Furniture and Woodwork 1300–1700 at the Victoria and Albert Museum
Nick Humphrey, Curator at the V&A will introduce key objects from the V&A's collection, focusing on the 'Europe 1600-1815' and 'Furniture' galleries.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Station:
  South Kensington – Circle, District, and Picadilly Lines (Approx. 5 minutes or 0.2 miles walking via pedestrian tunnel)

1. Exit the station and follow the signs for the museums.
2. The London Underground underpass leads directly to the museum entrances.

UK Government Art Collection

10.00-11.00
Old Admiralty Building entrance (Old Admiralty Building, Admiralty Place, London SW1A 2BL)

Introduction to the UK Government Art Collection
Laura Popoviciu, Pre-1900 Curator, UK Government Art Collection
Laura Popoviciu, Pre-1900 Curator, UK Government Art Collection will introduce the collection and offer behind-the-scenes access to its stores, highlighting its unique role within UK government, both at home and abroad.
As the Collection is housed within a government building, delegates must bring ID.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Stations:
  Charing Cross – Bakerloo and Northern Lines (Approx. 7 minutes or 0.3 miles walking)
  Embankment – Bakerloo, Circle, and District Lines (Approx. 9 minutes or 0.4 miles walking).

Queen's House (Royal Museums Greenwich)

10.15-11.15
Visitor entrance, Queen's House (Romney Road, London SE10 9NF)

Willem van de Velde, Elder and Younger, 17th-century 'artists in residence' at the Queen's House
Allison Goudie, Curator of Art (Pre-1800)
Allison Goudie, Curator of Art (Pre-1800) will lead a tour highlighting works by Willem van de Velde, Elder and Younger, at the Queen's House, including the Solebay tapestry and pen paintings. This will be followed by time in the space the Van de Veldes used as their studio to study a range of drawings which offer a unique insight into the inner workings of a 17th-century studio business.

Access information for this site can be found here
Travel recommendations:

- Take the 09.32 Thameslink train from St Pancras, arriving at Greenwich at 09.57.

1. Exit the station and head left along Greenwich High Road.
2. Turn left on Greenwich High Road.
3. Cross Stockwell Street and follow the path parallel to the train tracks.
4. Cross William Walk and pass through the gardens.
5. The Queen's House is after the National Maritime Museum.

National Portrait Gallery

10.30-11.30
National Portrait Gallery main entrance on Charing Cross Road

Netherlandish Connections at the National Portrait Gallery
Catharine Macleod, Senior Curator, 17th Century Collections and Charlotte Bolland, Senior Curator, Research and 16th Century Collections
Catharine Macleod, Senior Curator, 17th Century Collections and Charlotte Bolland, Senior Curator, Research and 16th Century Collections will introduce key works with Netherlandish connections, in the context of the National Portrait Gallery's recent rehang. Following the tour, there will be the opportunity to visit the exhibition 'Six Lives', A study of the lives and afterlives of the six women who married Henry VIII, Six Lives will chronicle the representation of Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Katherine Howard and Katherine Parr throughout history and popular culture in the centuries since they lived. Those who wish to visit the exhibition should purchase tickets in advance (concessions are available, please consult the NPG website for more information).

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Stations:
  Charing Cross – Bakerloo and Northern Lines (Approx. 3 minutes or 0.1 miles walking)
  Leicester Square – Northern and Picadilly Lines (Approx. 3 minutes or 0.1 miles walking).

British Museum

10.30-13.00
Entrance to the British Museum Prints and Drawings study room (Great Russell Street, London WC1B 3DG)

Dutch and Flemish Drawings at the British Museum
Olenka Horbatsch, Curator of Dutch & Flemish Prints and Drawings at The British Museum and An Van Camp, Christopher Brown Curator of Northern European Art, Ashmolean Museum
This object-based workshop is a follow-up to the paper session New Research on Dutch and Flemish Drawings in the UK and is a stimulating opportunity to examine drawings in the flesh. After hearing about the latest research on 15th-17th century drawings, we will convene in the British Museum study room to examine case studies. We will aim to cover a broad range of drawings, from preliminary sketches, design drawings, studies from life, as well as autonomous and fully realized compositions.
Due to space restrictions, this Workshop is only open to delegates participating in the session, New Research on Dutch and Flemish Drawings in the UK. For more information, please contact the session organisers.

Access information for this site can be found here

Travel recommendations:

- Nearest Tube Stations:
  Tottenham Court Road – Northern and Central Lines (Approx. 6 minutes or 0.3 miles of walking)
  Russell Square – Picadilly Line (Approx. 8 minutes or 0.4 miles of walking).

Wallace Collection

10.30-12.00
Wallace Collection entrance (Manchester Square, London W1U 3BN)

Flemish Paintings at the Wallace Collection
Lucy Davis, Curator of Flemish and British Paintings, Miniatures and Works on Paper, The Wallace Collection
Lucy Davis, Curator at the Wallace Collection will lead a tour of Flemish paintings, highlighting new research including works by Peter Paul Rubens, Cornelis de Vos, and Anthony van Dyck.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Station:
  Bond Street – Central and Jubilee Lines (Approx. 7 minutes or 0.3 miles walking)

Apsley House

11.30-12.30
Apsley House main entrance/ticket desk (149 Piccadilly, London W1J 7NT)

Apsley House and the Wellington Collection
Olivia Fryman, Keeper of the Wellington Collection, Apsley House
Olivia Fryman, Keeper of the Wellington Collection, will offer an introduction to Apsley House, home of the first Duke of Wellington and his descendants, and the Duke as a collector of Dutch pictures.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Station:
  Hyde Park Corner – Picadilly Line (Approx. 3 minutes or 0.1 miles of walking)

London Afternoon Visits

Van Gogh House

14.00-15.00
Van Gogh House Entrance (87 Hackford Rd, London SW9 0RE)

Van Gogh House (Connecting Historic Contexts with Contemporary Artists)
Livia Wang, Director, Van Gogh House
Livia Wang, Director of the Van Gogh House London, will provide an introduction to Van Gogh's former residence, their current programme and artists-in-residence. There will also be a moment to discuss approaches to contemporary artists working in relation to historical figures and collections.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Station:
  Stockwell – Northern and Victoria Lines (Approx. 13 minutes or 0.6 miles walking)

Sam Fogg

14.00-15.00
Corner of Clifford and Cork Street outside gallery (if good weather) or inside gallery (if terrible) (15D Clifford Street, London W1S 4JZ)

Private viewing of 'Mary & The Women She Inspired'
Matthew Reeves, Director, Sam Fogg
Matthew Reeves will host a walkthrough and private viewing of Sam Fogg's summer exhibition 'Mary & The Women She Inspired' with an object handling session in the gallery.
https://www.samfogg.com/exhibitions/54/

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Stations:
  Green Park – Jubilee, Picadilly, and Victoria Lines (Approx. 8 minutes or 0.4 miles walking)
  Bond Street – Central and Jubilee Lines (Approx. 8 minutes or 0.4 miles walking).

The Klesch Collection

14.00-15.00
Crozier Fine Arts (5 Glasshouse Walk, London SE11 5ES)

Netherlandish Highlights from The Klesch Collection
Amparo Martinez-Russotto, Curator, The Klesch Collection
Curator, Amparo Martinez-Russotto, will introduce Netherlandish highlights from this important private collection. The Klesch Collection is an important growing collection of European paintings from the 16th and 17th centuries, assembled by Dr. Anita and Mr. A. Gary Klesch. The collection aims to present a comprehensive overview of European paintings spanning the Renaissance and Baroque periods. The collection has built a strong representation of Italian, Dutch and Flemish, as well as French, German, and Spanish artists, highlighting the diversity, and importance of their artistic contributions. From an early southern Netherlandish masterpiece by Quinten Metsys to captivating works by Caravaggio, Sofonisba Anguissola, Sir Peter Paul Rubens, Judith Leyster, Georges de La Tour, Sir Anthony van Dyck, and Michaelina Wautier, the collection celebrates the richness of European art across regions and periods.

Travel recommendations:
- Nearest Tube Station:
  Vauxhall – Victoria Line (Approx. 4 minutes or 0.2 miles walking)

Apsley House

14.00-15.00
Apsley House main entrance/ticket desk (149 Piccadilly, London W1J 7NT)

Apsley House and the Wellington Collection
Olivia Fryman, Keeper of the Wellington Collection, Apsley House
Olivia Fryman, Keeper of the Wellington Collection, will offer an introduction to Apsley House, home of the first Duke of Wellington and his descendants, and the Duke as a collector of Dutch pictures.

Access information for this site can be found here
Travel recommendations:
- Nearest Tube Station:
  Hyde Park Corner – Picadilly Line (Approx. 3 minutes or 0.1 miles of walking)

Wellcome Collection

14.00-16.00
Wellcome Collection reception entrance (183 Euston Road, London NW1 2BE)

Netherlandish Art and Early Modern Experiences of Disability
Barbara Kaminska, Associate Professor of Art History at Sam Houston State University and Jess Bailey, Associate Lecturer in the History of Art at UCL

The aim of the workshop is to reconsider Netherlandish imagery of physical and sensory impairment and neurodiversity through the lens of lived experiences of disability in the early modern period. Participants will examine paintings and works on paper documenting material cultures of disability, alongside archival photographs of the evolution of Wellcome Collection's exhibition practices.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Stations:
  Euston Square – Circle, Hammersmith & City, and Metropolitan Lines (Approx. 2 minutes or 0.1 miles walking)
  Euston – Northern and Victoria Lines (Approx. 4 minutes or 0.2 miles)
  Warren Street – Northern and Victoria Lines (Approx. 5 minutes or 0.2 miles).

Courtauld Gallery (Prints & Drawings)

14.00-15.00
Courtauld Gallery, main entrance and ticket desk (Strand, London WC2R 0RN)

Flemish Drawings at The Courtauld Gallery
Charlotte Wytema, IMAF Project Curator: Netherlandish Drawings, British Museum
Ketty Gottardo, Martin Halusa Curator of Drawings The Courtauld Gallery
Rachel Hapoienu, Assistant Curator, The Courtauld Gallery
During this session, participants will look at and discuss drawings that are part of the Gallery's Flemish Drawings Catalogue project.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Stations:
  Temple – District and Circle Lines (Approx. 7 minutes or 0.3 miles walking)
  Embankment – Bakerloo, Circle, District, and Northern Lines (Approx. 10 minutes or 0.5 miles walking)
  Charing Cross – Bakerloo and Northern Lines (Approx. 13 minutes or 0.6 miles walking)

Courtauld Gallery (Paintings)

14.30-15.30
Courtauld Gallery, main entrance and ticket desk (Strand, London WC2R 0RN)

Anglo-Dutch Connections in the Courtauld Gallery
Dr. Lorne Darnell, 2024 graduate of The Courtauld
Following the recent redevelopment of the Courtauld Gallery, Lorne Darnell will introduce the new collection displays, and draw out Anglo-Dutch connections in the artworks.

Access information for this site can be found here

Travel recommendations:

- Nearest Tube Stations:
  Temple – District and Circle Lines (Approx. 7 minutes or 0.3 miles walking)
  Embankment – Bakerloo, Circle, District, and Northern Lines (Approx. 10 minutes or 0.5 miles walking)
  Charing Cross – Bakerloo and Northern Lines (Approx. 13 minutes or 0.6 miles walking)

Christie's

14.00-15.00
Christie's reception (8 King St, St. James's)

Dutch and Flemish Paintings and the Art Market
John Hawley, Specialist, Vice President, Old Master Paintings
John Hawley, Specialist at Christie's will lead a behind-the-scenes tour of current and recent works for sale through Christie's. There will also be the opportunity to discuss some of the major Dutch and Flemish paintings Christie's has handled historically.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Stations:
  Green Park – Victoria, Picadilly, and Jubilee Lines (Approx. 7 minutes or 0.3 miles walking)
  Picadilly Circus – Picadilly and Bakerloo Lines (Approx. 8 minutes or 0.4 miles walking)
  St James's Park – District and Circle Lines (Approx. 14 minutes or 0.6 miles walking)

Tate Britain

14.00-15.00
Tate Britain, Millbank entrance (Millbank, London SW1P 4RG)

Tate Britain: Displays, Research and Conservation
Tim Batchelor, Curator, Tate Britain
Curator Tim Batchelor will lead a conversation around the recently redisplayed historic galleries.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Station:
  Pimlico – Victoria Line (Approx. 7 minutes or 0.7 walking)

Dulwich Picture Gallery

14.30-15.30
Dulwich Picture Gallery, Linbury Room (London SE21 7AD)

Working with Local Communities to Explore Dutch and Flemish Paintings
Helen Hillyard, Curator, Dulwich Picture Gallery
Curator Helen Hillyard will lead a workshop on involving local communities and non-academic voices in collection research, discussing recent projects as the Gallery seeks to answer the question "How can Dulwich Picture Gallery be more relevant to our lives today?" As part of the workshop, participants will have the opportunity to view 'Oracles by Yara + Davina' a display created in conversation with local community groups. https://www.dulwichpicturegallery.org.uk/whats-on/displays/2024/march/oracles/

Access information for this site can be found here
Travel recommendations:

- Nearest Station is North Dulwich (National Rail) (Approx. 13 minutes or 0.6 miles walking)

1. Exit the station and head left along Red Post Hill.
2. Continue along Dulwich Village.
3. Bear right onto Gallery Road.
4. Dulwich Picture Gallery will be on your left.

Kensington Palace

14.00-16.00
Main Visitor Entrance of Kensington Palace (Kensington Gardens, London W8 4PX)

Kensington Palace in the Reign of William III and Mary II
Sebastian Edwards, Deputy Chief Curator and Head of Collections
Dr Lee Prosser, Curator (Historic Buildings)
Claudia Acott-Williams, Curator (Collections)
Dr Myles Campbell, Interpretation Officer
The workshop will explore the development of Kensington Palace and its collections in the reign of William III and Mary II, reflecting on the subsequent evolution of the palace and the challenges of displaying art in historic buildings representing a range of different time periods.

Access information for this site can be found here
Travel recommendations:

- Nearest Tube Stations:
  Queensway – Central Line (Approx. 8 minutes or 0.4 miles walking)
  High Street Kensington – District and Cirle Lines (Approx. 11 minutes or 0.5 miles walking)
  Bayswater – District and Circle Lines (Approx. 12 minutes or 0.5 miles walking)

London Evening Visit

National Gallery

17.00-18.00
National Gallery, Getty entrance (Trafalgar Square, London WC2N 5DN)

Emma Capron, Acting Curator of Early Netherlandish and German Painting
Nina Cahill, Research Assistant Flemish School Catalogue
Christine Seidel, Associate Curator of Renaissance Painting
Nicholas Flory, Simon Sainsbury Curatorial Fellow.
An exclusive tour of the National Gallery's collection.

Access information for this site can be found here
Travel recommendations

- Nearest Tube Stations:
  Charing Cross – Bakerloo and Northern Lines (Approx. 3 minutes or 0.1 miles walking)
  Leicester Square – Northern and Picadilly Lines (Approx. 3 minutes or 0.1 miles walking)

Greater London Day Visit

Ham House and Marble Hill House

11.00-12.00 (Ham House)
14.00-15.00 (Marble Hill House)
Ham House, Main entrance/ticket desk (Ham Street, Richmond TW10 7RS)

Netherlandish Connections and the English Country House
Amy Orrock, National Curator, National Trust
Emily Burns, Curator of Collections and Interiors (West London), English Heritage
This workshop will cover two important historic houses in southwest London, Ham House and Marble Hill House. Amy Orrock, National Curator, National Trust and Emily Burns, Curator of Collections and Interiors (West London), English Heritage will introduce their respective collections and highlight Anglo-Dutch connections, including Ham House's famous Green Closet. Please note, the workshop will start at Ham House, after which participants can take the passenger ferry across the Thames to Marble Hill Park.

Access information for Ham House can be found here
Access information for Marble Hill House can be found here
Travel recommendations:

- Nearest Tube Station:
  Richmond – District Line and Overground (Approx. 25 minutes or 1.3 miles walking)
- There is also the option to take the 371 and 65 buses from Richmond Station.
  On the 371, alight at Ham Street, then follow the signposts for the remaining 0.5 mile.
  On the 64, alight at Sudbrook Lane/ The Russell School and walk 0.75 miles along the historic avenues (Approx. 19 minutes by bus; followed by 12 minutes walking)

Sessions Programme

Thursday 11 July
Law Faculty, 10 West Road, Cambridge CB3 9DZ

	SESSION 1 10.30–12.00	SESSION 2 12.30–14.00	SESSION 3 15.30–17.00
LG19	Multiple Masculinities in Netherlandish Art: Part 1	Multiple Masculinities in Netherlandish Art: Part 2	Remarkable Women Artists: 1600-1700
LG18	The Multidimensionality of Netherlandish Grotesques: Part 1	The Multidimensionality of Netherlandish Grotesques: Part 2	Technical Art History: Material Stories-Object Itineraries
B16	Copies and Reproductions in Netherlandish Art, 1400–1800	Culture and Climate Change	Art and Nature in the Dutch Colonial World
G24	Sound and Silence: Soundscapes, Noise, Music, and Quiet Pauses in Dutch & Flemish Art	'Soft Power': The Material Legacy of William and Mary: Part 1	'Soft Power': The Material Legacy of William and Mary: Part 2
G11	Half the World Away: Cultural Circulations between Isfahan and the Early Modern Low Countries	New Research on Dutch and Flemish Drawings	What is Anglo-Dutchness?
G26		Embracing the Digital Age: New Prospects for Researching Northern European Art with Computational Methods	Visual Cultures of Cartography in the Low Countries (1500-1800)

Friday 12 July
Law Faculty, 10 West Road, Cambridge CB3 9DZ

	SESSION 4 09.00–10.30	SESSION 5 11.00–12.30	SESSION 6 13.30–15.00	SESSION 7 15.30–17.00
LG19	Gender & the Home across Cultures: Part 1	Gender & the Home across Cultures: Part 2	Worldly Images and Images of the World	Infinite Concordances: Elaborating on Visual Typology in Early Modern Netherlandish Art
LG18	Existential In(ter)ventions: Modernity as Makeability in the Dutch Republic: Part 1	Existential In(ter)ventions: Modernity as Makeability in the Dutch Republic: Part 2	Netherlandish Migrant Artists and the Emergence of Creativity in Late-Seventeenth-Century London	Mutual Appreciation and Exchanges between Artists of Northern and Southern Europe 1590-1725
B16	The "More-Than-Human World" in Seventeenth-Century Dutch Visual and Material Culture: Part 1	The "More-Than-Human World" in Seventeenth-Century Dutch Visual and Material Culture: Part 2	Pecha Kucha Workshop for Graduate Students and Early Career Researchers	Professional Insights and Practical Advice for Early Career Researchers
G24	Do We Belong Together? Case Studies into Portrait Pendants	Reading Pendants and Multiples in Dutch and Flemish Art	Material Depiction and (Cut-Out) trompe l'oeils: The Enchantment of Material Depiction by Netherlandish Painters and the Development of British Traditions	New Views on Vermeer: Reflections, Opinions, Reconsiderations
G11	Collecting and Exchange Between North Sea Neighbours	Netherlandish-isms: Making Nationhood and Art History	Print Culture between the UK and the Low Countries: Part 1	Print Culture between the UK and the Low Countries: Part 2
G26	The 'Inventions' of Early Netherlandish Painting: Thirty Years since Hans Belting and Christiane Kruse's *Die Erfindung des Gemäldes: Das erste Jahrhundert der niederländischen Malerei* (1994)	ANKK Sponsored Session: Moving Dutch Knowledge: Collections as Knowledge Repositories and Sites of Transformation and Transfiguration	Connecting Threads: Tapestries and Cultural Exchange in the Low Countries and England	

Sessions

Session 1, LG19
Thursday 11 July, 10.30–12.00

Multiple Masculinities in Netherlandish Art: Part 1
Marisa Anne Bass
Ethan Matt Kavaler

Female artists, patrons, and subjects are finally having a moment in the field of Netherlandish art, as a recent wave of scholarship and curation has taken up issues of gender with much needed fervency. Yet given that gender exists on a spectrum, the question of maleness and masculinity is equally important to interrogate if we what we seek is not just a recuperation of neglected voices but also a fuller understanding of the historical past.

It is all too easy to treat masculinity as monolithic, to reduce it to representations of heroism, might, and domination. Muscular nudes like those in the works of Frans Floris or Hendrick Goltzius are familiar and well-studied examples, and questions of pose in Dutch group portraits have been given sensitive treatment as well. The link between artistic virtuosity and masculine *virtus* is rife in biographies of artists from Karel van Mander to Arnold Houbraken.

Yet there has been remarkably little thought given to forms of masculinity that might be more subtle, multivalent, or even subversive. Was there room in the early modern Netherlands to represent what would now understand as queer identity? Is there more nuance to images of military heroes and leaders than has been acknowledged in the past? How did the shifting status of the nobility alter ideals of maleness over the sixteenth and seventeenth centuries? What notions of decorum did or did not govern the way a man could represent himself depending on class, marital status, occupation, or age? Are their ways of understanding masculinities that are not tied to the physical body but instead to forms of ornament, or to style and handling (*houding*)? And how did conceptions of male identity in the Low Countries shift in response to encounters with male identity in other cultures and geographies, whether the Muslim world or a diverse entrepot like seventeenth-century Batavia?

This session seeks papers that pursue new ways of defining masculinity as a plural concept in the early modern Low Countries, and which address works of art or architecture in any medium (including sculpture, tapestry, stained glass, furniture, etc.) produced from the fifteenth through the seventeenth century. We especially welcome proposals that look beyond the obvious genres of portraiture and mythology, though original contributions on these topics will be considered as well. We encourage interdisciplinary contributions that might draw on legal or political history, rhetoricians' plays, poetry, pedagogical writing, or medical treatises, and we are open to interventions that range from the more historical to the more theoretical.

Painterly Virtuosity and Affective Masculinity: Ter Borch as Family Man
Michael Zell

Gerard ter Borch's non-stereotyped images of military men offer intriguing alternatives to early modern constructs of heroic masculinity, as Alison Kettering has demonstrated. Even his earliest surviving painting, *Man on Horseback* from about 1634, is an unprecedented view from behind of a soldier slumping in his mount as he rides wearily through a landscape. Building on Kettering's insight that Ter Borch's portrayals of military men in domestic situations reveal how masculine and feminine identities were intertwined in Dutch *burgerlijk* culture, and research by Harry Berger and other scholars, I explore Ter Borch's creation of a subtle, affective form of masculinity in portrayals of himself and his family members in genre painting. My investigation centers on the unusual *Horse Stable* from about 1654 in the J. Paul

Getty Museum, a seemingly casual but highly refined picture which shows an elegantly attired mistress of a house opening a door to a stable where a man, oddly wearing nightcap and slippers, grooms a grey-dappled horse. Although the woman has long been recognized as a probable portrait of Geertruyt Matthys, whom Ter Borch married in 1654, the artist also depicted himself as the man grooming the horse, as confirmed by three surviving self-portraits, including a stately painting that has lost its companion portrait of Matthys. Since *The Horse Stable* is datable to the year of the couple's betrothal or marriage, it can be understood as a domestication of the sexualized, misogynistic conventions of images of grooms with horses and of the ideal of heroic virility encoded in equestrian imagery. Ter Borch therefore imaginatively adapted masculine pictorial and social conventions to analogize his devotion to the art of painting to the courtship of his beloved. Geertruyt Matthys also appears together with Ter Borch's step-mother and mother-in-law Wiesken Matthys and his half-siblings Moses and Gesina in genre pictures depicting *burger* domestic idylls also from the 1650s; these works similarly align painterly virtuosity with an affective masculinity that expands upon early modern ideologies of masculine artistic and social virtues. The sympathetically rendered, domesticated animals Ter Borch prominently included in *The Horse Stable* and pictures with family members also served his purpose of self-definition within a tightly knit, blended family structure. Thus, in Ter Borch's *Horse Stable* and other genre works from the period of his marriage, the self-reflexivity of Dutch realist painting intersects in novel ways with contemporary gender and social norms. While other Dutch artists cast their spouses and lovers as muses and objects of heteronormative desire, Ter Borch did not enlist his wife to figure the sexualized, male-female binary of contemporary artistic theory. The couple had no children, yet Ter Borch recruited members of his blended family as actors in vividly lifelike, psychologically incisive images of *burger* domesticity. Seen from the perspective of Ter Borch's personal circumstances and against the backdrop of his reimagining of heroic masculinity in portrayals of military men, these innovative paintings reveal the co-existence of a gentler, comparatively more fluid version of masculinity within contemporary Dutch artistic and gender norms.

Cut from the Same Cloth? The Fashion War between William III and Louis XIV
Ekaterina Koposova

Why was William III of Orange decked out in French fashion during the Franco-Dutch War? After all, he was propelled to power in 1672 amidst a public outcry for a leader who could successfully defend the Republic against Louis XIV. Why did he not adopt a different style? Despite the prevalence of French fashion at the time, William's appearance should be understood as a choice, both stylistic and political. In this paper, I examine how fashion defines masculinity on the battlefield and how, on the printed page, fashion statements become an integral part of military conflict. During the Franco-Dutch War, I argue, masculinity was performed as much through sartorial choice as grand strategy.

Recent studies have deepened our understanding of fashion as a political statement and social performance. However, most scholarship on male seventeenth-century fashion, especially that of Louis and William, is restricted to court settings. While the intersection of male dress and war has been addressed by studies on early modern armour, wartime representations of William and Louis are conspicuous for the frequent absence of protective covering. My paper considers the use of fashionable clothing as a form of warfare between two rival political leaders, analyzing how the Dutch exploited French fashion for their own political ends.

From his long, curly locks to the shape of his boots, William looks like a Francophile fashionista in images created by his supporters, such as Romeyn de Hooghe and Johannes Jacobsz van den Aveele. While these images may not be direct evidence of specific costumes, they do reflect a broader truth. We know from other sources, such as transcripts of his bills, that William followed French fashion – even after he became king of England. Instead of dismissing this fact as conformity, I suggest that recognizing William's agency allows us to question his motivation. By considering the intersection of politics and aesthetics, I show that the Stadholder's political ambitions aligned with a taste for the fashion of an absolutist monarchy.

Images of William did not exist in isolation. Predominantly mobile objects, such as medals and prints, they were designed to advance his propaganda domestically and internationally. Dutch artists realized that their representations of William would clash with the countless portraits of Louis XIV, which circulated in the same media. William's images, produced in response to the Franco-Dutch War, entered a war of their own – against the depictions of the Sun King. It was a competition in civility as well, since fashion was seen as the expression of sophistication and social position.

William did not control the image-making process. On the two-dimensional surface, the Stadholder was dressed by the artists. Compared to Louis', William's images are notable for their excess. More plumes adorn his hat, his jacket has more shoulder knots, the fancies of his breeches feature more bows. Based on an analysis of pamphlets that pit William against Louis, I suggest that such excess was an attempt by some of William's supporters to place him on equal footing with the French king, implying that to outdo one's opponent in fashion is the first step to beating him on the battlefield.

Fashioning 'The Gunman': A Study of a Seventeenth-Century Musket in the Wallace Collection
Evelyn Earl

This paper takes as its focus a mother-of-pearl encrusted Netherlandish musket in the Wallace Collection and explores the often conflicting masculine subjectivities the object constituted in seventeenth-century Dutch culture.

Twentieth-century theorists have been drawn to the gun due to the issue of culpability. The French sociologist Bruno Latour considers the psychological change that occurs through the union of a gun and the person who holds it: "You are different with a gun in your hand; the gun is different with you holding it." Michel Foucault interpreted the military rifle drill as an example of what he termed the "body-object articulation." The musket in the Wallace Collection can be understood in this sense as a hybrid actor. An enigmatic motto inscribed on the barrel appears to simultaneously anthropomorphise the weapon and unite it with its owner: "it strikes before the flash is seen." The musket can be read as a literal and symbolic extension of personhood (or manhood); it was held and brandished against the body in a way that was highly performative. As has been richly studied, manuals such as Jacob de Gheyn's *Wapenhandelinghe* facilitated the user to perform through "a sustained set of acts" the upright, graceful body associated with ideal military masculinity, as well as nobility.

However, the musket cannot fit neatly into one moment of production or use as the various parts were made in disparate locations and assembled later. The matchlock (d. 1680) is not contemporary to the barrel (1624). The musket served many individuals and embodied many different identities. The gun simultaneously fashioned a more traditional masculinity, defined by heroism and force, while also representing a freedom from these gendered codes. Indeed, as the century progressed, and as the French court became more influential, these discrepancies became more pronounced.

In its *Schutterij* context, luxurious armaments such as these served to justify the guard's authority and status as defenders of Dutch independence. Decorated with plaques depicting heroic heads and cavalrymen, the musket reflected the Dutch Republic's motto of the Eighty Years' War: "every citizen a soldier." The updated firearm technology and the liberal use of nacre were closely connected to the enterprises of the Dutch East India Company. Yet the glittering appearance of the nacre inlay veiled the gun's lethal purpose, rendering it a ceremonial object.

The gun's position as a marker of male virility in genre paintings of hunting has been well discussed. The decoration on the stock portraying hares and hounds may have acted as a sexual innuendo, an argument supported by the existence of many more overtly erotic hunting firearms. The roundels representing idealised landscapes appealed to the elite urban consumer who associated the countryside with leisure, antiquity, and, crucially: an escape from everyday codes of living. In the contexts of the *Schutterij* and hunting, the object straddled the spheres of utility and luxury. Heterogenous in production and use, the firearm embodies the plurality of masculine identity in the early modern Low Countries.

Session 1, LG18
Thursday 11 July, 10.30–12.00

The Multidimensionality of Netherlandish Grotesques: Part 1

Caroline van Eck
Stijn Bussels

Grotesques are by their nature multidimensional. They migrate between ceilings, paintings and prints, mouldings, jewellery, metalwork and ceramics, sculpted reliefs, statues, waterspouts and fountains. They arrived in the early modern Low Countries after a long trajectory starting in the pre-historical Middle East by way of Greece and Rome to Renaissance Italy, subsequently going north of the Alps and merging with the marginal creatures of the medieval cathedrals and castles, books and tableware. A small part of this trajectory has received much attention, the one that moved from the Domus Aurea to Raphael's Loggie and beyond, but other episodes, and in particular the journeys between two and three dimensions, are less well-studied.

While it is well known how the grotesques moved from Italy to Fontainebleau, becoming 3D in the process, the role the Low Countries played in these transformations is underestimated or even neglected. We invite contributions that consider the Netherlandish importance in the multi-dimensional migrations of grotesques, putting for instance Flemish sixteenth-century scroll and strapwork and the Dutch seventeenth-century *kwab* (auricular ornament) in this perspective. Another possible angle is the migration from the Low Countries to Britain, Ireland or Scandinavia, e.g. by considering how 2D prints served as model for 3D forms in British country houses. We also welcome contributions that give more theoretical reflections on the theme starting from Netherlandish and British case studies, for instance considering the impact of 3D grotesques because they challenge touch and haptic vision.

For this session we would like to invite (young) scholars of Netherlandish art to focus on the key role of the Low Countries in the development of early modern grotesques. Also, by moving to North and West Europe we hope to challenge dominant paradigms in the study of the grotesque based on their normative and often negative appraisal in 16th-century Italian art theory, particularly in the context of the Counter-Reformation.

Architecture, Ornament, and Analogy: Building the City of David in Early Modern Adoration Pictures

Braden Lee Scott

When we view pictures of Jesus, TJ Clark argues, "we are in Judea." To help a viewer enter Judea, artists such as Hugo van der Goes, Jacob Cornelisz. van Oostsanen, and Jan van Scorel, built a world in painted pictures where Jesus' birth could take place. Adoration pictures are the visual complement to what Erasmus of Rotterdam argued was the "exceptional natural gift" of including one's erudite knowledge of the world in writing. In addition to a general command of the liberal arts, Erasmus established that to imagine history required "knowledge of places—especially those that divine literature mentions." Those responsible for imagining places make it possible for a reader, or viewer, to enter a place such as Judea.

The authors and editors of the New Testament books of Matthew and Luke made it clear that the world's saviour—the "Messiah" or "Christ"—named Jesus was born in the West Asian city of Bethlehem, which was once the domain of the ancient King of Israel, David. Earlier art historical studies by Erwin Panofsky and Shirley Neilsen Blum, and more recent interpretations by Margaret L. Koster, Alexander Nagel, Christopher S. Wood, and Joseph Leo Koerner, all harness the analogy of Bethlehem as the City of David in adoration pictures to argue for polyvalent rhetoric that conveys a crucial idea: the succession of a new world from an old world. The new world was the one brought to light through Jesus, and biblical prophecy foretold that Jesus would emerge from David's patriarchal line—the old world of Jewish antiquity. Well before the fifteenth century, theologians had calculated that David was the king of Israel

about a thousand years before Jesus was born. The artistic imagination of the ruins of Bethlehem—the ancient rubble from the city of David–affirmed the rhetoric of analogous succession and the establishment of Christianity as the new builder of worlds.

This paper argues that the painted architecture in adoration pictures conveyed the worlds of West Asian monuments to Renaissance viewers. But there was one major problem for early modern artists: no fragments of the City of David survived to provide any kind of empirical index of the Iron-Age architecture. Picturing the City of David required artists exercise their imaginations by piecing together architectural fragments that they did know. This archaeological imagination resulted in compositions that brought together various styles disjointed in time, such as medieval Romanesque with ancient Roman. A particular phenomenon that developed in the sixteenth-century Netherlands was the tendency for workshops to compose the Davidic architecture with crumbling pillars and arches that bear surfaces covered with vines, creatures, and foliage that scroll upward. I contend that in context, this style of ornament called "grotesque" signified something eastern, which is why it became an appropriate and popular inclusion in Netherlandish architectural compositions of the adoration where artists imagined the ruins of an ancient West Asian city.

Framing Blondeel: the cross-media use of all'antica ornament
Oliver Kik

By the second decade of the sixteenth century artists in the Low Countries working in all media (painting, sculpture, goldsmithing, architecture, tapestry design, etc.) were introducing *all'antica* decorative elements as part of the communicative process between artists and an humanist urban milieus. This development is set withing the context of a growing stylistic awareness by both parties. In answering the growing demand for this style, many artists relied on a set of recurrent motifs. Within this exchange between originality and plurality of design, few Netherlandish artist were able to offer truly original innovations to the present vocabulary of antique forms.

The Bruges painter Lanceloot Blondeel (1494-1561) can be considered as one of them, whose lush and generous use of antique ornament is one of the most defining features in his attributed and signed oeuvre. Narrative religious scenes are literally framed, overwhelmed and overgrown with a wide array of (mostly) gilt grotesques, pilasters, putti and many other fashionable forms. It show an artist at the forefront of the most recent innovations in antique architecture and ornament between 1520 and 1560. Although mostly remembered today as a painter, Blondeel was also involved in the design of other media such as micro-architectural sculpture, stained-glass windows and ephemeral festival architecture for the Joyous Entry of Charles V in Bruges (in 1515, 1520, and again in 1549). Thanks to his training as a master-mason and his expertise in the antique style, the Bruges the artist was able to take great advantage of his knowledge of practical geometry, combined with novel ideas of architectural theory. His architectural background allowed the artist to think about architecture in a three-dimensional manner, offering him an advantage over other contemporaries.

The goal of this paper is dual. Firstly, it will explore the variety of stylistic influences and theoretical sources which informed the painter's architectural language, ranging from architectural treatises, Italian and German loose sheet ornamental prints, and circulating workshop models in the Low Countries. Secondly, it will focus on the cross-medial nature of *all'antica* ornament when transferred from two dimensions to three, and visa versa. The understudied, yet varied oeuvre of Blondeel offers an excellent case-study to study the transfer of ornamental and architectural ideas across different media in the early modern Low Countries, set within a broader art theoretical and contextual framework.

Precious Objects: Rembrandt, Womanhood, and the Art of Kwab
Annie Correll

When discussing the lavish golden bedframe in Rembrandt van Rijn 's Danaë from 1636 in relationship to auricular ornament in the groundbreaking exhibition catalogue K*wab: Ornament as Art in the Age of*

Rembrandt, Reinier Baarsen asserts that Rembrandt himself designed such objects, calling the bedframe "revolutionary." He concludes that, "....Rembrandt was at the vanguard of the movement that led to the production of carved auricular furniture and frames." (Reinier Baarsen, 2018) He goes on to lament that this aspect of Rembrandt's work has not been further explored. This paper seeks to begin to rectify this lacuna in the Rembrandt scholarship through an exploration of his history scenes in which Kwab metalware can be found.

An overview of the paintings in which these objects feature reveals that Rembrandt was invested in the particularities of Kwab metalware, in their crafting, design, and precious material makeup. He did not copy famous works of Kwab metalware in his history paintings, as many Dutch artists like his teacher Pieter Lastman did with Adam van Vianen's Memorial Guild Cup, and he did not merely place them in these scenes to harken back to their ancient roots, as has sometimes been supposed. For Rembrandt, and for his contemporary viewers, the seventeenth- century Dutch ornament was a present, progressive art form that was highly valued and popularized through domestic decorative arts, as well as the more attainable print designs. These print designs were sometimes titled as "snakerijn," which was a term for a bawdy prank. There is an inherent disgust surrounding the suggestion that one is meant to handle objects decorated with these sly, slimy forms, as the metallic decoration seems to melt into itself, transforming from abstract, fleshy lobes into slithering sea creatures and serpents, open-mouthed masks, and other anamorphic forms. It is perhaps unsurprising, then, that we find Kwab objects featured in Rembrandt's history scenes in which female protagonists have their bodily autonomy compromised or, in turn, use their own bodily autonomy to put others in danger. Through the juxtaposition of these sumptuously painted, sometimes nude, female figures and these precious gold and silver Kwab objects with close associations to touch and handling, questions about the value of women are raised. It is worth noting, as well, that these gold and silver cups, ewers, and basins are domestic objects, a domain closely associated not only with womanhood but with the depiction of women at this time. This paper reveals how, through the precious materials and deliquescent forms of Kwab metalware, Rembrandt explores the complexities of womanhood, objecthood, and the, at times ambivalent, line between the two.

Session 1, B16
Thursday 11 July, 10.30–12.00

Copies and Reproductions in Netherlandish Art, 1400- 1800

Junko Aono
Sumiko Imai

The catalogue raisonnés on renowned painters of Netherlandish art during the period from 1400 to 1800 often list a number of copies of artworks made during or after the artists' lifetimes, some of which are of superb quality with meticulous details that delight our eyes. Although copies have long been deemed inferior to originals in terms of their authenticity and originality, the large number of them produced over the centuries in Netherlandish art, along with their high quality, make them worthy of consideration. This session seeks to examine seminal aspects of copies and reproductions in Netherlandish art during the late medieval and early modern periods, in particular their active role in interpreting and evaluating originals rather than as subordinate to originals. Over the past few decades, an increasing number of publications have enriched our knowledge of copies, from their production processes as part of workshop practice (whether for educational or commercial purposes), to high-end examples commissioned by affluent art devotees, to mass-produced copies of mediocre quality executed to meet the demands of the art market. At the same time, we have also learned more about copies produced in diverse media such as reproductive prints. According to Peter M. Lukehart in his introduction to *Making Copies in European Art 1400–1600* (2018), the "modernist notion that the very act of copying is ipso facto an act of creativity, putting one artist in dialogue (competition) with another, informs many recent interventions on early modern art." In fact, the act of copying in meticulous detail, often distinctive of Netherlandish art, not only required artists to develop virtuoso skills but also to make countless artistic choices in order to precisely re-create what they perceived in the originals. When attempting to copy pictures by Jan van Eyck, Pieter Breughel, Rembrandt, or Gerard ter Borch, artists always produced slight divergences in brushwork, colors, style, and chiaroscuro from the originals, revealing their own interpretation of the original paintings rather than their technical limitations. An inquiry into a series of copies produced during a specific time and in a specific location might elucidate how the original paintings were interpreted and evaluated, and how copies created a new way of appreciating the originals.

We invite papers that illuminate the role of copies and reproductions that contributed to a new evaluation and interpretation of the originals, and the specific context in which copies functioned as such. Possible topics include (but are not limited to):

- Copies made in (or outside) a master's workshop
- Copies after old masters by artists from later generations
- Copies of portraits of political leaders and sovereigns, and copies after religious icons
- Copies of higher or lower quality targeting different segments of the art market
- Copies in different media, such as reproductive prints, and the method of translating oil paintings into another medium
- Technical aspects of the production processes of copying
- Art theory on copying

A Copy group of *Madonna and Child in an Enclosed Garden* by Followers of Robert Campin

Yu Han Hsu

This presentation will discuss a 16th-century series of copies of the composition known as 'Madonna and Child in an Enclosed Garden.' It has been suggested that the characteristic motif of Christ trying to grasp a flower held by the apocalyptic Madonna is modeled after *The Virgin Enthroned in Heaven with St. Peter and St. Augustine and an Abbot as Donor* by Robert Campin (ca. 1375–1444) or his workshop.[1] The Campinesque motif must have been appealing for a later generation of painters who shaped a new copy series a century after the completion of Campin's work. In this presentation, I will delve further into the

questions of the series' origin and development of the motif to investigate the copyists' intentions and re-interpretations behind the act of paraphrasing Campin's design. Moreover, I will examine the production methods of the copy series with a focus on an example housed in the Chimei Museum in Taiwan.

The presentation will first trace the multiple pictorial sources of the 'Madonna and Child in an Enclosed Garden' from the perspectives of formal analysis and iconography. A new insight into the copyists' models will be offered by a close examination of a drawing of the *Adoration of the Madonna and Child* , housed in the Louvre, and a painting of *Madonna and Child and Saints in the Enclosed Garden*, in the National Gallery of Art. Subsequently, I will analyze the copy series—currently we know of six pieces in total—to formulate the ways in which the copyists translated and integrated a Campinesque 'Madonna and Child' in the 16th century.

Finally, the presentation will reconstruct the production process of the Chimei painting based on infrared reflectography (IRR), X-ray, macro X-ray fluorescence (MA–XRF) and the cross- sections that were collected during my 2020 to 2021 technical art history project at the Chimei Museum. The current results show that the painter adopted pouncing and tracing techniques to transfer the composition, indicating the existence of a workshop model. Several alterations were made in the underdrawing stage that reveal the painting's connection to other variants in the copy series along with the painter's intention to maintain a sense of exclusiveness. To gain a further understanding of the copy series' production methods, IRR images of the Aix-en- Provence model, taken by J. R. J. van Asperen de Boer (1935–2020) in 1993, and the Douai version, taken by Molly Faries in 1985, will also be analyzed.

This study will highlight the copyists' creativity in the process of paraphrasing an old master's design, thereby contributing a new case study to aid our current understanding of knowledge transfer in the act of copying across different generations. Moreover, the technical studies of the Chimei painting throw light not only on the practical aspect of copying but also the copyist's changing intentions in the production process.

Generative Copies in the Rubens Workshop
Koen Bulckens

This paper discusses three drawn copies from the workshop of Peter Paul Rubens which gave way to new compositions, each done by a different unidentified artist. The copies are found in the initial stages of three models for prints. They are only visible by way of infra-red or X-ray images, however. Rubens later thoroughly painted over the copies in oil. The three sketches have therefore been considered the product of his brush, while actually, they show a collaborative stratigraphy reminiscent of that of the artist's large paintings.

It has long been known that Rubens at the end of his career occasionally returned to existing compositions, making variants of them in print. However, the essential part of the anonymous copies at the basis of some of these variants has largely gone unnoticed. Rubens first sent out an assistant to make a copy on location, since two of the modelli discussed were after altarpieces installed in churches decades before. Rubens developed the variant composition by painting over the copy. He thus required the copy as a visual reference in order to reinvent his own ideas.

This phenomenon has hitherto been little-described in literature. Similar Rubens modelli may surface as attention to this practice increases. On a more general level, reworking copies into new compositions is interesting because it troubles theoretical distinctions between invention, design, and execution, as well as assumptions about the cooperative nature of these activities.

Reproducing the Reproductive: Art at the Intersections of Engraving, Drawing, and Copying
Jun P. Nakamura

This paper will look at how practices of copying were central to the identity of print— and in particular engraving—in the Netherlands in the long seventeenth century. It will first address the role of engraving as a reproductive medium, then look at its role in pedagogical practices of drawing and copying, and finally, integrate the two discussions in an examination of Michiel Snijders' printed model book from the mid seventeenth century.

Acts of copying were foundational to the identity and status of print in the early modern period. Engraving's prominent role as a reproductive medium was what lead print historian William Ivins to describe a "long reign of reproductive line engraving" that persisted as a "tyranny" in print production from the 16th to the 19th centuries. Netherlandish publishers and printmakers like Hieronymus Cock and Hendrick Goltzius were key players in the development of reproductive print and its attendant styles. For reproductive printmakers like Goltzius, an ability to copy and reproduce the composition, style, or even essence of an absent original was the acme of artistic practice—whether or not that original might be a complete fiction, as was the case with Goltzius's *Meisterstich* series that emulated artists' styles to "reproduce" imagined originals.

But while many prints were put in service of copying works made in other media, prints themselves were increasingly understood as things to be copied. Pedagogical art texts prior to photography commonly advise that artists should learn to draw by copying prints; and painters, printmakers, and amateur artists alike learned the fundamentals of art by copying prints. The countless drawn copies that often languish in "anonymous" boxes in print and drawing collections are a testament to this ubiquitous practice. Printed drawing and model books also capitalized on this understanding of print as a medium ready made for copying. Frederick Bloemaert's *Tekenboek* reproduced drawings by his father Abraham and was meant to teach his particular manner (via copying), while books produced by Crispijn van de Passe and Jan de Bisschop offered collections of new and old printed models for copying. Surviving sketchbooks and drawings made by artists during their youths speak to how such model books were used as pedagogical tools, copied piecemeal alongside other prints and models.

A printed model book by Michiel Snijders brings this process full circle. It is a model book rendered much like a sketchbook, composed of seemingly random and piecemeal borrowings from myriad printed sources. Snijders' book is particularly interesting in how it exhibits stylistic multiplicity, where given borrowings often retain elements of their sources' styles. As his images were themselves products of a culture of borrowing, copying, pasting, and repurposing, they similarly encouraged this in their usage, be it for drawing practice or for cannibalization to other ends. At the same time, they contain clear references to the history of print, self-conscious meditations on print as a reproductive medium. Though a strange and little- studied series of images, Snijders's book speaks to the role and status of print in the seventeenth century.

Session 1, G24
Thursday 11 July, 10.30–12.00

Sound and Silence: Soundscapes, Noise, Music, and Quiet Pauses in Dutch and Flemish Art

Ashley D. West
Jessica Sternbach

As Niall Atkinson has reminded us, sound is a social structure that can illuminate the presence or fluidity of boundaries among genders, social classes, belief systems, spaces for labour and leisure. Certainly, music and noise were fundamental to the organization of daily life in the early modern period. Streets were filled with the sounds of daily life and casual performance, which faced increasing scrutiny as urbanization intensified. Music, in particular, occupied a complicated place in a predominantly Dutch Calvinist society, where certain kinds of music could be viewed as indulgences in the *vita voluptuosa*. Yet musical education was widely accepted in upper middle-class society, and moralizing and scriptural mottoes were often inscribed on musical instruments and within painted music scenes prevalent in the second half of the 17th century.

We seek papers that consider the ways in which the visual realm invoked the auditory, not simply through music, but other sounds, noises, and soundscapes across Dutch and Flemish media and culture. Recently, innovative exhibitions, such as "Fleeting—Scents in Colour" at the Mauritshuis and "Vermeer and Music: The Art of Love and Leisure" at the National Gallery, have explored more deeply the intersensorial possibilities of Dutch paintings relating to the invocation of smells and sounds. This conference session proposes a focused examination of sonic aspects of Dutch and Flemish paintings, prints, and other media to recognize these intersensorial and affective qualities. How do 'representations' of sound stimulate different affective or embodied responses in the viewer, and for what claims to art? In the case of accessibility scholarship, how might people with disabilities have responded to, or even created representations of aural sensations or sensory perceptions? What is the role of gender identity and gendered spaces in various sound imagery? We also seek contributions that consider the work done by the absence of sound and the poignancy of silences in visual representation, responding to Hanneke Grootenboer's notion of "the pensive image" as an introspective framework for an intersensorial approach.

David playing the Harp for Saul: Art, Music, Mental Illness, and Faith
Stephanie Dickey

Before he was a heroic warrior, the Biblical King David was a musician: a harpist whose playing offered the only remedy for King Saul's murderous rage (1 Samuel 16). Described in the Old Testament as an evil spirit sent by God, Saul's wrath is often interpreted today as a form of mental illness. The visual history of this theme, depicted in numerous Dutch paintings and prints, offers clues to how both mental illness and the power of music were understood in the early modern Netherlands.

Rembrandt took up this theme twice in his long career (c. 1631, Frankfurt, Städel Museum, and c. 1655, The Hague, Mauritshuis). His paintings have been situated within a tradition of Biblical prints by Lucas van Leyden and others, but less attention has been paid to the social context within which they were produced and received. Moralists in the Dutch Republic engaged in protracted debates over the appropriate uses of music in religious worship. Roman Catholic churches repurposed for Protestant use frequently contained impressive organs, but strict Calvinists forbade both organ music and singing during services. A key factor was the power of music to invoke emotion, an aspect of religious experience that conservative theologians found dangerously sensual. As a secular parallel, the philosophy of Neo-Stoicism condemned emotion as the antithesis of reason, thus implicitly linking it with mental instability.

This paper will show how representations of David playing the harp for Saul provided grounds for promoting the spiritual value of music in contemporary life. Literary and visual metaphors legitimized the organ as an instrument for worship by associating it with David's harp, while renowned organists such as Jan Pietersz Sweelinck were praised by comparing them with David himself. In a treatise published in 1641, Constantijn Huygens (a musician and composer himself) condemned organ music as vain entertainment but argued for its power "to move the heart with piety" when employed in support of psalm singing. Rather than condemning music outright, his more nuanced argument acknowledged both the emotional appeal of music and its ability to guide the mind and heart toward self-improvement and spiritual focus. As the legendary author of the Psalms, David remained a relevant and inspirational figure within this discourse.

Taking Pause: Listening to Painting Inside the Painter's Studio in Seventeenth-Century Leiden
Samantha Chang

The Painter's studio is not a silent space. In Johann van Swieten's (c. 1617/37-1661) *Lute-Playing Painter in His Studio* (c. 1655, Museum de Lakenhal, Leiden), the elegantly dressed painter-musician sits in the foreground, theatrically framed by a curtain draped over the monumental architecture. The painter pauses his work to strum his lute while accompanied by the sound of the grinding stone and murmurs of quiet conversation in the background. Instead of looking out at his viewers, the painter-musician looks upwards, taking pause from the act of painting. The painter-musician's contemplative gaze echoes the upward pensive gaze of the painted saint resting on the easel.

In "Taking Pause: Listening to Painting Inside the Painter's Studio is Seventeenth-Century Leiden," I consider the audiotry cues promoted through doubling visual pauses, a strategy shared amongst several seventeenth-century Leiden painters. Frans van Mieris (I) (1635-1681) incorporates the double pause in both versions of *The Painter's Studio* (c. 1653-57 destroyed; c. 1655/60, Staatliche Kunstsammlugen, Dresden). In each representation, the painter takes pause from painting while characters in the studio space echo the figures on the painted canvas. Musical instruments rest in the foreground, inviting auditory participation from the viewers. Gabriel Metsu's (1629-1667) *Interior of a Painter's Workshop with an Artist Painting a Woman Holding a Viola da Gamba* (c. 1655, Private Collection) reinforces the intersensory integration of the visual and the aural by reierating the pose of the painter with that of the musician-model. The double visual pauses accompanied by musical cues install a pensive quality to the studio image that ultimately invites us to listen to the painting.

Rubens, van Dyck, and the Sound of Fashion: Hearing Feminine Identities in Genoese Portraiture
Ana Howie

Early modern Genoa was a dynamic trade metropolis built on the fortunes of powerful merchant-bankers, Fenoa' elite used their fortunes to immortalise themselves in grand portraits, commissioned from visiting artists Peter Paul Rubens and Anthony van Dyck. While the painters produced likeness of both sexes, their portraits of Genoa's noblewomen, extravagantly dressed in lavish textiles and materials, prove most striking. Often encompassing over half of the picture plane, dress and bodily adornments are fundamental to the pictorial expression of identity.

As Erin Griffey has notes, elite attire was an 'audible language [...] with its own rustling, clinking signs' that proclaimed the wealth and nobility of the wearer.[1] Silk skirts and sleeves susurrated as women walked; loosely set jewels in hair ornaments trembled and jingled; and platformed slippers padded softly on marble floors. Conversely, "silent" fashion materials, like feathers, could reproduce ideals of bodily comportment and composure. Like a fermata in a musical composition, these materials provided pleasure in and of themselves, but also heightened the spectacle of sound through contrast with the auricular

[1] Erin Griffey, "Introduction," in Sartorial Politics in Early Modern Europe: Fashioning Women, ed. Erin Griffey (Amsterdam University Press, 2019) 21.

qualities of dress, and thus were integral to the overall effect of a rich and beautiful ensemble. The sartorial language of sound and silence functioned to extend the body and aura of the noble wearer and was thus a significant part of self-fashioning.

Importantly, when used by the "silent sex" the language of sound became a powerful tool with which to express individual agency and identity. This paper thus investigates the ways in which elite portraiture reconstructs the auditory landscape of dress. Using Rubens' and van Dyck's portraits as its starting point, this paper explores the auditory element of fashion representation and the ways in which the sartorial noises were mobilized to powerfully express the aristocratic identities of female sitters. Bringing Rubens; and Van Dyck's portraits into dialogue with materialist interpretive frameworks, this paper examines the affective auditory dimensions of silk, jewels and feathers as the appear in Rubens' and van Dyck's portraits to demonstrate how these materials functioned as instruments in the symphony of early modern elite attire.

Finally, consideration is given to the effect of painterly style on the evocation of sound. As this paper argues, Rubens and van Dyck both eschewed precisely painted surfaces in favour of expressivity and dynamism. This embodied and experiential style mirrors the movement- generated sounds of clothing, appealing to the beholder's imagination and memory of sumptuous attire. As such, the hand of the artist becomes instrumental to the definition of sitters' identifications and agency. Through a close reading of materialities, affect and the senses, this paper provides a new reading of Rubens' and van Dyck's portraiture and demonstrates how, through the auditory components of dress in their portraits, Genoese noblewomen negotiated their social worlds.

Talking, Chewing, Spitting: Finding Female Voices in Dutch Representations of Early Modern Batavia

Joyce Yusi Zhou

In his 1701 Oost-Indische Spiegel, Nicolaus de Graaff (1619–1687) scorns at the "loudness" of Batavian women. "Arrogant" and "overbearing," these mestiza wives and mistresses of Company employees yell and curse at their enslaved servants over the most trivial mishaps. The same stereotypical representation appears in Jan Brandes' (1743–1808) drawings of eighteenth-century Batavian life. In one watercolor, Brandes depicts two ladies having tea in the rich interior of an urban home. The woman with light-brown skin tells an animated story with sweeping gestures and a mouth likely filled with a betel-quid – a mild narcotic central to social interactions in Southeast Asia. Across from her sits a light-skinned woman in European dress, who quietly sips her tea with a polite smile. The contrast here is clear: those born and raised in the Indies lack a certain kind of "decorum," which renders them inferior to women from Europe.

This paper takes Brandes' drawings as a prompt for asking how Batavian women themselves would have perceived their own soundscapes. Moving beyond negative stereotypes perpetuated by Company men, how can the reinterpretation and recontextualization of sound imagery in Jan Brandes' drawings present a more comprehensive and inclusive picture of women's lives in early modern Batavia? What would the women have been talking about, if we could actually hear them? What did they make of the sound of chewed-up betel hitting the inside of the silver spittoon, or the clanking of the metal clasps as their servant opened and closed the betel box? What about the sizzling meal being prepared in the courtyard behind them? Given the relative silence of the written archive on the history of Batavian women, this paper looks to the visual and material archives as a source for recuperating female voices in the Dutch colonial world.

Session 1, G11
Thursday 11 July, 10.30–12.00

Half the World Away: Cultural Circulations between Isfahan and the Early Modern Low Countries

Adam Sammut
Ahmad Yegimolki

When Shah 'Abbas I made Isfahan his imperial capital in 1597, he wished to put Safavid Persia at the centre of the global economy, building the Image of the World Square (*Maydan-e Naqsh-e Jahan*) with the royal bazaar to the north. This feat of urban planning was praised by an English traveller as 'as spacious, as pleasant and aromatic a market as any in the universe', noting that it was 'six times larger' than equivalent squares in Paris or London.

The seventeenth century was a golden age of Euro-Safavid diplomacy, transcending political and religious differences on a war-torn continent. Persian ambassadors actively solicited military support from Catholic powers and vice-versa, against their mutual enemy, the Ottoman Turks. At this time, Catholic missionaries including Jesuits were permitted to reside in Isfahan. The relationship was also mercantile. Between 1617–65, the Dutch, English, French and Portuguese all signed trade agreements with the Shahs, entangling Persia in European colonial enterprises and giving new meaning to the saying "Isfahan, Half the World" (*esfahan nesf-e jahan*).

The European fascination with Persia has been the subject of exhibitions, most recently *Rembrandt's Orient* (2020–21). This panel seeks to explore cultural exchange between the Low Countries and Isfahan from both sides. Works of Netherlandish art were acquired by the Safavids as diplomatic gifts but also through trade and Catholic global mission, through which channels engravings and illustrated books also arrived in Isfahan's bazaars. Armenian merchants were key mediators, importing portraits of contemporary European rulers that were highly prized at the Safavid court. With bases in Amsterdam, Livorno and Rome as well as New Julfa, what cultural presence did Persian Armenians have in the early modern Low Countries?

On the back of commerce and missionary work, at least eleven Netherlandish artists travelled to Persia in the seventeenth century. Jan Lucasz. van Hasselt became master painter to 'Abbas I, decorating the royal palace at Ashraf, while 'Abbas II took drawing lessons from Hendrick Boudewijn van Lockhorst. Famously, 'Abbas II rescued Philips Angel from legal conviction by the VOC, employing him as a court artist on 4,000 guilders per year and presenting Angel with a robe of honour upon his departure. Encounters with Netherlandish art led to a new, "hybrid" style of painting known as *Farangi-sāzi*, which saw Persian miniaturists adopt European painting techniques and iconography.

To paraphrase Barbara Fuchs, the story of Isfahan in the seventeenth century 'compromises the narratives of national distinction by emphasizing inconvenient similarities and shared heritages'. The same could be said of Catholic Europe. In Antwerp, Rubens painted the Levantine merchant Nicolas de Respaigne standing on a Herat-type Persian carpet. The same artist copied a corpus of Persian miniatures, annotating the costumes in detail. As for Van Dyck, he painted the English envoy of Shah 'Abbas I, Sir Robert Shirley, in pendant portraits with his Circassian wife, Terezia Sampsonia, whose habitually magnificent attire helped them negotiate the silk trade in tandem with military alliances. Just how fluid was cultural identity in this period?

Safavid Occidentalism: An Artistic Legacy of Isfahan's Contact with the Low Countries
Negar Habibi

What we call nowadays *Farangi Sāzi* (lit. making in an Occidental manner) paintings reflect a syncretistic style of painting that blends Safavid artistic traditions with European, mainly Netherlandish, iconographic adaptations and pictorial techniques. However, upon closer examination, the European models are not

copied but depicted in an aesthetically Persian ambience, limited to representations of certain exotic traits of a strange and alien world. The artists do not manifest a deep knowledge of this unknown world, nor do they represent the "other" in all its complexities. These Safavid paintings are often limited to a representation of an occidental exoticism in which men and women wear seductive outfits and headdresses entirely alien to Persian styles and costumes, where landscapes, houses, animals, food, and drink are totally novel and distinct from the Iranian environment. By adopting some Dutch pictorial assessments, these Isfahan paintings provide a window into the Persian's perception of the West in the second half of the 17th century.

The Occidentalist character of some late 17th-century Persian paintings is borne out by European cultural elements, not exhaustively or scientifically, but rather to capture some evocative traits and fantasies. Mainly realized under the reign of Shāh Soleimān (r.1666-94), these paintings were created in a mixed atmosphere of disdain for European policy as a result of the Safavid superiority complex but enthusiasm for the exotic Western customs, habits and people, hence their Occidentalism. Reviewing some Occidentalist paintings with female subject matters, mainly from Biblical imageries from the Low Countries, this talk delves into the Iranian cultural identity and their perception of the Others, mainly the Europeans in seventeenth-century Isfahan.

Caught in a *Menage à trois*: Shafiʿ ʿAbbasi's Flower-and-Bird Paintings Between European Engravings and Indian Album Leaves
Axel Langer

The nearly simultaneous discovery of flora and fauna as an artistic topic around 1600 sparked the imagination of various artists or in Europa, West and South Asia. In the Netherlands and England, it inspired engravers like Crispijn van de Passe and Adriaen Collaert to create series of prints showing plants and birds, domestic and foreign. In India, the Mughal emperor Jahangir, who was an avid observer of nature, ordered his artists Mansur and Abuʾl Hasan to record various flowers and avian species of the Kashmir region. In Persia, a new genre appeared that was later known as gul-u-bulbul or "Rose and Nightingale" and became one of the most popular subject matters in Persian art. Its development is closely linked to Muhammad Shafiʿ ʿAbbasi, a Safavid court artist in the time of Shah ʿAbbasi (r. 1642–66) who flourished between 1638 and 1656 and who dedicated almost his entire oeuvre to the portrayal of birds and plants.

His oeuvre consists of thirteen dated and signed single leaf paintings and 32 ink drawings. 31 of them are bound into an album of altogether 56 works that is now housed in the British Museum, commonly known as "Shafiʿ Album". Except for an article by Basil Gray in 1959 on this muraqqaʿ and a short analysis of his paintings by Massumeh Farhad in 1987, his work has never been the subject of further studies.

In this paper, the works of Shafiʿ are for the first time examined in a transcultural context. An analysis of his ink drawings discloses the various sources, Shafiʿ used; their identification not only reveal what images were accessible in Persia, but they also mirror the complex history of their circulation between Europe and South Asia. Moreover, the oeuvre of Shafiʿ exemplarily demonstrates how a Safavid artist worked, how he appropriated, i.e. transformed and reformulated his foreign models, creating works of art that do not deny their affinities to European and Indian natural studies but convey a different approach to nature – and an alternative concept of art.

Finally, Shafiʿ and his work challenge our understanding of farangi-sazi. "Working (or painting) in the European mode", as it can be translated, often led – or better misled - art historians to emphasis the direct impact of European art on later Safavid art. This, however, is only one part of the story as it disregards the role of India in the evolution of Persian art in the second and third quarter of the 17th century.

The Soldier, the Sailor, the Shah, and the Painter: Perso-European Diplomacy and the Portraits of Persian Ambassadors by 17th-Century Netherlandish Artists

Kurosh Meshkat

The establishment of commercial, diplomatic and cultural contacts between the Dutch Republic and the Safavid Empire was preceded by a joint Anglo-Dutch project that aimed among other things to tap into the riches of the 'East Indies', contain the aggressive expansionism of the Ottoman Empire, and increase the volume of technological and cultural exchange between Europe and Persia in the late sixteenth century. The project was set in motion by a number of Dutch and English veterans of the Eighty Years' War, with crucial financial and political backing from the Compagnie Van Verre, the predecessor of the Dutch East India Company, and of Robert Devereux, 2nd Earl of Essex, who was Earl Marshal of England from 1597 to 1601. A large contingent of Anglo-Dutch troops under the command of Sir Anthony Sherley, a veteran of multiple European wars, sailed from the Republic of Venice on a mission to the Safavid Empire, and disguised as merchants travelled through Ottoman Syria, Iraq, and Kurdistan to the court of Shah 'Abbas I 'the Great' in 1598. The Sherley mission to Persia prompted the celebrated Persian counter-embassy to Europe, which travelled to the Muscovite Empire, Germany, the Holy Roman Empire, Grand Duchy of Florence, the Papal States, and Habsburg Spain under the leadership of Husayn 'Ali Beg Bayat and Sir Anthony Sherley in 1599-1602, and was followed up in quick succession by those of Zaynal Khan Shamlu, Mahdi Quli Beg, and Sir Anthony's younger brother Robert.

This paper will reconstruct the background of the Anglo-Dutch project to reach the Safavid Empire in the closing years of the sixteenth century, from Sir Anthony Sherley's personal involvement in the Dutch resistance to Habsburg rule during the Eighty Years' War and his family's numerous and long-standing connections to the Netherlands, his attempt to coordinate his arrival in the 'East Indies' with that of the expedition dispatched by the Compagnie Van Verre to the Maluku Archipelago under the leadership of Cornelis de Houtman, and the attested presence of Dutch soldiers in the contingent led by Sherley to the Safavid court in Isfahan. The paper will then discuss the aims of the project as elaborated by the well-known, but neglected first-hand account of the mission published by Sir Anthony Sherley a decade later, and the Persian embassies dispatched to Europe by Shah 'Abbas during the first two decades of the seventeenth century, before moving on to analyse the representation of the Persian ambassadors during that period by a number of Netherlandish artists including Esaye Le Guillon (fl. 1604-1605), Aegidius Sadeler (1570-1629), Dominicus Custos (1560-1612), and culminating with the pendant portraits of Sir Robert Shirley and his Circassian wife Sampsonia (Teresia), painted by Anthony Van Dyck at Rome in 1622. The final part of the paper will focus on the message behind the representations of the Persian ambassadors in work by Netherlandish artists, and how those representations developed from the mission under Husayn 'Ali Beg Bayat and Sir Anthony Sherley to that of Sir Robert Shirley in the 1620s.

Session 2, LG19
Thursday 11 July, 12.30–14.00

Multiple Masculinities in Netherlandish Art: Part Two

Marisa Anne Bass
Ethan Matt Kavaler

Exposure: Male Artists' Bodies on Display in Seventeenth- Century Dutch Art
Nicole Cook

This paper analyzes Gabriel Metsu and Godfried Schalcken as two particularly overt examples of Dutch male artists who placed their own bodies on display in their art. Depictions focused on the male body were generally rarer in the seventeenth-century Dutch Republic, especially when compared with the sensual, elegant renderings of male figures in the work of Peter Paul Rubens, Anthony van Dyck, and their circles in Flanders. However, looking closely at a small number of Metsu's and Schalcken's unusual painted self-insertions creates opportunities to locate more fluid, unstable masculinities that diverge from stereotypical ideals associated with Protestant Dutch manhood and masculine artistic self-fashioning.

Independently of either artist's individual gender or sexual expression, their self-portraits remained open to possibilities of homoerotic male viewership, which limited evidence of homoerotic readings of art and literature from the period supports. Metsu's self-portrait in *Hunter Getting Dressed After Bathing*, c. 1654-56, which Adriaan Waiboer has cited as "one of the most remarkable and unexpected paintings in Dutch art," draws attention to connections between the male body and intimate homosocial activities like swimming and hunting. Not long after, in the late 1660s, Godfried Schalcken began crafting a self-consciously erotically charged persona, as seen in his early showpiece *Lady, Come into the Garden* (*Vrouwtje kom ten Hoof*), which depicts him, bare-chested, playing a game akin to strip poker. By putting their bodies so directly on view, while maintaining their status as the creators of these compositions, these examples by Metsu and Schalcken complicate our understanding of the relationships between Dutch male artists and their *liefhebber* audiences, period practices of spectatorship, and the more frequently feminized embodiments of art as a "seductress of sight."

This exploration builds on Andrea Pearson's recent proposal to expand our views of gender in early modern Northern European art by moving away from a singular focus on female agency to a spectrum of "situational agency." Theo van der Meer, an expert on the history of male homosexuality in the Netherlands, has identified "the Rise of a Same-Sex Proto-Something in the Early Modern Dutch Republic," emerging as early as 1675, long before Michel Foucault's designation of the "birth of the homosexual" in the mid-nineteenth century. As the work of Pearson, Van der Meer, and other scholars indicate, there is still much to be learned about the suppressed cultures of male - and female - homoeroticism in the Dutch Republic during the seventeenth century, communicated through the nudge of a foot, the wave of a handkerchief, or, potentially, the viewing of art. Even these limited case studies point to the need for further inquiry into a wider range of masculine artistic self-fashioning during a historical moment when expressions and expectations of masculine gender and sexuality were in flux.

Cross-dressers and Fools: Performing Dress in the Early Modern Netherlands
Martha Hollander

The male-dominated rhetoricians' societies of the Netherlands, where women could not perform, harboured a culture of strong masculine group identity. Two fanciful pictures, by artists who were members of societies in Amsterdam and Antwerp, early and late in the seventeenth century, stand out for their depictions of men in transgressive clothing. Frans Hals's "Shrovetide Revellers" (1616) depicts what is either an actual carnival celebration, or a performance of it: a young man in extravagant feminine clothing, surrounded by a group of men, stock comic characters. This scene reflects the subversive

imagery of carnival, based on Bruegel's depictions of peasants. In Gonzales Coques' "Artists at Dinner" (1661) a man strides into a gathering of contemporary rhetoricians, wears the flamboyant costume of a jester. Both artists produced these pictures in the year of their entrance into the *rederijkerkamers*; both images are, in their ways, fantasy of performance and camaraderie, feature a boisterous group of men and a lone feminized figure, luxuriously and oddly dressed in contrast to their simpler clothing. (The trope appears to derive from scenes by the Utrecht Caravaggists of young men socializing with a woman.)

Most significantly, these unusually dressed men are actors. Expressed in moralizing texts and sumptuary laws, the ideology of men's clothing insisted on a strict distinction between the genders, between social classes, and between native and foreign identities. The actor had license to subvert standards of decorum and sobriety in clothing and behaviour. The cross-dresser was licensed because of regulations against female performers. The fool was licensed to defy authority by his unique costume, originating in medieval heraldry, featuring patterns and bright colors associated with criminality, foreignness and exoticism, features especially repellent to standards of ideal masculinity. Together, these figures suggest some intriguing lines of inquiry: The practices of early modern theatre and their depiction in visual culture, the iconography of comedic all-male gatherings, links between theatrical fantasy and early modern fashion, and considerations of queer imagery–that is, the expression of feminine nonconformity for early modern men.

Dance well, in order to sit, stand and walk well: Bartholomeus van der Helst's portraits of Aert van Nes and Johan de Liefde
Aagje Lybeer

In 1668, Bartholomeus van der Helst (1613-1670) painted two notable portraits of the naval officers Aert van Nes (1626-1693) and Johan de Liefde (ca. 1619-1673). When comparing Van Nes and De Liefde's body poses with other portraits of Dutch seventeenth-century high ranking seafarers, it becomes clear that most of them were portrayed according to conventional standards, with the well-known arm akimbo gesture as the most striking feature. Instead, Aert van Nes is shown stretching his right hand to the viewer as he bends his left arm to point his index finger at his head, and Johan de Liefde as he extends both arms, one forward, one to the back of the picture plane. Their unusual body postures evoke questions on decorum and masculinity: why are they shown with postures that at first glance appear atypically masculine?

This paper addresses this question firstly by addressing the relevance of dance at The Hague court and secondly by focussing on the importance of dance in the upbringing of the Dutch elite. Van der Helst painted both portraits in 1668, which was the year in which *Le Ballet de la Paix* was staged at The Hague court to celebrate the Peace of Breda (1667), the treaty that ended the second Anglo-Dutch war (1665-1667). Both Aert van Nes and Johan de Liefde played an important role in this war, amongst others in the notorious raid on Medway in 1667. Besides the close connection between the court ballet, *Le Ballet de la Paix*, and Van Nes and De Liefde's triumphs, Van der Helst was himself affiliated with the court. In 1652, he had portrayed Maria Henrietta Stuart (1631-1660), of whom he holds, or rather ostentatiously shows, a miniature portrait in his 1667 self-portrait. This self-portrait was owned by Cosimo III de Medici (1642-1723), who was also one of the attendees of *Le Ballet de la Paix*. In this paper's first part I argue that the proximity of Van der Helst to the court is reflected in Van Nes and De Liefdes postures which are reminiscent of those used in imagery related to court ballets, such as De Gissey's famous drawing of Louis XIV in the guise of Apollo.

The second part of the paper establishes the key role dance played in gentlemen's upbringing in the early modern Low Countries. Van der Helst was active as a painter in a context in which dancing, alongside fencing and horseback riding, was considered key in an elite upbringing in order to obtain a perfect demeanor, and this was the case across Europe. Contemporary sources, such as Constantijn Huygens' (1596-1689) writings repeatedly stress the importance of a good posture and how dancing was learned to serve this means. Huygens was taught to dance at an early age by dancing masters who were not merely hired for dancing purposes, but also to instruct their students how to walk nobly, to correctly bow and courtesy, or to stand with grace. This paper's dual focus on the court ballet and gentlemen's upbringing

addresses the relationship between gender, class and body postures and demonstrates that studying the link between dance and portraiture is necessary in obtaining a more nuanced view of masculinity in the early modern Low Countries. My analysis of the two portraits demonstrates that in the early modern Low Countries, not all male heroes were reflecting their power by showing off muscles or assuming heroic sturdy stances, and that there is more nuance to representations of gender in images of naval heroes than has been acknowledged in the past.

Session 2, LG18
Thursday 11 July, 12.30–14.00

The Multidimensionality of Netherlandish Grotesques: Part 2

Caroline van Eck
Stijn Bussels

The Hidden Dimension: Dressing alla grottesca
Felix Jaeger

This talk explores the anti-classical design and political rationale of sixteenth-century princely armor decorated with all-over grotesque imagery. My centrepiece is a little-studied breastplate by Milan master Giocan Paolo Negroli that covered the wearer in high-relief acanthus scrolls, fantastic composite creatures, and a sprawling siren apparently adopted from a contemporary ornamental print. I approach the piece's unique features from two angles: one traces the reinterpretation of the print's grotesque ornament *all'anticia* into more "phobic" terms that was seemingly inspired by "Gothic" marginal imagery and "Northern" stylistic sensibilities; the other interrogates the ambiguous ways in which the breastplate "spatializes" the ornament by accommodating the wearer's physique and by protruding from the steel's surface into three-dimensional space. Such artistic strategies, I argue, signal a broader shift in Mannerist visual power politics and are connected to contemporary discourses of dissimulation, emotional government, as well as legal identity. In my reading, Armor's grotesque camouflage sought to subvert the "classical" framework of visual and rhetorical representation by displacing the wearer to a "hidden" dimension of sovereign decision-making. Situated in-between surface and space, armour thus marks a key moment in the grotesque's transalpine transformation from decorative device to ordering system.

Exceptional Little Monsters: The Fantastical Grotesque of Goldsmith Arent van Bolten
Marta Watters

The term grotesque now often conveys negative connotations. It is frequently employed to describe bizarre figures perceived to be unpleasant, disgusting, and distorted. However, negative attributions like these quell the true whimsy and imaginative character that grotesque phenomena retain, and ultimately limit past and present perceptions about the role and function of grotesque creations. These ideas are exemplified in the oeuvre of Dutch goldsmith and draftsman Arent van Bolten (1563-1613) of Zwolle. The known works of Van Bolten concentrate on religious imagery, fantastical ornament and wares designs, and exuberant 'grotesque' creatures. His striking creations extend the grotesque as a phenomenon into the sphere of pleasure and fantasy, and prompt us to explore the concept of the grotesque.

This discussion takes as a case study *Grotesque Little Monster* (Figure 1), a bronze sculptural lamp at the Victoria and Albert Museum, London, whose design is attributed to Van Bolten. The otherworldly, hybrid nature of this creature, with its large hunchback shell, long ostrich legs, notable genitalia, and bird-like head places it within the multidimensional realm of the grotesque. A primary goal of this discussion is to bring attention to Van Bolten's unique and playful approach to the grotesque and elevate him as a foundational Netherlandish artist within the genre. It is also important to reflect on the translation of a two-dimensional design to a three- dimensional figure, considering how the functionality of the lamp and its potential uses, as well as its mutable form, come together within one object.

Research about the life and work of Van Bolten remains limited; to my knowledge, the original design for the London sculpture has not been found. It is not among Van Bolten's known drawings, now held at the British Museum, although there are some echoes within the 400-plus drawings in this collection. While this surely was not the artist's entire drawing oeuvre, these images comprise the most comprehensive

resource reflecting Van Bolten's style and will serve as a primary resource for understanding the artist's imaginative methodology.

The London sculpture forms the basis for one of four case studies that constitute a working dissertation project; each object is of Northern European origin and produced in the seventeenth or late sixteenth century. All incorporate atypical, wonderous elements or exemplify nonhuman bodies through figural representation or the combination of real animal relics with artificial materials. By reflecting on the mutable hybridity of nonhuman bodies as represented and conveyed in four objects, the project will consider early modern people's critical perceptions
and definitions of nonhuman bodies with the objective of learning more about the impetus to produce hybrid animal objects, like *Grotesque Little Monster*.

Creatures of Fancy: Grotesque Ornaments and Chinese Porcelain in 16th-Century London
Fosca Maddaloni

This paper embarks on an exploration of grotesques as they manifest in the decorative program of the gilt-silver mounts on a set of Chinese blue and white porcelain in the collection of the Metropolitan Museum of Art in New York. The ambitiously designed and meticulously fashioned silverwork was devised by an alien silversmith (. 1570 – 1590) who thrived in the bustling silver trade of 16th-century London. Notably, the designs of these mounts, unmistakably influenced by Flemish and Dutch grotesques, as seen in the printed works of Hans Vredeman de Vries (1527 – c. 1607) and Cornelis Floris (1514 – 1575), add a compelling layer to the multifaceted narrative of global exchange in the early modern world, accentuating the complexity of grotesques' mobility across both artistic media and geographic spaces.

Grotesques and their migratory nature across artistic forms are the focus of this study, which centers on the seamless integration of Chinese decorative motifs in blue cobalt with the fantastic creatures, fashioned in silver, that enclose them. The paper endeavours to provide a comprehensive examination of these exceptional artifacts, unveiling the intricacies of their creation and contextualizing them within the dynamic landscape of 16th-century London. By underlining the profound impact of northern European grotesques on the design of these mounts, the paper seeks to emphasize the intricate web of connections between Chinese porcelain, grotesque designs, and the rich cultural tapestry of early modern Europe. Furthermore, this project delves into the enigmatic identity of the silversmith responsible for these creations and explores the potential sources of inspiration that guided the incorporation of grotesque designs in his work.

Methodologically, this analysis is based on both textual and material sources. The central claims of the paper are grounded in 16th-century technical treatises on metalwork, along with archival records housed in London and Antwerp, that reveal crucial information about the plate workers' guiding principles and working practices. These textual records are complemented by the analysis of the oeuvre of the London-based alien silversmith who, I concur, specialized in mounting foreign and precious items in gilt silver. This visual and material corpus is further expanded by the inclusion of comparable objects, sketches, drawings, and design books that provide visual information on the process of making such items.

This transdisciplinary and transcultural inquiry aims to unveil the versatile and multifaceted nature of grotesques, illustrating how they transcended geographical and artistic boundaries. By examining the interplay between Chinese porcelain, Flemish and Dutch-inspired designs, and 16th-century London, this paper contributes to a nuanced understanding of the migrations of grotesques, highlighting their adaptability in the ever-evolving landscape of exchange during this dynamic period in history.

Bosch and the Archaeological Grotesque: Out of Historiographic Hell
David Zagoury

1516. Hieronymus Bosch passes away. The same year, Raphael's team begins painting the Stufetta of Cardinal Bibbiena, a landmark work in the rise of modern grotesque ornament. To any scholar attempting to conceptualize the grotesque transmedially and transculturally, there is something vexing in this chronological coincidence. In effect, two competing conceptions of the "grotesque" appear and disappear back to back in 1516: one has to do with the zealous revival of Neronian-age fresco and stucco architectural decoration (to which Raphael gives a foundational archaeological impulse with the *Stufetta*); the other has to do with the Mannerist taste for humorous dysmorphia (which Bosch anticipated, invented perhaps, and would haunt forever). André Chastel tried to distinguish the two conceptions by calling the former *la grottesque* and the latter *le grotesque*. In effect, around 1516, the two are seemingly separable: the archaeological "grottesques" of the Stufetta are stylistically and technically distant from Bosch's "grotesque" drolleries. Alas, the separation becomes more and more blurry as the sixteenth century progresses (which probably explains why Chastel's distinction never caught on). This comingling is most conspicuous in Flanders and Germany, where ornamental prints from the Floris, Dietterlin, Vredeman de Vries and Jamnitzer workshops frequently blend the "grottesque" and the "grotesque". As a consequence, it is also prevalent in Tudor Britain, where much all'antica ornament is received via these prints. To add to this confusion, early on Boschian drolleries are referred to as "grotesques" (c*rotestes, krottestisch)* by Northern European sources.

This paper proposes a new approach to the many-sidedness of the "grotesque" between the Low Countries and Italy. It does so in two ways. Firstly, I propose that Hieronymus Bosch's fantastic iconography has concrete links with the archaeological rediscovery of the Domus Aurea's ornament. Although Bosch probably had no direct access to the Neronian décors hidden under the Oppio hill, he certainly heard tell of the recovery of an ancient art form that matched, in a visual form, the rhetorical art of the Sophists, as Italian critics themselves had proposed. Through the culture of the Chamber of Rhetoric, Bosch was familiar with an understanding of sophistry embodied by the serio-comical dialogues of Lucian of Samosata blending dream fantasy and moral subversion, of which the archaeological *grottesche* were allegedly a visual expression. Secondly, I show how this understanding of the grotesque as a "Sophistic art" remained prevalent in the sixteenth century, especially in the Netherlands. I turn to Cornelis Floris for evidence, looking in particular at a set of bronze lamps associated with his circle and recently sold at auction, which feature hybrid anti-clerical caricature in the style of Bosch. These three-dimensional works, I argue, testify to a shared understanding of the grotesque as a serio-comical genre operating across rhetoric and the visual arts. Prevalent both North and South of the Alps, this understanding forms a connecting thread between Bosch's and later Netherlandish re-interpretations of the grotesque.

Session 2, B16
Thursday 11 July, 12.30–14.00

Culture and Climate Change
Sarah Mallory, on behalf of Dagomar Degroot

This session explores how scholars in various disciplines link past cultural and climatic changes and how changes in climate in the early modern Netherlands influenced their history. The theme emerges from the chair's monograph, The Frigid Golden Age: Climate Change, the Little Ice Age, and the Dutch Republic, 1560-1720 (Cambridge University Press, 2018), which explores how the Dutch Republic endured and exploited the 'Little Ice Age', a period of natural climatic cooling in cultural, historical and economic terms. Among the subjects to be explored are art, architecture, technological innovation, literature, music, and animal culture and we welcome papers on any of these subjects.

Depicting summer in years of winter Painting flowers, fruits and vegetables, and horticultural reality during the Little Ice Age
Lisa Wiersma

Dutch seventeenth-century painters excelled in depicting impressive flowers, fruits and vegetables convincingly: they seem tangible and appetizing and look as if it was just a moment ago that they were collected from a botanical garden, orchard or allotment – or perhaps not even picked and harvested yet. In Willem Beurs' treatise on painting, the big world painted small, published in 1692, flowers, fruits, and vegetables are observed attentively and receive special attention: Beurs gives elaborate instructions for picturing their colours from life, instructions that closely correspond with what we know of seventeenth- and eighteenth-century masters painting practices. Because the big world offers a very complete collection of things, it can be used to delve into the seventeenth-century natural world. What did Beurs and his peers see and where did he find his examples? By stating that artists should place a real piece of fruit in front of them, Beurs offers insights into the local environment. But considering an often clouded, wet country that endured very severe winters, one can wonder how these flowers, fruits and vegetables were grown. Many still lifes show fruits that did not grow in the seventeenth-century Netherlands, a period now known as the Little Ice Age, when temperatures were famously low, with winter storms sometimes still battering fruit trees in July. The Little Ice Age affected painting in more ways than by urging in the winter scape. In this paper, I will explain the consequences of the Little Ice Age for painting flowers, fruits and vegetables from approximately 1650 until well into the eighteenth century. After analysing Beurs' method for depicting the natural world from life, his painted world is compared to the real world, known from historical climatological research, resulting in an ecological analysis of the relationship between painters and their physical environment. This direct comparison between depictions and contemporary reality builds on research by environmental historians and historical geographers, and on contemporary source material that has not been used in such a context before, such as horticultural treatises and references to climate and weather from letters and reports, as well as trade documentation. It deepens our understanding of the reasoning behind painting luscious flowers, fruit and vegetables in the seventeenth and eighteenth centuries, and it offers a distinct new insight into the real world that surrounded seventeenth- and eighteenth-century people.

At the Edge of the Earth: Ecology and Industry in *The Whale-oil Refinery near the Village of Smeerenburg*
Rachel Kase

Cornelis de Man's 1639 painting, *The Whale-oil Refinery near the Village of Smeerenburg*, depicts a geography and industry rarely seen in seventeenth-century Dutch painting, and that neither De Man nor contemporary artists witnessed firsthand: the Dutch whaling station in Amsterdamøya, located on the northeast corner of Svalbaard. Dutch navigators encountered the remote archipelago in their quest for a northern passage to Asia. The region's large populations of bowhead whales, however, quickly became

the focus of attention. Between 1616 and 1660, Dutch whalers flocked to Smeerenburg or "blubber town," which served as the principal Dutch shore station.

Cornelis De Man shows the settlement at the height of its productivity: tens of men flense whale flesh at the tryworks, large copper kettles used for boiling blubber into oil. Through the sales of thousands of barrels of whale oil, which was used for lamps and in the production of soap and candles, Dutch merchants earned staggering profits – at a cost. By the eighteenth century, whalers nearly exterminated Greenland bowhead whales. The station and tryworks also polluted the local soil and vegetation through the production of smoke and ash (plumes of smoke billow into the sky in De Man's painting), as well as decaying whale flesh and oil.

The burning of whale oil exuded a wretched stench and whale oil covered every surface. For the sailors who were brave enough to voyage North, mostly poor, young Dutchmen, the arduous work was dangerous, dirty, and bitterly cold – made even more treacherous due to unpredictable sea ice and storms that were related to climate change caused by the Little Ice Age.

Given the painting's unusual subject matter and prominent display in the Rijksmuseum (it hangs in gallery dedicated to the Netherlands overseas), there is remarkably little recent scholarship about it. This paper situates the artwork at the intersection of rarely acknowledged histories related to the ecological, economic, and human costs of the Dutch whaling industry, as well as its relationship to other contemporary visualizations of Dutch colonies abroad. Idealizing the whaling station while also presenting it with remarkably accurate detail, the painting visually negotiates the realities of an industry that transformed the biomass of the Arctic into profits for a select few.

In order to better understand how the painting coalesces burgeoning knowledge surrounding whales, their commercialization, and the Arctic, while also defying existing visual conventions, I will examine it in the context of contemporary whale imagery (primarily prints, which show people crowded around whales that were beached on Dutch shores), topographical landscape views, especially Dutch images of the shoreline, as well as still-life paintings of foreign luxury goods. The painting would have presented contemporary viewers with a rare glimpse of a foreign geography, strange sea animal, and lucrative industry that was ever present in the daily lives of Dutch men and women – but rarely seen.

Finally, this paper will question the painting's traditional attribution to Delft artist Cornelis de Man, exploring other possible makers and patrons through new research related to its provenance, condition, and signature, as well as its relationship to a related painting created by Danish artist Abraham Speeck in 1634.

Understanding the dangers of a hostile nature
Ulrike Gehring

Dutch landscape and marine paintings have often been used to examine weather or climate changes because of their 'realistic' appearance. This seems legitimate insofar as the pictures are painted naar het leven and reflect what the painter perceived when walking along the frozen canals or looking at the icy mill wheels. It is remarkable, however, how long art historical research dwells on the question of how realistic the naturalistic depictions actually are. In 2019, landscapes and marine paintings in the Inder Rieden Collection were still analysed with the assistance of an experienced meteorologist who interprets weather patterns based on modern knowledge and techniques. It was not the result that was surprising, but the questioning, which ascribes a primarily documentary role to the visual arts. In contrast, this proposal assumes that marine paintings strive to reproduce natural processes in their development. Since there were no scientifically plausible explanations for meteorological, climatological or hydrological phenomena around 1600, a cross-disciplinary discourse unfolded among artists, seafarers and natural philosophers. The more dangerous the conditions at sea become, the greater the pressure to understand and predict maritime elements. Against this background, the narrative of many shipwreck paintings is shifting. The interest is no longer on the nautical catastrophe, but on the increasingly harsh confrontation between man, nature and technology in times of climate change. The shipwreck becomes collateral

damage of a force of nature that cannot be portrayed in any other way in times when temperatures drop noticeably, storms increase and the Northwest Passage, so important for trade, cannot be found in the ice (Degroot, 2015). By including practical pilot books ((Waghenaer, Blaeu, Loots-Man) and meteorological treatises of the time (Descartes, Bacon), my paper intends to demonstrate that artists intervened in the climatic discourse from the 1620s by asking fundamental questions about the surface of the sea, the occurrence of thunderstorms and the movement of clouds. Perhaps it was precisely this anti-academic impulse of a Europe-wide debate about the weather and the climate change, fought with the power of the image, that prompted scientists to provide missing evidence. How else could one explain that Descartes in his Météores refers to fishermen and artists when it comes to understanding the weather.

Session 2, G24
Thursday 11 July, 12.30–14.00

‘Soft power’: the material legacy of William and Mary: Part 1

Meredith Hale

This session explores the visual and material culture surrounding one of the most dramatic events in the history of British-Netherlandish relations: the 'Glorious Revolution' of 1688 in which King James II was deposed and William III and Mary, Prince and Princess of Orange, acceded to the throne. Building on the substantial body of scholarship produced since 1988, the 300th anniversary of the Dutch invasion, we will examine this moment anew. We will consider a broad range of subjects in this session, among them print culture, decorative arts, furniture, architecture, and painting. We would particularly welcome papers focused on the visual and material legacy of William and Mary in Scotland, Wales and Ireland.

Proposed topics may include, but are not limited to:

- The historiography of the ‘Glorious Revolution’
- Patronage in and around the court of William and Mary
- The visual and material culture of Jacobitism
- Object-focused papers on printed imagery, decorative arts, furniture, painting, sculpture, architecture, etc.
- The visualisation of political change and military conflict in Britain and the Netherlands during and after the ‘Glorious Revolution’

‘Equal to that of Windsor’: Palaces for a King of England in the Dutch Republic?

Miara Fraikin

The current historiography on King-Stadtholder William of Orange clearly distinguishes between the king’s royal residences in Great Britain and his stadtholder’s residences in the Netherlands. Two accounts from English visitors to the castle of Breda and Het Loo around 1700 show that this geographical separation was not as evident then as it is now. While they were not completely convinced whether they were of the proper ‘Size, Magnificence and Pride’, they nevertheless approached these residences as if they belonged to the King of England. By using a close analysis of the planning, furnishing and decoration of the King-Stadtholder’s apartments in the Dutch Republic post-1689 as a case study, this paper explores how William did or did not position himself as king of England in the Netherlands.

Collecting and illustrating flora and fauna – the palaces of William and Mary and their adornment in the Early Modern Age

Joy Kearney

This paper addresses the collections of William and Mary and how their palaces reflected the taste and patronage of the day. Mary was a knowledgeable collector of flowers and plants, revolutionizing the gardens of Hampton Court Palace and creating a thematic garden, to complement the menagerie and pheasantries at Paleis Het Loo. Furthermore, importation of tropical birds and animals originating from the Dutch colonies was employed to expand collections of the princely gardens and zoological collections, evidenced from drawing on a number of treatises of the period. Focusing on New World birds and animals, plants and flowers, this paper delves into the paintings, illustrations, flora and fauna employed by William and Mary to demonstrate their interest in the natural world in a global context. By examining the interplay between artistic interpretation and colonial narratives, this paper sheds light on how

Dutch 17th century artists perceived exotic fauna of the New World, and how William III's collection reflected his sophistication and worldly knowledge. Dutch artists embarked on a creative sojourn to faithfully reproduce the typical characteristics of exotic creatures imported from the colonies. Furthermore, the practice of hunting at William and Mary's palaces is recorded by these artists in the form of lavish banquet pieces. William III was an avid collector of art and was a patron of several Dutch painters who contributed to the decoration of the palaces of Het Loo, Honselaarsdijk and Soestdijk.

Session 2, G11
Thursday 11 July, 12.30–14.00

New Research on Dutch and Flemish Drawings in the UK
An Van Camp

Some of the largest collections of Dutch and Flemish drawings worldwide are kept in Great Britain. Not only those produced by Netherlandish migrant-artists active in Britain from the fifteenth century onwards, but also sheets amassed by contemporary patrons and later collectors in subsequent centuries. This session will shed light on those rich, but lesser known, holdings through new research with reference to attribution, material-technical analysis, and provenance. The session will be complemented by print room visits at the Fitzwilliam Museum and/or the British Museum. We would particularly welcome papers on drawings research related to the 15th-17th centuries.

The blueprint and the copy: Drawings in early Netherlandish workshops
Olenka Horbatsch
With contributions from Joanne Dyer, Rebecca Snow and Samantha Taylor

The earliest drawings from the Low Countries are from the fifteenth century and originate from the workshops of painters and manuscript illuminators. They are incredibly rare: approximately 600 drawings made before 1500 survive worldwide.[1] At the dawn of the sixteenth century, the expanding art market and audiences led to changes in the production of art across all media. The number of surviving drawings increased gradually: in Antwerp, Dirck Vellert, Jan de Beer and Jan Gossart are among the first Netherlandish artists to leave behind a significant corpus of drawings. In the northern Netherlands, a small but important group of drawings originate from Leiden, by Cornelis Engebrechtsz., Lucas van Leyden and their followers. Taken together, Netherlandish drawings from the first quarter of the sixteenth century feature new techniques, functions, and formats that can directly connected to the market. Drawings were vital for the design and production of specialized objects and industries, including painted glass, tapestries, prints, and paintings. The contact between Netherlandish cities and the diffusion of workshop knowledge is an important avenue for further research.

This paper examines the functions and formats of drawings from early sixteenth century Netherlandish workshops in broad perspective, with particular emphasis on innovative drawing practices that emerged from a growing art market. A large proportion of early sixteenth-century Netherlandish drawings (both attributed and anonymous sheets) depict designs for other media, or copy existing works of art, and differentiating between these two categories can sometimes be challenging. Utilizing technical examination and scientific imaging, we investigate methods of copy and transfer, which includes tracing on gelatin and oiled (?) paper, transferring through indentation, pouncing or offset, and finally, freehand copies. The material-technical evidence provides crucial information regarding the production, usage, function, and afterlife of drawings. This research is part of a larger research project that investigates the history and functions of early Netherlandish drawings at the British Museum.

Studying flowers in a new light: a technical analysis of Agnes Block's botanical drawings
Henrietta Ward and Nathan Daly

The Fitzwilliam Museum has one of the most exceptional collections of botanical drawings in the world. This includes a group of fifteen drawings that once belonged to the notable Dutch botanist and art collector, Agnes Block (1629–1704) by artists including Willem de Heer (1637/8–1681), Maria Sibylla Merian (1647–1717) and Alida Withoos (1662–1730). Block commissioned many artists to paint the plants in her garden at her country estate, Vijverhof on the River Vecht near Utrecht over the course of

[1] Fritz Koreny, 'Netherlandish Drawings of the fifteenth century' (Early Netherlandish Drawings from Jan van Eyck to Hieronymus Bosch. Antwerp: Rubenshuis, 2002.

thirty years, amounting to what must have been hundreds of drawings. These drawings are now dispersed all over the world, with the only known intact album being in the Rijksmuseum. Since Block's ownership, the Fitzwilliam's drawings have passed through the hands of many British collectors, including John Stuart, 3rd Earl of Bute (1713–1792), William Esdaile (1758–1837), Sir Bruce Ingram (1877–1963) and Henry Rogers Broughton, 2nd Lord Fairhaven (1900–1973), all of whom have left their mark in various ways.

In the process of researching the Fitzwilliam's drawings, questions have arisen around their attribution, especially as so many of them are unsigned. The grounds for attributing many of our drawings to Alida Withoos seem superficial as they vary in quality and style and it is suspected that, in some instances, multiple artists were involved. To get a more accurate picture of Block's collection and a better understanding of these artists' techniques and materials, we are using non-destructive analytical methods including fibre optic reflectance spectroscopy (FORS), X-ray fluorescence (XRF) spectroscopy, optical microscopy and infrared imaging to discover more about the way in which the drawings were made, a method of research that remains relatively unexplored in botanical drawings. This new line of enquiry will help us and other scholars to identify different artists' styles and palettes as well as determine the drawings' potential collaborative nature.

Our findings so far have proved fascinating and include the discovery of silver (now tarnished) in a drawing attributed to Alida Withoos; that it was used mainly for seeds and fruits begs interesting questions about their representation in the seventeenth century. Several different artists appear to have worked on the Fitzwilliam drawings and it seems likely that Block instructed one or more of her artists to revisit and 'update' her drawings in response to the contemporary developments in botany and plant anatomy. This reveals not only Block's networks but also her curiosity and desire to keep abreast of the latest scientific thoughts of her time. In this paper, Henrietta and Nathan will present the project's discoveries so far, particularly showing how technical analysis can reveal much about the makeup of these seventeenth-century flower drawings in unexpected ways.

Drawings by Dirk Vellert in London and the inventiveness of glass roundel design
Ellen Konowitz

By the early sixteenth century, demand for small-scale painted-glass roundels rose dramatically in the Netherlands with the spectacular growth of the cities and the resulting wealth of the middle class, who desired works that could promote their values and aspirations. This paper will examine how glass designers devised various strategies to invent and produce new compositions quickly and efficiently to satisfy this significant new market. Artists traced and reworked patterns and presentation sheets into new compositions; they circulated patterns to produce multiples that stem from a single design; they created patterns that could be assembled into customized series for different settings and purposes.

The British Museum preserves one of the largest collections of Dirk Vellert's drawings, and many of these sheets demonstrate the artist's inventive strategies to market his designs. This paper will focus on Vellert's works in London. The paper will first give an overview of various methods employed by Vellert, the leading stained-glass designer in the early sixteenth century, to expand the uses of his drawn roundel designs. For instance, he traced and revised designs from his *Life of the Virgin* and *Abraham* series (both in London), creating alternate sets of patterns from which a patron could choose. Further, his designs reveal that he exchanged compositions with other workshops, as shown by designs from the circle of Jacob Cornelisz. van Oostsanen (London, Amsterdam, and elsewhere).

The paper will then analyze a large group of designs by Vellert of Old and New Testament scenes, many of them unusual in subject and not included in the standard typological compendia. These sheets demonstrate that glass cycles were not always conceived as a single, fixed set, as typically supposed. In some cases, artists kept designs preserved as presentation drawings from which a patron could select examples and combine into a customized sequence. Patrons could assemble cycles that were smaller or larger in size, according to their choices and needs, selecting subjects and combinations that were innovative and unusual to create new meanings.

This paper will demonstrate that as a savvy designer and businessman, Vellert composed scenes in this typological series that work visually well in a variety of possible pairings. For instance, the design of the *Crossing of the Red Sea* (Weimar) could be displayed with other water miracles in the group, such as the unusual scenes of *Naaman Healed from Leprosy by Bathing in the Jordan* (London) and *Moses Sweetening the Waters at Marah* (Hamburg). These three scenes all present several figures with a body of water in the foreground. Alternatively, the *Crossing of the Red Sea* could be placed with Vellert's sheet of *the Holy Family Return from Egypt* (London) – not a water miracle. In this unusual pairing, the Israelites' escape from Pharaoh in Egypt foreshadows the Christ Child's departure from Egypt, and Vellert links the designs visually by prominently depicting adults holding the hands of children.

This paper will closely examine drawings in this group to reveal that Vellert linked some of the seemingly disparate compositions with subsidiary motifs apparent only on intimate inspection. In one example, the drawing of Naaman could be linked with an unpublished sheet of *Christ healing of ten Lepers* (private collection) – also not a water miracle - as both illustrate healing from leprosy. Vellert reinforced this pairing by tucking into the background a small scene of Naaman kneeling in thanks before Elisha, a parallel to the leper kneeling in thanks before Christ.

We can speculate that a client might assemble from this set of designs a smaller cycle, with fewer scenes, for an intimate domestic space, while a larger cycle might be desired for a gallery or reception room in a grand residence or for a cloister arcade or a private chapel. Thus, the same drawn patterns might be re-used for multiple contexts, both religious and secular, in sets of novel scenes and rare combinations, in response to the rising market for roundels.

Session 2, G26
Thursday 11 July, 12.30–14.00

Embracing the Digital Age: New Prospects for Researching Northern European Art with Computational Methods

Lauryn Smith
Weixuan Li

Over the last two decades, cultural institutions, collaborations, and individuals have increasingly relied on digital technologies to enhance the ways they engage and interrogate historical textual, material, and visual evidence. Recent advancements in data science, coupled with the ubiquity of high-speed computing, enables researchers to harness complex and computationally expensive algorithms that were previously unattainable and apply them to specific art historical research questions. This session seeks proposals from individuals and collaborations that utilize cutting-edge computational methods and/or technical tools to deepen our understanding of art and culture in the Low Countries and Britain in the early modern period. How do digital approaches enhance our understanding of the creation, sale, and collection of fine arts and material culture? How can computational methods help scholars overcome long-standing biases to uncover new evidence revealing the agency of historically marginalized individuals and groups? What novel technical tools can be leveraged to better preserve and study historical objects? We invite proposals from individuals and collaborations that use digital approaches to address issues including, but not limited to: gender and sexuality; cross-cultural exchange; colonialism; the datafication of artworks; the annotation of interpretation; issues of class and accessibility to resources; and the conservation and preservation of historical objects. We welcome proposals from disciplines outside art history, as well as papers that take a transcultural approach and focus on under-researched media.

Constcamer.art: Lessons learned from developing a digital archive and research tools
Floor Koeleman

Constcamer.art is a web application for cataloguing and annotating Netherlandish pictures of collections. Constcamer paintings are renowned for their intricate details and deep symbolism, and date back to the seventeenth century. The allure of these paintings is not merely in their aesthetic appeal, but also in their ability to narrate tales, evoke associations, and depict socio-cultural nuances of the time. This paper addresses some of the key challenges in describing such artworks, focusing on translating these intricacies onto a digital canvas.

The objectives of archiving, presenting, and analysing often diverge in their requirements and desired outcomes. While archiving prioritizes preservation and accuracy, presenting focuses on aesthetics and user engagement, and analysing seeks depth and insight. This divergence can lead to functional tensions within the system, highlighting the challenge of creating a singular digital tool that can seamlessly address all these goals simultaneously.

While most database management systems primarily handle factual data, information in art history often grapples with a significant amount of uncertainty and ambiguity. Therefore, acknowledging and capturing these uncertainties should be a focal point in the design of database software. Currently, there are no established best practices for this. Even the proposed solutions from the semantic web community present their own set of challenges.

Constcamer.art combines data entry and image annotation with multiple options for searching and visualizing the contents of the digital archive of more than 160 preserved paintings. The interactive website comes with an IIIF server for high-resolution deep-zoom images, semantic links to external datasets, and custom developed tools for exploring the genre. This approach provides novel access to the breathtaking masterpieces, which reflect the vibrant state of arts and sciences in the Spanish Habsburg Netherlands, and to tracing visual elements across the genre.

As we move forward, the experiences of developing constcamer.art reveal that the datafication of art is not merely a technical exercise but an intersection of history, technology, and human engagement. By acknowledging and embracing the inherent ambiguities within its digital representations, we can better appreciate the platform not just as a passive repository but as an active participant in the ever-evolving discourse on art appreciation and interpretation.

Under the Microscope and Into the Spreadsheet: Designing Data Frameworks for Art Technological Research
Moorea Hall-Aquitania
Paul van Laar

The integration of digital approaches and technical art historical research has opened new avenues for exploration while posing particular challenges for researchers hoping to use novel methods on complicated data. Due to lack of consistent terminology and protocols, data in the (technical) art historical domain often pose particular challenges due to their multimodality, as well as varying levels of metadata specificity, which hinders a straightforward method of data collection and processing. This paper will discuss the collaborative development of the Down to the Ground database of ground colours in seventeenth-century paintings on panel and canvas, with a particular focus on how creating data frameworks to study paintings on a (relatively) large scale can influence art historical research. Creating protocols to handle highly subjective information in a systematic way while retaining its original intent has been central to this research. Additionally, this paper highlights the significance of multidisciplinary collaboration in building a tool tailored to address specific research inquiries.

At the core of this database is an intricate colour system designed to systematically record and categorize the various ground colours used by artists across the seventeenth century. This classification of colours was necessary to facilitate the identification of patterns both within individual artistic oeuvres and across numerous schools and time periods. The database includes research conducted by art historians, conservators, and scientists, often with differing linguistic backgrounds, so the description of colour on an individual level is often idiosyncratic. By translating colour descriptions into a defined system and structuring this data in a transparent way, the database has streamlined comparative analysis, making it a valuable resource for art historical research. The Down to the Ground database also introduces a reliability rating system to evaluate the quality of the collected data, recognizing that not all sources or data points are equally reliable. Researchers can now assess the robustness of each piece of information and can even filter the data based on its rating to see whether observed patterns change based on outliers. This system acknowledges the inherent variability in data quality in art historical research but proposes a way to move forward despite this disadvantage. Such a protocol, which could potentially be applied to other research projects and/or data collections, allows for a more accessible analysis and interpretation of large datasets than previously possible.

Our experience of translating technical data into a structured framework and then collaborating to build a functional research tool has alerted us to the importance of creativity and flexibility when working with multi-layered technical and art historical data on a large scale. The process itself of building a database has influenced how we think about the art historical research and argumentation we are attempting to contain within it. We would like to share some of what we've learned on both a practical and conceptual level for other researchers who are attempting to bridge the gap between historical data and modern technology.

Amsterdam domestic culture inside and outside the city. An investigation into the differences between the interiors of the eighteenth-century town house and the country house
Thijs Boers

Amsterdam's country houses and town houses have rarely, if ever, been compared, let alone that the two interiors have been systematically researched. Thanks to the digitisation of the mile-long archives of the Amsterdam City Archives, primary sources such as the notarial archive are made much more accessible.

To investigate eighteenth-century Amsterdam domestic culture inside and outside the city, quantitative and qualitative research will be conducted. The quantitative research will firstly consist of sketching a collective biography of Amsterdammers who owned a country house. One of the most important primary sources from the eighteenth century, the 'Kohier Personele Quotisatie' of 1742, will be used for this purpose. In outlining this biography, the following aspects will be addressed: social stratification (stratigraphy), spatial distribution (topography), and the influence of religion (prosoprography). Secondly, the quantitative research will consist of analysing estate inventories. The qualitative research will consist of three case studies, using ego documents, wills, cash and ledgers in (family) archives. This will add a deeper layer to the research.

For the conference, I want to focus on the first part of the qualitative research with which the collective biography (prosoprography) of this group of Amsterdammers can be outlined. To write this biography, one of the most important eighteenth-century primary sources, the 'Kohier van de Personele Quotisatie' of the year 1742, will be used. The data from the Kohier were expanded with some other characteristics such as, the name and location of the country house, spouse and religious background. In outlining this biography, the following aspects come into play: social stratification (stratigraphy), spatial distribution (topography), and the influence of religion (prosoprography).

To further investigate this relationship between city dwellings and country houses, the data from the 1742 PQ for the 621 country house owners with different characteristics were extended and or modified. The location data of both townhouse and country house were then linked to a geographic information system (GIS). For this purpose, a unique x- and y- coordinate was established for each location. To visualize all this on various maps, the open-source programme QGIS was used. Out of the group of 621 country house owners, 391 country houses were traced and located. By using this information system, it was possible to visualize the geographical coordinates of both the townhouse and the country house. In addition, it was possible to compare different characteristics such as geography and religion to make initial analysis.

Session 3, LG19
Thursday 11 July, 15.30–17.00

Remarkable Women Artists: 1600-1700
Amy Orrock

The canon of art history is dominated by men, with scant references to women artists before 1700. Only one woman, a sculptor, was given a vita in the first edition of Giorgio Vasari's Lives (1550). Women do not feature among the artistic lives documented in Karel van Mander's Schilder-Boeck (1604), although Van Mander does acknowledge that 'There have also been women who were exceptional Painters'. In his Description of all the Low Countries (Antwerp, 1567) the Florentine commentator Ludovico Guicciardini was taken by the strong presence of women artists in the Southern Netherlands, and listed several important examples, including Susannah Horenbout, Clara Keyser and Ann Smijters in Ghent, Levina Teerlinc in Bruges and Anna Seghers, Mayken Verhulst Bessemers and Catharina van Hemessen in Antwerp.

In the Early Modern period women who were artists were clearly remarkable – the exception rather than the rule. Over the past decade we have witnessed increased efforts to tell their stories to a wide and interested audience, as museums have made new acquisitions of historic works by women artists and staged exhibitions about the lives, methods and output of some of the most successful female painters of the period, including: Clara Peeters (The Art of Clara Peeters, Madrid, Museo del Prado, 2016); Michaelina Wautier (Michaelina. Baroque's Leading Lady, Antwerp, Museum aan de Stroom, 2018); Sofonisba Anguissola and Lavinia Fontana (A Tale of Two Women Painters, Madrid, Museo del Prado, 2019-20; Lavinia Fontana: Trailblazer, Rule Breaker, Ireland, The National Gallery of Ireland, 2023); Artemisia Gentileschi (Artemisia, London, The National Gallery, 2020 – 2021) and Mary Beale (Mary Beale: Experimental Secrets, London, Dulwich Picture Gallery, 2023). Despite this, the academic study of Early Modern women artists remains in its infancy, with many artists' lives and oeuvres yet to be fully defined.

This session will showcase new research focusing on the remarkable women artists who were active in the Low Countries during the seventeenth century. Papers could address but are not limited to: new discoveries relating to the biographies and output of women artists; the practical opportunities and limitations that were placed on women artists; the role that family members, including fathers, brothers and husbands, played in the careers of women artists; how women artists negotiated, straddled and defined forms and genres of art production, including manuscript illumination, scientific illustration, miniature painting, portraiture, still life and history painting; signatures, self-portraits and other forms of self-presentation adopted by women artists; artistic and intellectual influences at work on women artists; questions of social class, patronage and the professional status or celebrity of women artists; attitudes towards women artists in literature and art theory; 'sisterhood' and examples of women artists collaborating or training others; evidence of dialogues between Italy and Northern Europe; the challenges posed to scholars researching women artists today.

Birds, Bugs and the Culture of Science and Collecting The Life, Work and Connections of Cornelia de Rijk
Carla van de Puttelaar

The painter and draughtswoman Cornelia de Rijk (1653-1726), was painted in 1689 by her first husband, the portraitist Gerrit van Goor (c.1645-1694/95), probably shortly after their marriage in December 1688. Cornelia is looking at us, half smiling with her dark brown eyes, holding a palette and four brushes in her left hand, while pointing with her right hand at a painting on an easel depicting birds in a landscape, as to say: 'Look, this is my work, I am a painter and this is my studio.' The portrait shows us a self-assured woman who knows her artistic accomplishments and presents herself primarily as such.

In the past only a few short articles have been written about Cornelia de Rijk, in Dutch, and she was mentioned in a few others, but none of them gives a broader overview of her work or has presented a study of her paintings as well as her drawings in more detail until my recent essay that was published in the spring of 2023. Also, it goes into more detail on her life and puts her work in context with that of several of her most prolific contemporaries. I was also able to add more (hitherto unknown) works to her rather small known oeuvre.

In my paper I would like to continue to explore her life and work, and her connections both in the artistic and scientific world. To go deeper into her oeuvre and the various recent additions to it. To the possible transition from painting birds to drawing insects and why this may have happened. Her position as an independent female painter and business woman, who also had a 'verwwinckel' (a shop for paints), one of the things she kept out of her second marriage through a prenuptial agreement, and to her connections to collecting and natural science, most probably kindled by the environment of her second husband, Simon Schijnvoet (1652-1727) head provost of the orphans almshouse, deputy-magistrate, amateur (landscape) architect and collector, mostly of natural science objects such as insects and shells. Especially, the relationship with the neighbouring Maria Sybilla Merian (1647-1717), a contemporary of Cornelia de Rijk and who also had a business in pigments and brushes. It is known that Cornelia's husband Simon Schijnvoet was an admirer and client of Merian's work.

Cornelia was fortunate to have a painter as a father and, subsequently, married a painter, and after that a draughtsman/collector. In that way she always was submerged in an artistic environment, which clearly enabled her to develop her painting and drawing skills, and probably gave her the opportunity to follow lessons with painters such as Melchior d'Hondecoeter (1635-1695) and/or Jacomo Victors (c.1640-1705). I hope to shed more light on (family) connections, and to her network of artistic colleagues.

Maria van Oosterwijck: Playing the hand dealt, then paying it forward
Anna Lawrence

Due to gender norms and social constructs at play in the Netherlands during the seventeenth century, conditions for female artists were disadvantageous, when compared to men. However, rather than focusing on the limitations, this paper shows how Maria van Oosterwijck (1630 – 1693) navigated and leveraged both her specific situation, and that more widely impacted by her gender, in order to become an internationally renowned and financially successful painter.

Griselda Pollock and Rozsika Parker's 'conditions of difference' model, laid out in Old Mistresses (1980), explains how women throughout history had varying limitations imposed upon them yet consistently negotiated these in order to produce art. Although it is promising to apply the Pollock- Parker paradigm to a seventeenth-century Dutch context, in which there were well over 178 women active as visual art practitioners, art historians specializing in Dutch art have not yet done so. My PhD research shows how the methodological model designed by Pollock and Parker can be fruitfully adapted to apply to Dutch female artists 1600-1900. This paper will explain the model and show how it facilitates a deeper understanding of Maria van Oosterwijk's life and work.

The conditions of difference my research has identified as essential to understanding female artistic practice are: access, allies and time. Of course, there were many other general conditions of difference between men and women, including for example legal differences. However, no law forbade women from becoming artists or accessing art education. Rather, the impediments women faced were created by social and cultural conventions.

The daughter of a minister of the Reformed Church, Oosterwijck was born into a network that included art lovers and collectors, educated individuals, artists and publishers. Counted among these were several business women: role models for a young woman who would later hire reputable agents, ensure high prices for her work from illustrious clients, and be able to support herself financially. Yet allies on their own are not enough. After all, Oosterwijck had a sister who did not become an artist.

Throughout her life Oosterwijck made choices that ensured she made the most of her circumstances. As her grandfather had a studio for her in his home in Delft, it appears that access to art education was something that Oosterwijk's family encouraged. Yet Houbraken also mentions that Oosterwijck was proactive in gaining access to further education by seeking out the tutelage of Jan Davidsz. de Heem.

Perhaps the most famous anecdote about Oosterwijck is the one told by Houbraken, in which her maidservant Geertruyd Pieters (1636 – 1712) recounts how Willem van Aelst (1627 – 1683) attempted to court Oosterwijck. In just a few lines Houbraken presents Oosterwijck as a savvy professional and kind employer. Oosterwijck challenges Aelst to paint diligently, every day for a year, should he wish to marry her. Clearly, for marriage to be worth her while, it had to facilitate the continuation of her artistic practice. Oosterwijck knew well the value of her art and the independence it afforded her. This was the very thing she chose to give to her trusted maid Pieters. In teaching Pieters how to paint, Oosterwijck not only created a studio assistant in order to streamline her own production, she also became an ally. Equipped with Oosterwijk's art tuition, Pieters was able to eventually to cease work as a maid and support herself as an artist. Oosterwijck's story therefore shows how a seventeenth century woman was able create a ripple effect, optimising the conditions of time, access and allies not only for herself, but for her colleague and friend also.

A Rediscovered Portrait of Rachel Ruysch
Adam Eaker

In 2023, The Metropolitan Museum of Art acquired a portrait of the painter Rachel Ruysch, created in 1692 as a collaboration between Ruysch herself and the portraitist Michiel van Musscher. Housed in a British aristocratic collection since the nineteenth century, the portrait had only been publicly exhibition once prior to its acquisition and was inaccessible to scholars of Ruysch's work. Its reemergence affords the opportunity for a significant reassessment of Ruysch's self-fashioning and self-promotion in the early years of her career.

In the portrait, Ruysch appears seated at her easel, framed by a stone alcove. Dressed in the imported garment known as a Japanese rok ("Japanese robe"), Ruysch holds her brushes and palette in her proper left hand. With her right, she adjusts a drooping poppy within the extravagant floral arrangement that is her object of study. Whereas other portraits of artists emphasize their intellectual attainments or social status, Ruysch's portrait is emphatic in its staging of painting as a manual and material practice.

As the inscription makes clear (and technical examination has confirmed), Ruysch contributed the floral still life, while Van Musscher painted the rest of the portrait. The seventeenth century saw the rise in both Flanders and the Dutch Republic of collaborative paintings that catered to the most sophisticated connoisseurs by juxtaposing the distinctive hands of two (or more) celebrated artists. The inscription on Ruysch's portrait places the painting within this tradition by staging the collaboration as a gentle competition in which Ruysch uses the occasion of her portrait by Musscher to make her own brush "shine," "boast," or "flaunt itself" (all meanings of the Dutch verb pralen). The painting is a striking celebration of a woman's artistic ambition and a collaboration between a male and a female artist in which the latter explicitly takes first prize.

This paper places Ruysch's portrait within the context of other painted and poetic tributes to Dutch women artists, including the large corpus devoted to Ruysch herself. I further argue that the portrait demonstrates how Ruysch played an active role in the shaping of her celebrity and public image from the early years of her career.

Session 3, LG18
Thursday 11 July, 15.30–17.00

Technical Art History: Material stories-Object itineraries

Erma Hermens
Moorea Hall-Aquitania
Paul van Laar

The huge increase in scientific analytical methods in heritage science has led to many new insights into the making of art. Placing such technical data into the wider context of artistic and artisanal practice, defines the field of technical art history (TAH). Object-based research combining technical with (art) historical data is increasingly studying the impact of place and time, local and global environments etc. on making, meaning, change, resulting in a network of stories to inform object biographies or itineraries. This session looks at these conceptual frameworks for technical art history and invites interdisciplinary research combining the technical with the contextual, to test and develop TAH methodology with a focus on Netherlandish art.

We are especially interested in the appreciation of skill, and in particular of female artists in the 16th-18th century. Subjects might include (but are not limited to):

- Status of female painter's 16th-early 18th-century, with a focus on technical skills and the impact of their environment
- Training of female painters
- By her hand vs. By his hand
- Which techniques were gender biased? For example, embroidery of flower still lifes was done by men

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Rachel Ruysch and friends: an interdisciplinary, international study
Erma Hermens

Women Trading in Art Supplies: Unveiling the Unsung Role of Ermptgen van Putten and Other Dutch Painter's Widows in the Seventeenth-Century Art Supplies Commerce
Marleen Puyenbroek

In the latter half of the seventeenth century, a store on Rotterdam's Westwagenstraat specialized in a wide range of art supplies, from brushes and panels to pigments and ready-made paints. This establishment holds profound art historical significance; renowned artists such as Anthonie de Lorme, Cornelis Saftleven, and Eglon van der Neer shopped there for painting necessities. Moreover, the shop played an important role in technical research. For instance, at the Vermeer symposium at the Rijksmuseum in March 2023, Ige Verslype used the inventory, in which long rolls of both untreated and primed canvases are listed, in her analysis of the size and grounding of Vermeer's canvas supports. However, the owners of the paint store have received limited attention, which has led to an incorrect attribution. While art historians have consistently attributed the business to Abraham Lambertsz van Bubbeson (ca. 1621-1671), this paper demonstrates that it was, in fact, run by his wife, Ermptgen Pieters van Putten (ca. 1614-before 1680). Assuming the shop was his rather than hers has unintentionally fed the myth of the art market as a men's world and technical knowledge as a male-dominated domain.

An in-depth analysis of archival documents reveals that Van Putten contributed the store to their marriage in 1653, while Van Bubbeson was actually a mason by trade. The paint shop likely established around Van Putten's first marriage to the painter Cornelis Symonsz Vermeulen. Drawing on the same knowledge and materials, the production of paintings was frequently combined with the art supply trade. In such businesses, husbands and wives often collaborated, affording women the opportunity to cultivate

expertise in managing art supply stores and subsequently operate them independently after their husbands' passing.

Through the exploration of Ermptgen van Putten's story, coupled with comparable case studies, this paper sheds light for the first time on the role women played in the trade of art supplies. It demonstrates how women, by continuing the art supply trade independently of painting production, contributed to the specialization of the profession. Furthermore, a second, closer reading of the inventory demonstrates the kind of technical skills, knowledge about materials and materiality, and network of suppliers Van Putten must have had.

Michaelina Wautier's *Flower Garland with Butterfly* examined
Kirsten Derks

Michaelina Wautier (1614 – 1689) was one of the most exceptional women artists of the 17th century. She was long forgotten, until the recent rediscovery and subsequent monographic exhibition in the Museum Aan de Stroom (MAS, Antwerp) in 2018. Her life and training are still surrounded by mystery: there are only a few records about her life. Her oeuvre is incredibly diverse and includes portraits, genre pieces, history pieces and flower still lifes.

In the past few years, it has become clear that women artists and their painting techniques deserve more scholarly attention. Many of these women, including Michaelina Wautier, Rachel Ruysch (1664 – 1750), Maria van Oosterwyck (1630 – 1693) and Clara Peeters (1594 – after 1654), were exceptionally talented and achieved success and fame, defying societal expectations and despite obstacles that they faced in their training and subsequent careers. Technical examinations of the work of women artists will contribute to our general knowledge of their artistic practices and working methods and may shed more light on their training and training possibilities. As part of a research project into the working methods of 17th-century Brussels-based artists, a significant sample of Wautier's oeuvre underwent in-depth technical examinations, including MA-XRF scanning. This pioneering research gave us valuable insights into the working methods, artistic practice and painting techniques employed by Wautier.

In this paper, I will discuss the research results of the technical examination of Michaelina Wautier's *Flower Garland with Butterfly* (private collection, now on loan to the Noordbrabants Museum, 's Hertogenbosch, the Netherlands, inv.no. 99.422). As part of the abovementioned research project, this painting was studied using MA-XRF scanning and a thorough microscopic examination. Moreover, a paint sample was collected, prepared as a cross-section and studied under several lighting conditions. These examinations revealed that Wautier used a specific painting technique that was introduced and used by specialized flower painters from Antwerp, including Daniël Seghers (1590 – 1661) and Jan Davidsz. De Heem (1606 – 1684). It is interesting to consider how Wautier got acquainted with this painting technique. She was most likely trained in painting by her brother Charles (1609 – 1703), who never seemed to have painted flowers. This suggests that she may have been familiar with (the work of) Seghers or De Heem when she took on the challenge of painting her *Flower Garland*. Moreover, this may indicate that Wautier might have received additional training outside her home environment.

HER DEVOTIONAL: Technical Analysis of an illuminated manuscript leaf from a Delft convent
Louisa M. Smieska
Brittany Rubin
In collaboration with Ruth Mullett

The Cornell Library Rare and Manuscript Collections, like many collections around the world, hold a number of medieval manuscript leaves which have been separated from their original contexts. One of these, a leaf from a Book of Hours with text in Dutch, is illuminated with an initial "H" depicting the crucified Christ with Mary and another saint, and a pelican pricking its breast. An angel and a scroll decorate the right margin, while the left margin contains highly decorative penwork. The authors have

had the rare opportunity to perform synchrotron x-ray fluorescence (XRF) and x-ray diffraction (XRD) mapping on the illuminated initial, which provided elemental distribution images as well as maps of crystalline phases. We have complemented this research with point XRF and fibre optic reflectance spectroscopy (FORS) measurements on pigments in both the illuminated initial and the marginal penwork on the leaf; together, these non-invasive methods provided a comprehensive palette of pigments used by the illuminators. We will report on the diversity of pigments identified, including in addition to mineral pigments, lead-tin yellow, mosaic gold, and an unusual antimony-rich grey. These findings will be compared with point XRF measurements of pigments in stylistically similar leaves in the Pitts Library at Emory University, which have been attributed to the Convent of St. Ursula in Delft [Rudy 2016]. Based on comparisons between imagery and penwork styles especially, we propose that the Cornell leaf also belongs to this corpus of work created at the Convent of St. Ursula, thus expanding known examples of manuscripts created by female hands. However, the attribution to the Convent of Saint Ursula raises questions that provide further avenues of potential research. While related, the palettes of the Cornell leaf and the Pitts Library leaves are not identical, complicating our understanding of pigment use within a single medieval workshop, especially one run by women artisans. This brief talk proposes to summarize the results of our XRF, XRD, and FORS findings, and contextualize the use of the unusual and evocative antimony-rich grey with other early modern synthetic pigments in 15th century female-specific workshop and devotional practices. We then propose to raise questions related to our next phase of research, including how pigment use varied within a single medieval women's workshop and implications for fragmentology, which we believe will be fruitful for the panel's roundtable discussion.

Gendered gestures in the making of precious gold and silverware in early modern Antwerp
Hanne Mieke Schonkeren

During the sixteenth century, Antwerp emerged as a commercial and creative hub and held a dire attraction to skilled craftsmen, who came from far and wide to settle in the city at the Scheldt. When Lodovico Guicciardini (1521 – 1589) visited the Low Countries during this prosperous period, he marvelled at the behaviour of women and the freedom they enjoyed. He observed that the position of women, especially in Antwerp, was exceptional - they experienced many privileges, were engaging in trade and he praised several female artists, such as the Antwerp painter Catharina van Hemessen (1527/28 – after 1567).

Guicciardini also looked with admiration at the gold and silversmiths present in Antwerp, of which he counted over 120 working in the city. The harbour, where raw materials such as silver, gold, and gemstones arrived, and the presence of wealthy merchants eager for precious luxury products, enabled Antwerp to become an epicentre of gold and silversmithing. These craftsmen were grouped in a separate guild – the Saint Eligius guild – of which archival sources, such as the ledger of the guild, are preserved, offering valuable insight not only into the organization of the craft but also into the making processes of these precious objects.

This paper combines these archival sources with an in-depth study of historical techniques to trace the role of women in the early modern art of gold and silversmithing. Several studies on the Antwerp guild of gold and silversmiths (for instance: Zilver uit de Gouden Eeuw van Antwerpen, 1988) have pointed out the role that women often fulfilled when their spouse working as gold or silversmith passed away - they were allowed to manage the atelier, overlooking production of the employees of the workshop, purchase materials, and even take on apprentices - but this paper seeks to find out whether they were also active makers of the precious luxury goods.

The Saint-Eligius guild excluded women from the craft, as they were not allowed to register as masters. However, evidence can be found in the archival sources that women were making or contributing to the making of objects. These sources, in combination with a study of gold and silversmithing techniques, will be used to examine whether there is a distinction between "male" and "female" techniques within the craft of silversmithing. Did the strength and force required to shape a silver plate into a functional beaker exclude women from this type of labour, and did they, therefore, focus on occupations such as drilling

pearls, a less physical work that required diligence and patience, qualities that were more associated with the female hand and mind? This presentation endeavours to create an outline of Antwerp's early modern female makers of precious objects, their activities, and the objects they made.

Session 3, B16
Thursday 11 July, 15.30–17.00

Art and Nature in the Dutch Colonial World
Dániel Margócsy

The theme of this session is art and nature in the Dutch Colonial World. Professor Margócsy's talk will focus on the Hortus malabaricus, the foundational text of Dutch colonial botany, with its exquisite illustrations of South Indian plants, and its complex relationship to Western and Indian Christian traditions, and the visual culture of local Christian churches on the Malabar Coast. Talks are welcome on all aspects of artistic engagements with the realities and the imaginaries of the Dutch colonial world.

Framing Nature: The Global Afterlives of Plants from Sri Lanka and the Malay World
Melinda Susanto

How were plants valued and used in Sri Lanka and the Malay world, how did such practical knowledge circulate across oceans, and how did this eventually translate into knowledge in the Dutch Republic and beyond? Botanical knowledge arrived in Europe in many forms, including written correspondences, drawings, and herbaria. In this paper, I shall study the materiality of herbaria and botanical drawings as knowledge repositories which framed understanding of plants in early modern Europe.

Herbaria and botanical drawings as forms of visual production have often been studied in the context of individual collectors and scientists, not necessarily in relation to each other. My paper studies selected herbaria and botanical drawings together. The drawings include Nicolas Witsen's album of Javanese plants in the Teylers Museum and two albums of Sri Lankan plants in Leiden University and University of Amsterdam collections by an as-yet unidentified physician of the Dutch East India Company. I then look at collected herbaria attributed to two figures, Andreas Cleyer (1634-c.1698), physician and pharmacist in Batavia, and Paul Hermann (1646-1695), physician and botanist in Colombo, currently part of the Sloane Herbarium in the Natural History Museum, London.

As part of this research, I draw concordances between the drawings and herbaria in the context of bioprospecting and medicinal uses. I do this by studying the selection of plants, the framing compositions of the specimens or the drawings on paper, the inscriptions and identifications of the plants, as well as any vernacular names recorded. I attempt to reconstruct initial forms of knowledge on the ground in Asia, as well as accumulated mark-making which added subsequent layers of meaning. Herbaria and botanical drawings contain inscriptions by later scientists as a result of re-evaluating identifications of the plants. While this could easily be understood as scientific progress over time, we should also view this as ongoing processes of how historical botanical materials collected from the distant Indian Ocean were constantly being reformulated in European discourses over time, through visual and textual means.

My research further hypothesises that Anglo-Dutch exchanges was an important channel which led to knowledge from Sri Lanka and the Malay world being appropriated and further adapted into English scientific discourses. Some botanical materials in English collections would have arrived directly in England through London's own global networks, while others came indirectly through intermediaries in the Dutch Republic. The collected herbaria in Hans Sloane's collection provide ample sources for tracing such movements.

Thus, the framing of nature proposed in this paper is not merely about historical contexts of visual and textual production, but also about methodology: how we may engage with historic collections of scientific visual materials today. Applying geographic filters allows for knowledge accumulations and circulations to be understood from longer trans-imperial perspectives. Such re-framing places more emphasis on the provenance of knowledge and provides more possibilities to trace the global entangled histories of scientific knowledge.

Mademoiselle de Merian: Metamorphoses and the reception of Dutch colonial natural history in France
Jaya Remond
Catherine Powell

In February 1770, the French publisher Louis-Charles Desnos was in financial straits: he owed more than 17,000 livres to his creditors. There was only one solution: to surrender the copper plates used in his business to serve as collateral. The plates would be returned to him as he repaid his debts. First on the list of plates surrendered—and hence the first plates that would be returned to him—were those used in the impression of Maria Sibylla Merian's Histoire des Insectes de Surinam. It seems that Desnos had determined that these 72 large plates of plants from Suriname were key in the survival of his business. In 1771, Desnos published the three-volume Histoire générale, which contained other works by Merian in addition to her images from Suriname. This was an educated business tactic on the part of Desnos. Beginning in the seventeenth century and continuing throughout the eighteenth century, the French were as invested as ever in the knowledge and imagery of colonial natural history.

This paper examines for the first time the reception of Maria Sibylla Merian's work in France and, in particular, that of her depiction of plants, flowers, and insects from the Dutch colony of Suriname. Based on archival records and an examination of surviving copies of Desnos' 1771 Histoire générale, we investigate the translation and manipulation of images and text from the original Dutch-Latin Metamorphoses of 1705 to the French publication that followed more than six decades later. We argue that these interventions reflect particular, French, perspectives and expectations of colonial botany. Indeed, Desnos is at pains to tell the reader that his publication is "revue, corrigée, et considérablement augmentée" — reviewed, corrected, and substantially supplemented. Long after her death, Juffrouw Merian, the Dutch-German artist and entomologist, had become Mademoiselle de Merian, in the service of a French audience.

Thoughts on the Shell of the Chambered Nautilus
Joaneath Spicer

Shells of the chambered nautilus were but one of many types of sea shells imported by the VOC from the East Indies in the 1600s that appealed to Dutch collectors, while for the goldsmith they had a further, special status.

The importance of tactility for the collector, of knowing or appreciating a thing of beauty though its feel is greater than usually acknowledged in art historical literature. Dutch art of the period is largely for the eyes. It lacks types of small 3-dimensional collectible objects such as the small bronze in Italy that through its specific scale welcome the hand so well, the hand already accustomed to the soothing role of rosary beads. Pocket watches were popular, but you could really justify only one. Dutch arts are rather abstemious in this regard, but God's "book of nature" was approved. The polished chambered nautilus with its satin surfaces of nacre, nature's work of ingenuity, is lovely to hold as well as look at. Having put together the shell collection in the Walters' Chamber of Wonders I can attest to the tactile interest of shells. Indeed, as represented in still life paintings, shells are often arranged for the viewer to imagine casually picking them up…along with fruit and small pieces of Chinese porcelain. Taking this one step further, I suggest that the taste for the satin, sensuous surfaces of the chambered nautilus very likely influenced the development of the auricular style, as so lushly explored in the famous 1614 ewer by Adam van Vianen with its velvety spiral surfaces (featured in the Rijksmuseum exhibition Kwab).

In the hands of a gifted goldsmith, the polished shell was the rare natural material/object that could be transformed into a work of art without altering or disguising its shape…thus perfectly expressing the sought-after synergy of naturalia-artificialia. Here I address a small number of nautilus cups by Dutch hands from around 1600, chiefly a fine example in the Walters' Chamber of Wonders with an astonishing

aesthetic treat for the owner on the inside – the amused face of an aging Neptune, hammered out with such brilliance and verve that I must suggest the hand of the young Adrian de Vries who indeed trained as a goldsmith.

Session 3, G24
Thursday 11 July, 15.30–17.00

'Soft Power': The Material Legacy of William and Mary: Part 2
Meredith Hale

Making Meaning: Representations of William and Mary in Medals
Courtney Harris

This paper will explore representations of William and Mary in medals made by Dutch, English, Flemish, Swedish, and German artists to understand image fashioning for the royal couple. Prompted by a large gift of ninety Dutch medals from the Maida and George Abrams collection to the Museum of Fine Arts, Boston, this paper will apply an art historical and close looking approach to examine both the choices of iconography and styles of medals. Building upon Benjamin Weiss' *Medals of the Glorious Revolution*, which expertly covered the religious and political implications of medals, this paper aims to consider how the royal couple's imagery was tailored to the different audiences, both in the Netherlands and in England, and ways in which it both differed and fed into a larger iconographic program. Due to the reproducible and portable nature of medals, they provide the perfect means to probe the visual legacy of William and Mary both in the Netherlands and in England through objects which are small, but powerful.

Jan Weenix, William III, and the Legacy of Game Painting in England
Katie Altizer Takata

The game paintings of the Dutch artist Jan Weenix (1641-1719) are an overlooked yet important visual legacy of William III in the Netherlands and England. Using the thirteen game paintings by Weenix in Wallace Collection as a case study, this paper seeks to recover, for the first time, the political significance of Weenix's art to its original audience and to 18th and 19th century English collectors. Weenix's game paintings reflect the powerful iconography established by William III and his courtiers through references to courtly hunting practices, contemporary gardens, and prints. Weenix's images of thriving private noble estates allowed his patrons to participate in this propagandistic vision of the Dutch Republic as a peaceful *Hortus Batavus* flourishing under the protection of William III. After the Glorious Revolution, Weenix's evocation of a natural world properly ordered by noble dominion gained popularity with elite English collectors, who found in them an affirmation of their political values and continued to pay exorbitant sums for Weenix's art into the 19th century. Emphasizing the exclusivity of private land ownership and noble management of natural resources, Weenix's game paintings continued to promote aristocratic power in England, just as they had in the Dutch Republic under William III.

'Very curious and exactly done': Flemish Sculptors and Clay in Eighteenth-Century England
Emily Hirsch

Beginning in 1712, the English antiquarian and engraver George Vertue (1684-1756) recorded his observations of the artistic community developing around him in London, in notes that were intended to become a comprehensive history of painting and sculpture in England. Although Vertue's history never came to fruition, these notes were extensively used by Horace Walpole as the basis for his *Anecdotes of Painting in England* (1762-71), now considered the first history of British art. Of the artists in Vertue's milieu, two Flemish sculptors figure prominently in his manuscript: John Michael Rysbrack (1694-1770) and Peter Scheemaekers the Younger (1691-1781), who, along with the French sculptor Louis-François Roubiliac, stoked the frenzied demand for portrait and memorial sculpture in eighteenth-century Britain. Both sculptors were born and trained in Antwerp before immigrating to London, Rysbrack by Michiel van der Voort and Scheemaekers by his father, Peter Scheemaekers the Elder. In England, Rysbrack and

Scheemaekers brought with them a practice that would become a shared hallmark of the two artists' production: creating preparatory designs for sculpture in clay.

This paper examines how Scheemaekers' and Rysbrack's use of clay appeared as a subject of curiosity and commentary for Vertue in his notes: as an indication of their training outside of England, as a way to qualify their skill, and as a measure for sizing up the sculptors against one another. Drawing especially on Vertue's notes, contemporaneous letters written by and about the sculptors, and extant clay models, in this paper I demonstrate how modelling in clay became integral to Flemish sculptors' success in Britain. As a result, these preparatory designs also became valued as works of art in their own right by an increasingly art-conscious British public.

Session 3, G11
Thursday 11 July, 15.30–17.00

What is Anglo-Dutchness?
Ulrike Kern

A category of an 'Anglo-Dutch school' was introduced in the 1920s as a classifying help to describe artists of Dutch origin or training who were active in Britain. This includes artists known by name and unknown artists. Especially with regard to unknown artists the label 'Anglo-Dutch school' has been used as an auxiliary term to make an unspecific attribution on the grounds of stylistic or technical indications, mainly of early modern paintings. Because of the immigration movements of Netherlandish artists in the sixteenth and seventeenth centuries, Britain has a considerable amount of artists who have received this labelling which is singular in European art history.

Of course, each of the phrase's components has to be questioned and has been questioned: 'English' for being exclusive of any other part of Britain, 'Dutch' for not including the southern provinces which were part of the Netherlands in early modern times, and 'school' for being related to nebulous ideas of artistic influence. In this session, the concept is to be understood in terms of a 'historical turn', with an awareness of the historical authenticity of what has been called 'constructed equivalences'. What exactly the concept helped to construct seems to vary, given that the first British collection of artists' biographies in the eighteenth century considered artists with Netherlandish roots as 'English', while in the early twentieth century Charles Henry Collins Baker made an attempt to separate an English and a Dutch 'school', and also Scottish characteristics with the help of establishing more or less doubtful indicators of style, technique and national temperament. Horst Gerson's attempt to trace the impact of Dutch and Flemish painters in England is a different way to separate and merge styles, techniques and places.

This session aims to engage in issues of cultural identity between Britain and the Netherlands and what has been characterised as 'geography of art' by Thomas DaCosta Kaufmann. What is so English (or British) and what so Dutch (or Netherlandish) about Anglo-Dutchness? Are these categories reflective of the exchanges of artistic ideas, traditions and materials? We invite proposals for papers that include, but are not limited to:

- movements of painters and/or their works between Britain and the Netherlands
- critical engagement with questions of artistic identity, including 'cultural', 'national', 'regional', or 'ethnic identity'
- discourse of artistic regions
- techniques, media and material
- dissemination of artistic forms, styles and ideas
- impacts of patronage
- painterly genres and their places
- associations of art works/art forms and particular regions or cities
- urban and local factors
- effects of British-Netherlandish exchanges in the British Isles, continental Europe, or the colonies
- comparative cases

The iconography of Neptune in 16th- and 17th-century British and Dutch ceremonial entries
Sarah Marchese

The Europeans triumphal entries had been thoroughly studied by scholars, but certain aspect of the iconography of the decorations built for these pageants are still little known. Such is the case of Neptune and his sea-thiasos. British and Dutch (both to the south and to the north) entrances are often populated by marine creatures and deities.

The Antwerp's Joyous Entry of 1549, where Charles V introduces his heir and son, Philip II, to the inhabitants of the Ancient Low Countries, is an excellent example of the use of this type of motif. But also of its joint use of by the British and the Dutch. All components of the society takes part in designing and funding the decorations, including the British merchants established in Antwerp. The triumphal arch of the « nation britannique » was surmounted by Oceanus Britannicus and featured several aquatic deities to express the British mastery of maritime trade. On the arch built by the city itself, Neptune and his thiasos are the vehicle for a civic discourse on the city's bright economic future of the town under Philip II. Conceived as a means of self-expression or address to the sovereign, these ephemeral decorations combine figures (from antiquity, personnifications) to construct meaning.

The aim of this paper is to compare several British and Dutch entries from the XVIth and XVIIth centuries, in order to understand their specific use of the nautical iconography when Antwerp, then Amsterdam and London drew their economical and military power from the sea. We seek to determine whether there is a « Dutch Neptune » and a British one, and if so, to decipher their particularities. By studying the use of the figures linked to the same theme, the sea, we also want to explore the exchanges between British and Dutch artists and scholars.

Cornelius Johnson/Cornelis Jonson van Ceulen: Code-Switching in Early 17th-century London and the Netherlands
Karen Hearn

This paper will address why the 'Anglo-Dutch' portrait-painter known in Britain as 'Cornelius Johnson' (1593-1661) - a skilful deployer of national identities - was able to succeed on both sides of the North Sea. Using new archival sources and fresh technical evidence, it will explore how Johnson was able to code-switch, socially and artistically, to achieve this.

Born into a Flemish/German migrant family in London (and recorded in the registers of the Dutch Church there as 'Cornelis Jansz') Johnson was raised there among a Netherlandish community. Unusually, he clearly received some training in the northern Netherlands (about which I will present new material), but was back in London by 1619; there he signed his paintings 'Cornelius Johnson'.

In Britain Johnson was prolific and successful. From his residence/studio in the London migrant-rich parish of St Anne's Blackfriars, many portraits of middle-class sitters and courtiers emerged. In 1632 he was appointed 'picture-drawer' to king Charles I and queen Henrietta Maria, whose children he depicted. He attended the London Dutch Church alongside migrant relatives who retained close links with Dutch cities, especially Middelburg.

In October 1643, following the outbreak of civil war in Britain, Johnson migrated with his family, initially to Middelburg, where he painted the city elite. He moved to Amsterdam in 1645, again working for leading citizens, then briefly returned to Middelburg, before settling permanently in Utrecht in 1652. When he died there in 1661, he had a prosperous citizen's funeral. In the Netherlands, Johnson altered his signature frequently, first to 'Corns Jonson Londines' (which implied that he was offering a novel non-local product), and eventually to 'Cornelius Jonson van Ceulen' (alluding to his Cologne-based great-grandparents).

This paper is based on new research, carried out towards a small exhibition on Johnson/Jonson which I am curating for a Dutch museum for 2026.

Franciscus Junius. Humanistic Theory of Painting and Anglo-Dutch Protestantism
Jacek Jaźwierski

Franciscus Junius was perhaps the most prominent Anglo-Dutch writer on art, but what is Anglo-Dutchness in art theory is not easy to say. In seeking an answer to this question, I would like to look at

two areas of study. The first is the context in which Junius' *De pictura veterum* was written; the second is the theory of art itself. The common denominator of both is religion.

Junius' Anglo-Dutchness is defined by a few obvious contextual facts: that he was a Dutch theologian-humanist in London, that he came there as an Arminian refugee, that Laudian England offered him much-needed intellectual space free from hard-line religious pressures, including the iconoclastic prejudice, that it was at Arundel House that he came into direct contact with works of art and artists (including some Anglo-Dutch painters), that he translated *De pictura* into both English and Dutch, that his book was a source of knowledge and encouragement for connoisseurs and art lovers in England, that had he not been part of the Arundel's intellectual circle he would probably never have written a book on art in the first place, and last but not least, that he was a founding father of Anglo-Saxon philology. All these facts are important not only because they tell us something about Anglo-Dutch cultural relations, but also because they influenced Junius' theory of art to some extent.

In this proposed paper I would like to focus on Junius' theory of art and show that perhaps the most interesting aspects of its Anglo-Dutchness arose from the particular religious ramifications in England and Holland, or rather the common need to find a strategy for dealing with iconoclastic charges against pictures.

Although Junius avoided open confrontation with the iconoclasts and remained on the safe ground of antiquity, he did directly or indirectly address several sensitive issues, including the origin of painting, how it imitated nature and the invisible, and how it should be viewed. While staying within the general bounds of Calvinist doctrine, which permitted the private use of secular paintings, Junius used several Byzantine and Catholic ideas about painting (which had common roots in classical rhetoric) to prove the dignity of art and its profound significance for human life.

I would argue that the most fruitful result of Junius's Anglo-Dutchness was what might be called his eirenic or ecumenical approach to art theory: an attempt to reconcile religious differences in the humanistic spirit of moderate Protestantism, which was not afraid to use Catholic arguments in support of painting.

Dutch *Decorum* in a newly built Scottish country seat: Gerard De Lairesse's theory of welstand in the studio practice of Philip Tideman's drawings and paintings in Hopetoun House
Ewout Bakker

This paper will examine a little-known art ensemble in Hopetoun House, Scotland, in order to explain Anglo-Dutchness in terms of art theory, the journeys of painters and patrons, and movement across media. I will discuss how Philip Tideman (1657-1705) used the classicist theory of Decorum in two ensembles: his album of drawings in Leiden and the paintings at Hopetoun House. Tideman created both ensembles during the same period: 1703-1705. Some drawings from the Leiden album were directly adapted as paintings at Hopetoun House. For the country seat of the family of Hope, Tideman made an allegorical scheme of 37 painting, of which 18 are extant. Outside a brief discussion by Horst Gerson and Basil Skinner, the ensemble has received scant attention from art historians.

As my paper will argue, Tideman applied the theory of Gerard De Lairesse (1641-1711) very accurately both in his drawings in the Leiden album (Fig 2 & 3) and in the paintings at Hopetoun House (Fig 1). Tideman's artworks are a rare expression of a visible interaction between teacher and student. The works respond in particular to De Lairesse's notion of Decorum (Dutch: welstand), according to which visual pleasure is achieved through a harmonious interplay of various elements: invention, composition, movement, color, and a social aspect of figural interaction. De Lairesse wrote down his thoughts about the perfection of art in his Groot-Schilderboek, and it is evident that Tideman used De Lairesse's descriptions for his ensemble of decorative paintings for Hopetoun House. De Lairesse wrote that there should be three planes: a main plane, mid-plane and background plane. My research has shown that Tideman applied these three levels of imagery of De Lairesse very rigorously in all his drawings and paintings. De Lairesse noted that only one painter should be hired to make an integrated scheme of

decorative paintings for a noble house and that art should emphasize the social status of the owner. Figures should reappear in different paintings in order to be recognized and bring harmony. The colors of figures also have fixed meanings in different paintings (see photograph below). Tideman followed these rules very strictly in his allegorical scheme for Hopetoun House. To examine the six meaningful colors of Gerard de Lairesse I traveled to Hopetoun House to make color photographs of the paintings, including those not accessible to the public.

Additionally, my research has revealed that the patron who was head of the Hope family assessed the quality of art through a similar theoretical lens. I have identified a letter providing a unique insight into this question, a letter held at the National Archive of Scotland from the personal archive of John Drummond of Quarrel (1676-1742), who acted as an intermediary between Tideman and Charles Hope of Hopetoun House. His role in the process was previously unclear, and my research indicates that he oversaw the creation of the art and collaborated with Tideman to conceive historical subjects for the painted dome at Hopetoun House as well as the decorative treatment of walls and over-doors. The letter further reveals that the patron imposed requirements for the correct proportions of the figures and expected vibrant colors that would please him. These demands correspond precisely with De Lairesse's principles of the theory of Decorum.

Session 3, B16
Thursday 11 July, 15.30–17.00

Visual Cultures of Cartography in the Low Countries (1500-1800)

Anne-Rieke van Schaik
Marissa Griffioen

The Low Countries were one of the main centres for cartography in the early modern period. In premodern times and in other European societies, maps were mainly products accessible to the elite. From the sixteenth century onwards, the relatively widespread availability of maps in the Low Countries meant that people had the opportunity to encounter maps. Maps became more familiar objects through their representation on a wide range of visual objects and maps themselves were aimed at a wider audience as well. They were used, for example, in popular media as news broadsheets, and as illustrations in books on travel, history and religion. How, when, why and for which groups in early modern society did maps become everyday objects?

These questions are a matter of debate among historians and cannot be answered solely on the basis of the (limiting) surviving maps from this period. They call for an interdisciplinary approach that combines art history, material culture studies and cartography. In this session we will reflect on the following statement: The visual arts contributed to the Netherlandish early modern society's familiarity with cartography, and to the viewers' spatial knowledge, which had a revolutionary impact on the sense of geographical space.

We invite three papers that shed light on this statement by focusing on one of the following themes and questions:

- The map as a pictorial symbol/motive: Maps, globes, instruments, and other cartographic objects were represented by Netherlandish artists in interiors and everyday settings (e.g. wall maps in genre paintings, globes in portraits). At the same time, cartographic objects served as symbols in allegorical imagery (e.g. globes as attributes, putti using maps and geometric instruments). Can we relate these cartographic representations to the use and circulation of maps in everyday early modern life?
- Maps in the media: Story maps became a popular form to communicate about (recent) events in the early modern Low Countries. These include news/history maps, maps incorporated in (political) broadsheets, and maps as illustrations in books and pamphlets. How did these contribute to the audience's cartographic and spatial knowledge?
- Art, cartography and the representation of space: Many visual artists adopted a (suggested) three-dimensional perspective, sometimes combined with other perspectives, to depict landscapes and cityscapes (e.g. paintings of siege and battle scenes, topographic/panoramic views, bird's-eye views, cartographic tapestries, etc.). How were cartographic techniques applied in the arts?
- Maps and commodities: What is the relationship between, and significance of cartographic images represented on objects (e.g. medals, beakers, etc.) and the circulation of maps in early modern society?
- Cartographic communities: How did maps contribute to collective identities of groups of people?

The aim of this session is to highlight different perspectives on the intersections between early modern material culture, cartography and the visual arts, drawing on the expertise of art historians, but also inviting interdisciplinary contributions from researchers of maps, material and visual culture, and cultural history more broadly.

Mapping the City: Urban Cartography of the Low Countries and Britain – The Case of Braun-Hogenberg's "Civitates Orbis Terrarum"
Anja Grebe

In 1572, Georg Braun and Frans Hogenberg published the first volume of their *Civitates Orbis Terrarum* in Cologne. With six folio volumes published until 1618, numerous re-editions and translations into several languages, the project was a huge success and introduced a vast audience in Europe and worldwide to the varied topographies of Europe's cities. In total, the *Civitates* comprises 363 plates with 569 views and maps of towns and other notable places from Scandinavia to East Africa, Mexico to India (see Grebe/Großmann 2017). It was one of the most important cartographic reference works in early modern times, only surpassed by Matthäus Merian's *Topographia Germaniae*, published from 1642 onwards, totaling in 30 volumes with 2.100 views of (mainly European) towns and other places.

From today's perspective, the *Civitates Orbis Terrarum* represents above all a book about the knowledge of the world, seen through the eyes of outstanding artists and learned authors. It impresses not only in terms of the immense variety of cartographic information presented, but also in terms of the scientific standards in dealing with this data, for example in terms of selection, arrangement and form of presentation. The close connection between art, cartography, and history, which is both revealed in the inscriptions on the plates as well as in the commentary texts by Georg Braun, is what makes the *Civitates* enduringly fascinating.

In my proposed paper, I will concentrate on two aspects of the *Civitates Orbis Terrarum* which so far received only little scholarly attention but which, with regard to the question of audiences or networks of cartography in early modern Europe – and especially, the interlinks between the Netherlands, Germany and Britain – are of central interest.

Here, the artist and engraver Frans Hogenberg comes into play. Hogenberg is considered to be the founding father of cartography in 16th century Cologne. In fact, he grew up in the cartographic circles around his stepfather, the printmaker and cartographer Hendrik Terbruggen in the neighborhood of the famous Dutch cartographer Jakob van Deventer. Frans Hogenberg's brother Remigius emigrated to England around 1570 where he worked as painter in the service of the archbishop of Canterbury, Matthew Parker, before he pursued a career as cartographer, e.g. Christopher Saxton's *Atlas of England and Wales* (1579), the first English atlas. The connections with artists all around Europe and especially the bonds with England provide important insights into the early shaping of European cartography in the 16thcentury with the Netherlands in the center. In addition to direct contributions by artists and cartographers all around Europe, Braun also sought for submissions by representatives of the civil society, e.g. majors, other politicians, scholars, and, ultimately, every citizen which he addressed though the prefaces of the different volumes or contacted them directly. These forms of early "crowd sourcing" and "co-creation" also contains interesting information on the question of the audience of the *Civitates Orbis Terrarum* as well as of other maps and cartographic publications in early modern Europe.

Maps and Merchants: Tracing the Hanse in the *Civitates Orbis Terrarum*
Suzie Hermán

This paper investigates the cultural legacy of the Hanse, an organization of merchants and cities, expanding upon the prevalent scholarly focus on its economic and legal aspects, to firmly establish its significance within the field of art history. The paper particularly considers the contribution of Hanse merchants to the art of chorography. Drawing from archival research in combination with an in-depth examination of the *Civitates Orbis Terrarum*, a six- volume city atlas created in Antwerp and Cologne by Frans Hogenberg and Georg Braun between 1572-1617, this research reveals how a tightly-knit network of Hanse merchants and officials played a pivotal role in the production of this famous atlas series. Through city views and accompanying texts, these Hansards effectively employed the atlas as a stage to represent their mercantile organization as a well-defined polity. In doing so, they actively supported the primary editors of the volumes in their ambitious endeavor to depict cities from around the world and, concurrently, contributed to the Low Countries as a cultural crossroad. Ultimately, this study posits that

the merchants collectively engaged in art patronage, a key element in shaping the organization's corporate identity during a period the Hanse underwent significant reform.

Early Modern Printed Portraits of The City of London. How the Low Countries set-up the Image of the English Capital - Hogenberg, Van Den Keere, Visscher (1572-1616)
Eric Grosjean

Since the European urban expansion of the fourteenth century, cities have been the subjects of non-religious books. However, from the fifteenth century onwards, an emerging genre of geographical books gradually focused attention preponderantly on cities. This editorial phenomenon started in Italian and German towns and then spread all over Europe, thanks to the *Civitates Orbis Terrarum,* the most famous *city book* edited by Georg Braun and Franz Hogenberg (6 vols, 1572–1610).

Contrary to many Italian, German and French towns whose engravings were first done by local artists, the image of London was forged through three remarkable portraits who were the work of well-known mapmakers from the Low Countries: the portrait included in the *Civitates*, engraved by Franz Hogenberg (1572), the view attributed to Norden edited in the *Speculum Britaniae* but engraved and printed by Peter Van den Keere (1599) and the panorama produced by Claes Jansz Visscher (1616). These portraits aim at describing the city, in other words the cityscape, *similitudinis vero*, as close as possible to reality, as Dutch painted landscapes. They offer a global image of London corresponding to its topographical appearance, the *Urbs*, in keeping some symbolic aspects of the *Civitas*, the moral entity. This pushes the drawer and the engraver to distort the 3D reality into a 2D plate representing the city from different points of view, the observer being as "Icare spreading his wings" over the city.

My paper proposes to question and analyze how these images were influenced by techniques (surveying and cartographic methods, engraving techniques from wood to copper plates) and arts flourishing in the Low Countries and how these cartographers transposed their vision of the city of London into printed engravings which shape London's image into an iconic image often reused, copied and declined infinitely until today. I will then assess who between the Dutch or Flemish engravers, printers and publishers and the Londoner councillors, wealthy merchants or the English Crown are the generators of these urban representations.

Session 4, LG19
Friday 12 July, 09.00–10.30

Gender & the Home across Cultures: Part 1

Judith Noorman
Elizabeth Honig

It has been difficult to meaningfully compare domestic culture in the Dutch Republic and England because of the different source material that is most easily accessible. Art historians are fortunate in having the large volume of genre paintings produced in the 17th century; interpreting these works can be contentious, but they do give a baseline of visuality to domestic studies. England almost entirely lacks such imagery, but scholars have used the evidence of material culture, architecture, and inventories to reconstruct life in the home. As a result, studies in the two fields approach the subject so differently that it can be hard to connect them to one another.

Through using the angle of gender studies, our session proposes to consider questions about the home as shared between both cultures. What areas of the home were particularly accessible to, and dominated by, women? Who decorated which parts of the interior of urban and country homes, including bringing in luxury objects or artworks? What types of labor were carried on within a space considered as domestic, or domestic-adjacent, and which work was performed by men and by women? How were spaces exterior to the main home (gardens, courtyards, pavilions etc.) employed as domestic areas, work areas, or leisure areas, and by whom?

Hoping to set up a dialogue between gendered roles and spaces in Dutch and British domestic interiors, this intercultural session invites proposals on the above topics as well as:

- expected behaviours of men and women surrounding household consumption, including the purchasing of domestic necessities, luxury goods and collectible objects;
- the place of female servants within the domestic environment;
- well-documented individual homes and their interiors;
- archival administration of domestic spending (such as household books or workshop administration), including the purchase of luxury goods;
- individuals or groups of persons hoping to advance their social and political position through household spending and its display;
- and more.

Coopmannen en Huysvrouwen. Material Microhistories of Sixteenth-Century Antwerp Merchant Families

Tine Luk Meganck

My paper explores the domestic culture of sixteenth-century local Antwerp merchant families. While the economic history and artistic production of early modern Antwerp is well studied, the material microhistories of these drivers of Antwerp's so-called Golden Age remain largely to be written. Wealthy families such as the Vezeleer, Hoefnagel, Jongelinck, Vleminck, and Schetz possessed a city residence as well as a suburban villa or country estate with farms, orchards, and newly designed gardens. In this closely-knit network, families were often business partners and intermarried. Their *speelhuysen* were places of repose, but also of agricultural activity and social entertainment. How was life organized between *otium* and *negotium*, which activities took place where, and were some spaces and locations designated for men and others for women? Using family inventories, correspondences, and memorials, as well as visual sources such as drawings and paintings, my contribution aims to shed light on the households of these *coopmannen* and *huysvrouwen* and assess how material possessions fashioned their turbulent lives, navigating between prosperity and ruin; friendship and competition; war and peace. One of the documents I will investigate is the *Comentarius or ghedachtenis boeck* Emmanuel Van Meteren (1535-1612) composed for his

children (Auckland Public Library, MS 237), who lived between Antwerp and London, bridging domestic cultures across the narrow seas.

'Eight Silver Egg Spoons': Anna Menslage between Personal and Collective Memory
Saskia Beranek

In 1658, Anna Menslage, daughter of a maker of musical instruments, married her first husband, Abraham van der Hulst. Following almost eight years of marriage, Abraham died in 1666. Anna did not remarry until 1675, when an inventory was made by notary Jacob de Winter of the goods she was bringing to her second marriage. The surviving document reflects the inventory of a woman in possession of a substantial household, located on the corner of the Oudezijdsachterburgwal and Koestraat. The contents were things she had either been living with for almost a decade between the death of her first husband and her second marriage, or things that she had acquired in the interim. Whether she bought them after her first husband's death or chose to continue to live with them is immaterial. They make up the interior space which framed her life. Anna's inventory reflects the material culture of an established local landowner: porcelain, alabaster, maps, extensive collections of linens, jewelry, silver, and approximately 65 artworks. The fact that there is no known documentation of purchases or commissions is irrelevant if we focus on the domestic interior as it would have been experienced by a viewer – or by Anna herself.

Anna's ongoing ties to her first husband and the neighborhood in which they lived together and were eventually buried together inflect how we interpret her inventory on the eve of her second marriage. In her home before that second marriage, the fact that she owned seascapes and porcelain brought from overseas, as well as maps of the Indies, balanced against the investment in family portraits, suggests a woman who valued her family and took pride in her husband's position in the Navy, even eight years after his death. Further, extensive documentation survives regarding her relationships with siblings and younger generations, and she seems to have owned multiple pieces of land. The role Anna played in the household and the neighborhood, the accumulation of objects, and even in the life of her husband seems to be invisible in scholarship on her husband. Her art collection alone has not been deemed interesting enough to merit attention in the past since only a few are identified by artist. What more could we say about her otherwise unremarked-upon life by taking seriously, as a multimedia, coherent 'artwork' of which she is both primary maker and primary audience, the spaces we can reconstitute by thinking across media? How do rituals of domesticity and sociability, which were expounded upon in Dutch conduct literature at great length, get played out in Anna's spaces? We have no problem looking at a painting and seeing it as a system of deliberately selected signs and symbols that add up in one specific combination to a larger message. I propose that inventories and spaces should be approached the same way. Reading inventories as records not just of assets but as snapshots of a sort of 'bel composto' reveals everyday Dutch women to be powerful wielders of cultural agency.

Curating Power. The Role of Female Brewers in Representing their Family's Social, Political and Economic Status within the Seventeenth-Century Household
Femke Valkhoff

Already in 1919, Alice Clark remarked that 'the art of brewing was at one time chiefly, if not entirely, in the hands of women'. Originally, the brewing of beer belonged to the everyday household tasks of women, just as making cheese and baking bread. It was only from the fourteenth century onwards that the brewing of beer became increasingly centralized in bigger companies. Although after professionalization the unpaid labor of women within the company was overshadowed by their male relatives, whose legal position within society allowed them to take credit for the business, the seventeenth-century brewery remained a family enterprise run as a family economy. Not only the male, but also the female family members contributed to the family's financial wellbeing.

In this paper, I will focus on the seventeenth-century brewery, specifically those in Haarlem that belonged to the wealthy and influential Olycan-Vooght family, as a site of female dominance. What was the agency

of these female brewers within their family, the brewery and the household? Within the family business and the home, brewsters played an important economic and social role. Literally attached to their residence, the Haarlem brewery was part of the owners' household, the domain of the *vrouw des huizes*. She selected and supervised the domestic staff, oversaw the cleaning and cooking and was in charge of furnishing and decorating the house. Commissioning paintings, especially portraits, from renowned artists was probably also part of this curatorial responsibility.

Inventories of female members of the Olycan-Vooght family reveal one space that was deemed specifically suitable for displaying the pendant portraits of the brewery's heads of household and business owners: the *voorhuys*. But what was the reason for these people to have their portraits painted? And why were these paintings located in the 'public representational part' of the home, as Herman Roodenburg called it? These questions will be answered on the basis of two case studies on the pendant portraits of two couples painted by Frans Hals of the Olycan-Vooght family (see page 3): Aletta Hanemans (1606-1653) and Jacob Olycan (1596-1638) and his parents Maritge Vooght (1577-1644) and Pieter Olycan (1572-1658).

Since Haarlem's regent elite of brewers created rather than inherited their economic, political and social position within civic society, they had to adopt social codes befitting their newly acquired status. Therefore, their pendant portraits can be considered a reflection of their cultural capital: the family's position of honor within Haarlem's upper class. In other words, brewers paraded their wealth, influence and social status as Haarlem's elite in their portraits specifically commissioned for the household, a domain managed by the *vrouw des huizes*. As business owners, home decorators and curators of paintings, particularly portraits, purchased for the seventeenth-century household, these women managed the expression of their families' power.

Session 4, LG18
Friday 12 July, 09.00–10.30

Existential In(ter)ventions: Modernity as Makeability in the Dutch Republic: Part 1

Hanneke Grootenboer
Stijn Bussels
Joost Keizer

In the seventeenth-century, a whole range of inventions radically changed the culture of the Dutch Republic. The draining of old lakes and estuaries changed the understanding of nature, microscopes focused the debate on the subjectivity of seeing, barges transformed the timelessness of travel into fixed and reliable timetables, Calvinist restrictions in the making of images provoked a new kind of art and art market, harbors became symbols for the circulation of things, and a new understanding of things remade people, culture, animals, and nature into tradable assets. In a wider, cultural context, the Dutch turned into a self-made, self-ruling people, pedagogy and upbringing were re-evaluated, while portraits revealed their social ambitions. These innovations produced a new idea of makeability. What emerges is the image of a society as a machine. Everything, from human beings to nature to the state itself, was makeable and shapeable. This brought along an existential crisis in which the Dutch were looking for a grasp on all things that were moving, in a constant state of making and remaking.

The new makeability was emphatically visual. Makeability made use of visuality in order to strengthen its grip on people and things. All aspects of the Republic's ultramodern life were brought into prints, drawings, paintings, fashion, ceramics and theater stages. Seventeenth-century visuality not only imitated the modern world. It also demarcated the limits of the modern world and criticized its aggressively modern, forward looking agenda. Visuality therefore controlled the design of the new Republic and its convictions.

This panel seeks contributions that pursue the role of the visual in steering, controlling or criticizing the new Republic's belief in makeability. We invite papers that deal with the following aspects: art and technology; the exploitation of nature; art and property law; fashion; harbors, ships, and the circulation of things; the modernity of seventeenth-art.

Art and the Concept of 'Subtlety': Jan van der Heyden's Street Lighting
Rozemarijn Landsman

In just about one year, between late 1668 and early 1670, Europe's first "truly effective" public street lighting system was implemented in Amsterdam. A new design for the lanterns allowed for their systematized use – both of which, I will demonstrate, were thought out by the Amsterdam-based artist and inventor Jan van der Heyden (1637–1712).

Jan van der Heyden's reputation as the lantern's inventor has not been uncontested, as the recent exhibition in Amsterdam's *Stadsarchief* once more confirmed. However, a close reading of a set of strikingly illustrated documents in Amsterdam's archives, which have barely been studied since 1913, combined with previously unknown expense records from Amsterdam's Treasury, details the coming about of the street lighting system and confirms, I argue, that its earliest concept alligned with Van der Heyden's knowledge and expertise.

For instance, it was not so much the design of a new rectangular type of lantern that had initiated the proposal, as we have long been inclined to assume, but rather the potential of oil as a replacement for candles. Van der Heyden, one might recall, had grown up living on the premises of an oil mill—giving him ample opportunity to become familiar with the properties of various types of (seed) oil. Furthermore, it appears that the oil lamp can be directly linked to an ongoing international debate about pneumatic

principles (including, importantly, the notion of 'subtlety'). Whereas such interests on Van der Heyden's part, I will propose, were rooted in a previously unnoticed but intriguing family connection.

In this paper I shall therefore read Van der Heyden's remarkable designs for these lanterns, marked by an unprecedented combination of technical precision and artfulness, delivered to us through several manuscripts. I do so in order to not only reconsider the events surrounding Amsterdam's implementation of a street lighting system, but equally to address how much that endeavour (and its protagonist) took part in a broadly carried experimental culture during a period marked by innovation.

Cornelis Schut (1597-1655): his Self-Invented Carriage and his Quarrel with the Wagon Makers
Koen Bulckens

Cornels Schut enjoys a reputation as a consummate inventor. He conceived paintings, prints and tapestries with learned subject matter. Intriguingly, he also designed a carriage. This was, in his own words, 'a new invention, never before seen or executed', which he made himself, 'in his own house, without help from anyone'. Schut rented a house and workshop in the city of Antwerp around the time he acquired a *speelhof* in the neighboring village of Hoboken. The carriage allowed him to move swiftly between these estates.

Shut's invention inspired protest. The Antwerp wagonmakers threatened to seize the vehicle if they saw it in the city streets, bringing Schut to seek protection with the City Magistracy in 1648. The wagonmakers assumed that making wagons was their exclusive domain. However, since their attempts to create the painter's idea themselves had failed, the Magistracy sided with Schut.

The incident was first published by Van den Branden (1883) and was included in the reference biography of Schut (Wilmers 1994). However, its implications were never satisfactorily tested. This paper for the first time proposes a reconstruction of the Schut's carriage through visual sources and literature on wagon-making. The invention is thus anchored in the broader history of carriages. The vindictive response of the wagonmakers is in conclusion analyzed through the lens of scholarly debates on trade corporations and innovation in Early Modern Europe.

Visual Physics behind Dutch 'Makeability'
Marte Sophie Meessen

Many artworks from the 17th century Dutch Republic that showcase technical innovations strongly rely on a credible suggestion of physics. How were forces depicted in images with mechanical inventions such as the piling rig, the mill, or the crane? Looking at Jan Luyken's prints in "De Bykorf des Gemoeds" (1711), we will explore how Dutch visual culture pictured the ambition of overcoming the elements and redirecting forces.

This paper delves into the interconnected worlds of art, science, and identity in the Dutch seventeenth century. Artists actively participated in constructing the Dutch attitude of confident inventiveness, where objective and subjective conceptions coexisted in visually compelling ways. Visual proof of inventiveness contributed to the conception of Dutch 'makeability'. The artworks of the period are exceptional vessels encapsulating this profound mental shift. What was the role of suggested scientific truths in artistic compositions that had non-scientific aims? How does the gravity-akin suggestion of forces in artworks support the transfer of visual information?

Session 4, B16
Friday 12 July, 09.00–10.30

The "More-Than-Human World" in Seventeenth-Century Dutch Visual and Material Culture: Part 1

Sarah Mallory
Rachel Kase

It has been almost thirty years since ecologist and philosopher David Abram coined the phrase "more-than-human world" to describe the endless enmeshment of the human and non-human (including plants, animals, and natural phenomena). Today, this idea takes on yet another dimension with the increasing presence of artificial intelligence (A.I.) in our daily lives. With this in mind, this roundtable seeks to foster a robust and timely discussion around the role, both historic and contemporary, of the more-than-human in seventeenth-century Dutch visual and material culture.

The more-than-human has become an important area of study for historians of Netherlandish art, this interest supported by the subjects often depicted by artists and artisans. For example, animals abound in Dutch visual culture, from beached whales to butterflies, to camels and birds of paradise. Likewise, studies of plants, geological formations, landscape features, and other natural phenomena, like comets and clouds, captivated Dutch artists. Mythological, wonderous, and monstrous beings also fueled their imaginations. Appearing in a diverse array of media and genres—from printed books, maps, and celestial charts to small sketches, large-scale history paintings, and diminutive still lifes—artists frequently visualized the more-than-human world. Rare and precious objects like ostrich cups or the fluid curves of auricular silver attest to yet another way in which encounters between artists and the earthly world were not merely transactional but reciprocal, with the material properties of artworks functioning as vital elements of their making. Such explorations may have been displayed in anatomy theaters, as prized possessions in private kunstkammern, or featured in joyous entries and processionals. These objects could symbolize the vastness of the Dutch trade empire while also raising questions about the implicit hierarchy of humans over other beings, particularly in colonial contexts, which often employed brutal oppression of peoples and ecosystems.

This roundtable seeks papers that consider the role of the more-than-human in Dutch seventeenth-century visual and material culture. We will explore how artworks articulate period attitudes and perspectives surrounding this topic, and how they prompt comparison between the human and non-human world. At the core of this conversation is the question: how was art variously understood as a non-human actor or, as an extension of human actors? How, for example, can visual or material depictions of animals or landscapes serve as passive or active agents capable of negotiating with humans? How do animals and plants adapt to changing environments, particularly when transported to the Netherlands from distant locales, and how does this adaption influence the production of visual and material culture? How did ways of knowing and seeing the non-human world encourage the innovation of new technologies, such as the microscope? How does the depiction of the non-human draw attention to issues related to 2 taxonomy and scale, particularly in colonial contexts where the very status of human life was a matter of debate? Paper topics might include, but are not limited to:

- The role of collectors in shaping ideas of the more-than-human
- The demonstration and display of the more-than-human
- Strategies for defining and identifying the more-than-human
- Colonial encounters and the more-than-human
- Artistic innovation as a product of non-human encounters
- Humanism and knowledge production
- Migration and travel in the more-than-human realm
- Gender and the more-than-human world

- Machines and the more-than-human
- Curating the more-than-human in today's museums
- A.I. and the study of Dutch Art

Opening Remarks, "Thinking the more-than-human in Seventeenth-Century Dutch Visual and Material Culture"
Sarah W. Mallory

Canine commodities on view: Abraham Hondius's *Dog Market*
Thomas Balfe

This paper focuses on a neglected masterpiece of Netherlandish animal depiction: Abraham Hondius's *Dog Market*, painted in London in the late 1670s. In this arresting and unusual work, over fifty dogs, of at least sixteen clearly distinguishable types, jostle for space below a street scene where the market's buyers and sellers can be seen conducting business. A male seller on the left holds out a pup towards an elegantly dressed woman, while on the right three men with sticks or whips examine a trio of greyhounds. The profusion and movement of the teeming canine bodies below these human figures – which contrasts with the depictions of singular, stationary hunting dogs or lapdogs seen in elite portraits of the period – indicates that the dogs in this painting are living, indeed lively, commodities, a point underscored by the collars and restraints laid out in the lower right foreground.

There exists no in-depth study of Hondius's *Dog Market* and fundamental questions about its subject matter and period meanings remain unresolved.[ii] While the work has sometimes been described as the 'Amsterdam dog market', no such market in the city has been definitively identified.[iii] More broadly, the nature of the painting's construction of the dog as a form of living property (a positioning different to the representation of dogs as elite 'assistant' animals in the hunting and mythological scenes that Hondius mainly painted) is a rich topic for investigation using theoretical perspectives concerned with what have been called bodily, animal, sentient or lively commodities.[iii] Developed since the late-2000s within Animal Studies, Sociology and the More-than-human Geographies, these approaches ask what difference it makes if the commodity is not an 'inert' object but a living entity – one whose value resides partly in the potential it offers for an embodied encounter, but which can also resist its own commodification. My paper will explore how Hondius's painting, with its emphasis on the varied behaviour and unruliness of the canine commodities it depicts, points to the emergence of new markets, for dogs and pictures, and to the ways human-animal relationality was changing in English and Dutch cities during the artist's lifetime.

Smudged Contours: The More-Than-Human World in Roelandt Savery's Tyrolean Chalk Drawings
Rachel Daphne Weiss

Roelandt Savery's Tyrolean drawings (ca. 1606–1608) mark one of the earliest uses of polychrome chalk for landscape illustration. Prior to this intervention, colored chalks had principally been used to draft the figure, with red chalk acquiring special prestige for its ability to vivify renderings of flesh on paper. With deft, innovative handling of the medium, Savery directed chalk to different ends, summoning vistas of jagged peaks, diaphanous cascades, and arboreal miscellany. His montane fantasia expanded chalk's textural and iconographic potential, exemplifying the synergistic advance of both subject (the Alps) and medium (polychrome chalk). At best spectrally delineated but most often absent from these Alpine dreamworlds are figurations of the human. What was at stake in the navigating chalk away from the figure and toward the more-than-human world? What did it mean to visualize mountains using a medium extracted from mountains? Inhering in Savery's rhapsodic, illusory chalk drawings, this paper foregrounds the mutable and generative interpenetrations of humans, human artifice, and the more-than-human world in seventeenth-century graphic practice.

More-than-human but less-than-animal? Fish and their perception in the Dutch Republic
Clara Langer

In an essay published in 2007 in the *Yearbook for Early Modern Studies*, Sarah R. Cohen underlined how magnificent stags or sublime swans, rendered in Jan Weenix's or Jan Fyt's large paintings, became human parables, assimilated to worthy opponents for the hunter. She supports her argument through emblem books and early modern literature advocating for or against the animal soul, and suggests that these artworks were catalysts for the philosophical thinking in early modern Europe. But while this might be the case for game and birds, very little argument has been made in this direction about fish and sea-life. While the hunt, reserved to noblemen, became, as a game or sport, an allegory of the fight for life, fishing remained the livelihood of many poorer populations.

Fish have traditionally been considered as outsiders to the notion of "animal". In the Genesis, sea life is created apart and before animal life, making it different but also less noble in the order of creation. In art, they were generally, until the 17th century, reduced to a generic role, and not identified as species. Be it the fish that Peter catches I n Capharnaum to grant safe passage to the Disciples, the one that is sacrificed by Tobias for his father's sight, or simply the few that are multiplied by Jesus, neither of them is described as more than a vessel or a tool. But does the new reflection about the soul of animals in the 17th century, torn between Montaigne and Descartes, changes this attitude? Are fish given a soul, an identity in their depiction, like Weenix gave his hares and boars? Or are they too far removed from any resemblance with humans to be the object of comparisons with them? Are they too mysterious, due to the impossibility to observe their behaviour in their natural habitat? And what about other animals, that were then considered as fish, but are nowadays classified as *Cetacea*, *Phocidae* or *Crustacean*?

The presentation will focus primarily on still-life paintings, as these centre around the fish without any direct human intervention. However, some detours might be made in other genres, like printed images or history pieces. Using the same method as Sarah Cohen in her essay from 2007, the selected artworks from the Dutch 17th Century with fish depicted on them will be compared with written sources from the same timeframe: philosophical essays, emblem books and travel logs, in order to gain a better insight into the perception of sea animals by early modern Dutchmen.

The More-than-human Landscape
Rob Fucci

Session 4, G24
Friday 12 July, 09.00–10.30

Do We Belong Together? Case Studies into Portrait Pendants

Angela Jager, Jørgen Wadum and Lucy Davis

What are the definitive reasons to assert that two portraits were conceived as a pair? Often, key arguments rest on the materials employed, such as supports of the same format and size; a similar appearance, such as the same type of background and a comparable relationship between the face and body in the picture format; the same format style used in inscriptions of the date, signature and/or the age of the sitters; and a shared early provenance. In recent years, technical analysis is frequently employed to investigate the material relationship between the portraits, for example, if boards in the panel supports originate from the same tree or the canvas from the same roll, and if the ground layer has the same pigment composition.

The reality is, however, more complex than that. For example, if technical analysis determines that the panel supports were made from wood of the same tree, it merely indicates that their genesis is most probably related in time. It does not necessarily mean that the two paintings were made as companions. The same reservations can be made for other arguments. There are known cases of pendant portraits that were painted years or even decades later to match an existing portrait, by other artists, and on different supports. As for shared provenance, listings in the same auction in later centuries are not convincing, as art dealers have paired portraits up - as well as separated portrait pairs, for that matter - to increase their marketability. Only a description of the portraits as pendants in the inventory of the sitters or sitters' descendants is a key argument.

In this panel, we wish to open up the discussion into portrait pairs by inviting 10-minute presentations of recent case studies. What methods were used to investigate whether the paintings were companions? What was the role of technical studies, and with what result? Was there a shared provenance, and how was this interpreted in the research? The goal of the discussion is to reach a more nuanced understanding of the complexity of attributions of pairs.

Case studies include, but are not limited to:

Angela Jager and Jørgen Wadum present their research into Rembrandt's *Portrait of a 39-year-old Woman* from 1632 (Nivaagaard Collection, Denmark), and its supposed pendant piece *Portrait of a 40-year-old Man* from the same year (Metropolitan Museum of Art, New York). The longstanding assumption that the portraits are pendants is based on the facts that 1) they are both painted on oval oak panels of approximately the same size; 2) they were both offered for sale in 1801, coming from the Claude Tolozan collection in Lyon, where they were described as pendants; and 3) both portraits display almost identical inscriptions right and left of the figures. Technical investigation of both paintings as well as additional provenance research will be carried out in the winter of 2023/24. The results will be presented in the focus exhibition *Rembrandt meets Rembrandt*, where the audience is invited to look at both paintings side-by-side and judge their companionship (Nivaagaard Collection, April - June 2024).

Lucy Davis will present her research into two portraits by Cornelis de Vos that were acquired by Sir Richard Wallace, a founder of the Wallace Collection, as a pendant pair representing a married couple, the artist's brother Paul De Vos and his wife Isabella Waerbeke, More recently, their status as a pendant pair has been challenged, on the grounds of perceived differences in the compositions, scale of the figures, etc. A conservation project on both panels carried out in 2023 allows for a reassessment of the arguments for and against their status as pendants. The removal of discoloured varnish from both sitters has also shown the significant age gap between them. Davis will discuss the technical data (paint samples, dendrochronology, IRR) gathered during the project and assess what we now know about this mysterious 'pair'.

Rubens' *Portraits of Jean Charles de Cordes and Jacqueline van Caestre* and many open questions
Nils Büttner

The pair of portraits attributed to Rubens since the end of the eighteenth century is now on display in the Royal Museum in Brussels. The two panels are also known in other versions and repetitions. The lecture is dedicated to the attribution and identification of the persons depicted and the reasons for this, which have not yet been provided.

De Vos' two portraits acquired by Sir Richard Wallace as the artist's brother Paul De Vos and his wife Isabella Waerbeke
Lucy Davis

Their status as a pendant pair has been challenged on the grounds of perceived differences in the compositions, scale of the figures, etc. A conservation project on both panels carried out in 2023 allows for a reassessment of the arguments for and against their status as pendants. The removal of discoloured varnish from both sitters has also shown the significant age gap between them. Davis will discuss the technical data (paint samples, dendrochronology, IRR) gathered during the project and assess what we now know about this mysterious 'pair'.

Frans Hals' portraits of Jan Miense Molenaer and its supposed pendant
Frans Grijzenhout
In collaboration with Katja Kleinert

Frans Grijzenhout will talk on two Frans Hals portraits (c. 1635) which entered the Berlin Gemäldegalerie in 1840 as a pair. The man seems to represent the painter Jan Miense Molenaer, but is the woman Judith Leyster?

Married to the wrong husband: Rembrandt's *Portrait of Maertgen van Bilderbeeck* and that of her husband Willem Burchgraeff reconsidered
Jasper Hillegers

In 1844, the Städel Museum in Frankfurt bought Rembrandt's oval *Portrait of Maertgen van Bilderbeeck* (1606-1653), signed and dated 1633, in a Rotterdam auction. The Bilderbeeck identification follows from a later inscription on the reverse, giving Maertgen's name and that of her husband, the Leiden baker and grain merchant Willem Burchgraeff (1604-1647). An inscription in the same handwriting on the reverse of a likewise oval *Portrait of a Man*, dated 1635 and signed by Daniel Mijtens, identifies the sitter as this Willem Burchgraeff. However, the sitter's age is given as 50, indicating his year of birth c. 1585, some 19 years too early to be Burchgraeff. Nonetheless, Rembrandt literature has never problematized this conspicuous incongruence. Interestingly, in the 1844 Rotterdam auction, Maertgen's portrait was accompanied by a nowadays lost copy after Rembrandt's likewise oval *Portrait of a Man* of 1633, in Dresden since 1722. Could the Dresden sitter, then, be Burchgraeff? *Corpus* says no.

Rembrandt's *Portrait of a 39-year-old Woman* and its supposed pendant piece *Portrait of a 40-year-old Man*
Angela Jager
Jørgen Wadum

The longstanding hypothesis that Rembrandt's *Portrait of a 39-year-old Woman* (Nivaagaard Collection, Denmark) and *Portrait of a 40-year-old Man* (Metropolitan Museum of Art, New York) are pendants is based on the facts that 1) they are both painted on oval oak panels of approximately the same size; 2) they were both offered for sale in 1801, coming from the Claude Tolozan collection in Lyon, where they were

described as pendants; and 3) both portraits display almost identical inscriptions right and left of the figures. Technical investigation of both paintings as well as additional provenance research will be carried out in the winter of 2023/24. The results will be presented in the focus exhibition *Rembrandt meets Rembrandt*, where the audience is invited to look at both paintings side-by-side and judge their companionship (Nivaagaard Collection, September – November 2024).

Session 4, G11
Friday 12 July, 09.00–10.30

Collecting and Exchange Between North Sea Neighbours
Lizzie Marx

Museums, galleries, archives, and stately homes in the British Isles hold exceptional collections of Dutch and Flemish art. The stories of the artworks' arrival into these collections have their own rich histories, that speak to strong networks and connections between the countries. The extraordinary artistic output of Dutch and Flemish artists inspired collectors in the British Isles. Acquiring imports from the Low Countries was one means to expand British collections. Some collectors incorporated Dutch and Flemish influence into their collections by commissioning works that spoke to stylistic inspiration overseas. This session discusses the collecting of Dutch and Flemish art in the UK, and the ebbing and flowing of consumers' taste; from the purchase of artworks produced by the collectors' contemporaries, to the circulation of works in the subsequent centuries.

As artworks were set within different surrounds, displayed alongside new works of art, and viewed in contrasting social and cultural settings, this session not only considers the circumstances in which the collections came into being, but also what sorts of new meanings and interpretations the works in the collections may have gained.

Mythologizing the Domestic Space: The Proto-Feminism of the Virtues and Heroines Hardwick Wall Hanging
Sarah Bochicchio

In the 1570s, Bess of Hardwick, the Countess of Shrewsbury, collaborated with professional embroiderers, and possibly Mary Queen of Scots, on a set of wall-hangings to display at the new Hardwick Hall. The hangings depict different heroines and virtues—such as perseverance, patience, constancy, and piety—personified in female forms and placed within architectural settings. Mary Queen of Scots, who was under house arrest at Hardwick, may have been involved in their production, as well, but it is not certain. That said, Mary's presence during this period adds an additional dimension to the hangings; they were produced during a moment of intimacy and tension, of power and precariousness.

In the 1990s, Margaret Ellis studied the circumstances of the hangings' production, the continental European source material for its imagery, and the suggestive meanings of its complex iconography. She determined that Bess and her collaborators had drawn inspiration from several prominent Netherlandish and Northern European artists, including Pieter Coecke van Aelst, Renold Elstrack, Albrecht Durer, as well as from the Netherlandish tapestries on display at the Tudor court, which Bess would have seen. Ellis also noted that the hangings feature pieces of ecclesiastical vestments that had been removed from churches and recycled for domestic use.

Building on the scholarship of Ellis, Santina Levey, and Gillian White, my paper seeks to better understand the hangings by considering their materiality—the nature of embroidery, the use of vestments—and their own architectural setting—within Bess's brilliantly constructed home. How does the series reinterpret its continental inspirations? And how do their meanings change when placed within this very specific English setting? I am interested in what made visual models from the Netherlands that circulated via print so adaptable to transformation. Was it the approach to the body in these prints? A particular interest in ornament, or in allegory? I am additionally interested in why Bess invested in such a monumental undertaking when the hangings would have been seen by a limited audience.

I will argue that, between the medium of embroidery, the tapestry-sized scale, and their connection to the permanent plasterwork decoration in the house, the *Virtues and Heroines* series presents a proto-feminist approach to domestic space. Drawing on crucial scholarship on women and domesticity by Martine van Elk and Heidi de Mare, among others, I hope to better understand the way early modern women may have

been reflecting on gender dynamics within their own lives, particularly within the context of marriage—and how English-Netherlandish dialogues may have enabled or contributed to such reflection.

'Very select and very valuable': Sir Robert Peel's Collection of Dutch and Flemish Paintings
Marjorie E Wieseman

The collection of seventeenth-century Dutch and Flemish paintings at The National Gallery (London) is often considered the epitome of nineteenth-century taste. Many of the most canonical works—like Meindert Hobbema's *Avenue at Middelharnis,* or Peter Paul Rubens's *Portrait of Susanna Lundens* (*Le Chapeau de Paille)*—were acquired in 1871 from descendants of the wealthy collector, patron, and prime minister Sir Robert Peel (1788–1850). Over the course of three decades, Peel assembled an impressive collection of paintings by historic European and modern British artists, as well as sculptures, drawings, prints, and decorative objects. Like many of his contemporaries, he divided his collection between a London home and a country estate (Drayton Manor, Staffordshire). Each house contained purpose-built galleries for the display of paintings and works of art. Historic works were housed at his London home in Whitehall Gardens, while works by contemporary artists (including Peel's renowned 'Statesmen's Gallery') were kept at Drayton Manor. Peel proudly welcomed visitors to Whitehall Gardens to admire paintings by many of the era's most admired seventeenth-century artists: Rembrandt, Rubens, Anthony van Dyck, Hobbema, Jacob van Ruisdael, Willem van de Velde, and more.

Peel's pursuit of Dutch and Flemish paintings was certainly not unusual—other elite collectors of the day, among them George IV and Alexander Baring, had similar taste and were often in competition for the same pictures. Yet surviving documents, including Peel's autograph account of some of his most important acquisitions, allows for a uniquely nuanced view of his collecting activities. Peel worked closely with established dealers like John Smith, who included an effusive dedication to his patron in the first volume of his *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters* (1829); and sought advice from a network of artists, including Sir Thomas Lawrence and Sir David Wilkie. Crucially, a vast personal fortune enabled Peel to pay over the odds for any work he desired. Drawing largely from unpublished material, this talk will use selected case studies to highlight Peel's selection criteria, his concern for effective display, and more generally, the place of his collection in the nineteenth-century London art world.

Benedict Nicolson (1914-1978): art historical 'patron' and collector of the Netherlandish Caravaggesque movement
Sarah Coviello

In 1978, Francis Haskell remembered his late friend Ben Nicolson on the pages of the Burlington Magazine, the journal that Nicolson had directed for 30 years. Haskell used a phrase taken from Nicolson's monograph on ter Brugghen first published in 1958 to portray the scholar, attesting how much Netherlandish art was representative of Nicolson's interest and reputation.

The ideal image perpetuated in this obituary is that of a Ben Nicolson 'walking up and down that stretch to the Oude Gracht, ridiculously imagining hi' and noting that 'no amount of historical melancholy could conjure up the atmosphere of the Snippevlucht in his time'.

My paper will investigate the engagement of Ben Nicolson as an art historian with Netherlandish art in relation to the Caravaggesque movement, and his role in re-assessing their place within the art historical discourse in the UK, and exploring his dialogues with the Netherlands.

Most innovatively, I will explore the theme by presenting Nicolson also as a collector of Netherlandish art, whose collection I am reconstructing for the first time, boasting works by Nicholas Règnier, Matthias Stom, Joachim Wtewael, Moses van Uyttenbroek, and Hendrick ter Brugghen.

Many of these works are now to be found in public collections, contributing to our experience of these artists in museums, such as the ter Brugghen in the Fitzwilliam Museum in Cambridge (1 out of 8 in the whole of UK), who was eventually donated by Nicolson's heirs, following the wishes of Nicolson's ex-wife, the art historian Luisa Vertova (one Bernard Berenson's assistants).

Investigating Nicolson's collection and work, on one hand my paper will thus explore the evolution of critical reception of the Netherlandish Caravaggesque movement, in the aftermath of the pivotal 1951 Caravaggio exhibition organised in Milan by Roberto Longhi. On the other, it will chart the public collecting of Netherlandish art in the British isles in the 20th century, shedding some light on the composition of many public galleries that we might give for granted, retrieving the changes in taste and meaning of works and artists that resulted from intersecting objects trajectories with agents and institutions such as the National Gallery in London and in Dublin, the Royal Academy and the King's pictures (of which Nicolson was Deputy Surveyor) but also private galleries, such as the Arcade Gallery, but also individuals such as Denis Mahon (who donated 1 out of 7 paintings by Stom in a public UK collection to the National Gallery in London), Chester Beatty, Hugh Laine and others.

Session 4, G26
Friday 12 July, 09.00–10.30

The 'Inventions' of Early Netherlandish Painting: Thirty Years since Hans Belting and Christiane Kruse's *Die Erfindung des Gemäldes: Das erste Jahrhundert der niederländischen Malerei* (1994)

Niko Munz
Sumihiro Oki
Virginia Girard

Art history lost a great mind this year with the death of Hans Belting. We propose a session dedicated to *Die Erfindung*, his landmark study on early Netherlandish painting (Belting contributed the essays; Kruse compiled the catalogue). At its publication, the book opened Northern Renaissance studies to numerous concerns: reception theory, phenomenology, the history of social autonomy, and mediology. The session would reflect on the diverse significances the book held for the field and the discipline at large—2024 marking thirty years since publication.

A "phenomenology of the Gemälde", *Die Erfindung* formed a pivotal moment in Belting's theory of images, mid-way between *Bild und Kult* (1990) and *Bild-Anthropologie* (2001). Early Netherlandish painting, the book claims, invented the modern 'picture' as we know it. The new medium's representational flexibilities mirrored an ever-increasing array of possible subjectivities brought by contemporary viewers. The collectible *tableau* went on, says Belting, to 'invent' our modern concept of art.

We call for papers broadly centred around the topic of early Netherlandish painting and its powers of 'invention'—*Die Erfindung*'s central thesis. Regarding these innovations, the book contains three main areas of interpretative focus, all still vital to the discipline today. First, intersubjective aspects: the early Netherlandish *tableau*'s inventive forms of relational address enabled new kinds of self-reflection for viewers. Belting's sensitivities regarding artworks' locations and original viewing conditions continue to encourage more phenomenological analyses. Second, his revision of the social significance of early Netherlandish painting: elaborating on previous work in this area, Belting understood the advanced 'realisms' of early Netherlandish painting in terms of class struggles. The physiognomic portrait, for instance, was a novel form of self-representation shaped by direct competition with traditional aristocratic-heraldic modes. The early modern picture functioned as a mirror of society only once patrons and artists admitted the visible world into their commissions. Third, mediology: the modern *tableau* emerged from a cross-media *paragone* extending well beyond standard artforms—from metalwork and sculpture to windows and mirrors—and providing a "painted anthropology of the gaze". Belting's hypotheses eventually shaped *Bild-Anthropologie*'s central chapter, which understood the early painted portrait as a kind of "second body". This idea continues to have a profound impact across visual culture scholarship.

We also seek papers that call the book's conclusions about 'invention' into question, or offer alternative views. Perhaps *Die Erfindung* overlooked the importance of Italian painting for the *tableau*'s development. Some of its class-based arguments have also been supplemented by more sociologically nuanced interpretations of so-called 'bourgeois realism'. And the rise of technical art history has introduced new perspectives.

But Belting and Kruse's book is notable from a historiographic viewpoint too. Curiously, it may have had more impact outside the early Netherlandish field than within it. Today, the early Netherlandish scholarly centre of gravity is weighted towards exhibitions and traditional museum-style catalogues. *Die Erfindung* was possibly the last attempt to provide a synthetic account of 'early Netherlandish painting' as a single phenomenon. No one has since taken up that particular challenge. And so, where next for early Netherlandish studies?

Petrus Christus' *Edward Grimston* and the early milieu portrait
Niko Munz

My talk investigates the early development of an art historical phenomenon: the 'milieu portrait'. I focus on Petrus Christus' portrait of Edward Grimston (on long-term loan to the National Gallery), then an ambitious young British ambassador to the Burgundian Netherlands. Securely dated to 1446, it is among the earliest surviving panels to place a single individual in a described environment specific to them—hence 'milieu portrait'. The development of such interior settings seems to have announced a critical advance in painting: by allowing sitters personalised locations of their own, the possibilities for pictorial self-exploration were dramatically extended. Yet, both Grimston's portrayal and the significant phenomenon it exemplifies have been relatively neglected by the history of art.

Engaging with the session topic ('inventions'), I consider Grimston's depiction not as an early Netherlandish 'invention' itself, rather part of an experimental dialogue between a range of portraits in which Christus, driven by his sitters' needs, delicately manufactures the architectural environments. Viewing innovation from the patron's perspective and probing the finer details of the social and diplomatic context, I ask: what contemporary requirements could such a depiction have fulfilled? Belting and Kruse's book remains one of the few efforts to conceptualise the significance of this new mode of portrayal. *Die Erfindung* intuited, albeit briefly, the milieu portrait's contribution to (what Belting and Kruse saw as) the revolutionary medium of fifteenth-century oil-based panel painting. Christus' milieu portraits mark an intriguing transition in the history of the *tableau* (also, potentially, much more broadly in individualised representation and identity construction), which my talk addresses. Now, pictorial background could become social background.

Outer Vision and Inner Perception: Reconsidering Belting's Anthropology of the Gaze
Sandra Hindriks

Reflecting on the medial definition of religious painting in terms of image theology and on the twofold – exterior and interior – view of early Netherlandish altarpieces, Hans Belting in *Die Erfindung des Gemäldes i*n 1994 presented his in- fluential thesis of a "painted anthropology of the gaze". Using as examples the foundational moments of g*risaille i*n the œ*uvre o*f Jan van Eyck and the Master of Flémalle, the author argued that the outer wings presented themselves as stone walls "limiting our gaze to purely empirical perception, that is, to what one can see with bodily eyes", whereas the opening would lead to another inner seeing that turns to the inner imagination and corresponds to an imaginative-spiritual vision in the sense of an opening in faith. Belting's anthropological approach, which placed painting in analogy to the "double gaze that man possesses," was to prove extremely influential and stimulating for art historical and visual culture scholar- ship. While the question of whether or how early Netherlandish painting addresses outer and inner vision has been in- tensively discussed, one justified point of criticism of Belting's interpretation has been that he conceives of the graduation or staggering of gr*isaille ou*ter wings and full-color interiors far too strictly as antithetical, as juxtaposing exterior, purely empirical perception and inner, imaginative, or intellectual vision. As various scholars have observed, most exteriors de- liberately undermine fixed dichotomies in their designs by oscillating between media, between the suggestion of inani- mate stone material and animate figures, and by playing with various levels of reality and fiction. Lynn Jacobs or Marius Rimmele in 2016 therefore argued that they must be understood rather as transitive thresholds, as already mediating intermediate stages to both the real world that lies before them and the interior behind, offering a "reception situation (that) is less about an exercise in the aforementioned dichotomies than it is about a process of legitimate approximation and inner transformation".

My paper aims to follow up on these considerations by taking a closer look at the interplay of exterior and interior and the use of artistic illusion – up to the point of *trompe-l'œil* – against the background of late medieval optical theory. The newly constituted science of optics, known as *perspectiva,* which gained great significance in Western thinking from the 13th century onwards, did not terminate in the eye, but was also to devote itself to the inner psychological processes of visual perception. As "science not only of vision, but also of perceptual rectification" (Smith 2014) its interest was not only directed towards the

external processes and physiological aspects of vision, but encompassed also the internal in- terplay between the various cognitive faculties such as sensory perception, imagination, memory, judgment, and intel- lect. Early Netherlandish painting's new endeavour to achieve convincing vividness and presence through appropriation of the human visual impression, which was accompanied by a second endeavour, namely to play with illusion and disillu- sion in order to present "the painterly and perceptual preconditions of evidential experiences themselves" (Böhme 2007), I would like to argue, can be situated in the context of a closely linked optical and epistemological discourse concerning the scope of visual perception and intellectual cognition. While pursuing the argument, that early Netherlandish paintings instigate an intellectual, cognitively-oriented mode of viewing, thus linking seeing and thinking, I would also like to briefly refer to and reconsider some of Belting's later hypotheses on the pictorial appropriation of the human gaze, which he presented in his controversial book F*lorenz und Bagdad. Eine westöstliche Geschichte des Blicks in* 2008.

Jan van Eyck's writing in painting from a mediological point of view
Anna Elisabeth Krebs

The name of Hans Belting is one of a few that is mentioned alongside other prominent representatives of other disciplines when the establishment of mediology in German-language scientific discourse is mentioned. Indeed, based on the ideas from "Erfindung des Gemäldes" (1994) and concentrated in "Bildanthropologie" (2011), Belting succeeded in developing an image anthropology based on the pillars of historical anthropology on the one hand and mediology on the other.The mediological questions, which were first formulated in France in the 1990s by Régis Debray, still play an important role in the study of Early Netherlandish Paintings, which will be analyzed in the planned lecture using the example of the different material supports for writing in the paintings of Jan van Eyck.The correlations of different technical, sociological, religious, political, and artistic factors are of particular importance when, as in van Eyck's case, one can speak of a pa*ragone avant la letter. Th*is can be seen, for example, in the depiction of metal, textile, and glass writing supports, which are plausibilized in the pictorial logic like be*tter or*iginals. From a mediological point of view, the question is asked about the impact of the respective evoked materials as well as from a semiological point of view about the meaning of the objects - always in combination with the likewise transported content of the respective inscriptions.

Session 5, LG19
Friday 12 July, 11.00–12.30

Gender & the Home across Cultures: Part 2
Judith Noorman
Elizabeth Honig

Household Spending as Balancing Sin and Status. Gender on the Dutch and English Art Markets of the Seventeenth Century
Judith Noorman

When the English ambassador William Temple visited the home of Grand Pensionary Johan de Witt in The Hague, he left under the impression that the most powerful man of the Dutch Republic only had a single servant. Temple likely made note of it because he considered a single servant below the Dutchman's social and political status. Indeed, soon after Johan's marriage in 1655, his wife Wendela Bicker began whipping the household into shape by decorating its walls, improving the kitchen and hiring servants. She also oversaw several moves within The Hague. To non-aristocratic Dutch men and women of the seventeenth century, a well-managed household and a home decorated with luxury goods was a matter of pride and honour, as well as a necessary signifier of one's status and a means to advance both socially and politically. In her role as 'House Commander,' Wendela played an important role in purchasing and managing all household goods, including paintings. Her 'Rekeningenboek' - a silent witness of her skills, knowledge, and agency - includes roughly 50 seascapes, pastoral, and Biblical scenes, in addition to portraits.

In adjacent areas and centuries, warnings against spendthrift and squandering women are omnipresent in written sources and the visual arts. Specific classes in Dutch society, however, shared a more nuanced position on household spending, especially compared with the more universal one of condemnation. To some, household consumption was a balancing act between spending too much and not spending enough. Especially women were expected to be able to discern value and make sensible decisions about domestic purchases. Based on Jacob Cats's *Houwelijck* and his lesser known *Self-Strydt-*, as well as parodical writings by Hieronymus Sweerts and others, and an allegorical painting by Maria van Oosterwyck, this paper provides an overview of prevalent ideas about consumerist behaviours in the Northern Netherlands.

This paper also compares the Dutch situation to the English art market. In his book 'The Industrious Revolution,' Jan de Vries argued that the British and Dutch middle class bought large amounts of commodities in the mid-seventeenth century. Indeed, both consumer cultures were impacted by a growing population, an economic growth across classes, and a building boom. Art historians have analysed the impact of these changes on the Dutch and English art markets. Adding gender to the equation, this paper asks whether English women - like Dutch women - purchased paintings as part of household consumption and to what end. How did men and women go about decorating (parts of) urban and country homes? And which gendered social and moral ideas surrounded related notions such as spendthrift, household spending, and spatial divisions of the home? The international perspective allows us to compare how women and men impacted the Dutch and English art markets and how ideas about conspicuous consumption changed over time.

Domesticity and Display: Labour, Love and Loss at York House, London
Megan Shaw

York House on London's Strand was home to Katherine Villiers, Duchess of Buckingham (1603-1649) between 1623 and 1639. As a duchess, Katherine was the highest-ranking aristocratic woman at the Stuart court and held a unique position of favour as the wife of the royal favourite to both James VI & I and Charles I of England. Katherine shared York House with her husband, George Villiers, 1st Duke of

Buckingham (1592-1628) until his assassination in 1628, and continued to live there with her children until her remarriage and relocation to Ireland in 1639.

York House was also home to some fifty-five servants and household staff including the Dutch courtier and art agent Balthazar Gerbier, to whom the design of York House and its surviving Watergate is often credited. Gerbier and Katherine had a shared interest in visual and material culture and seem to have worked together in furnishing York House, and the Buckingham country house of New Hall, in the early 1620s. As Keeper of the Buckingham Collection, Gerbier likewise played a significant role in acquiring artworks for the couple including many by Peter Paul Rubens which were actively displayed throughout the home and Katherine's own rooms. While acknowledging this Anglo-Netherlandish partnership in the pursuit of magnificence at York House, this paper hopes to shine a light on consumption and display in the Buckingham household as led by women.

I will investigate the role that servants played in this domestic environment including which tasks relating to decorating, furnishing and purchasing of goods were carried out by servants, male or female. I also consider which projects and rooms the Duchess of Buckingham was responsible for renovating, decorating, and presumably furnishing, and why? Understanding the work and changes that she completed at the property 'by my own dirictions' in the 1630s proves that she was responsible for the decorative scheme at York House by the time the Buckingham Collection was inventoried in 1635. This represented her own taste and decisions rather than those of the late Duke of Buckingham. The 1635 inventory has been a cornerstone for studies on Stuart collecting since its publication by Randall Davies in 1907 and Simon Jervis in 1997. It has long been used incorrectly to illustrate how York House *was* during Buckingham's lifetime rather than to indicate what survived after 1628 thanks to Katherine's custodianship.

Moving beyond this major, but perhaps familiar, inventory of over 350 paintings and 100 sculptures, in this paper I will introduce new sources. These include the Duchess of Buckingham's household account book and an inventory of her Red and Green closets c.1633 (which I recently published a transcription of in *Furniture History*). A new dimension of York House emerges through these sources and the collectible objects, curiosities, furniture and luxury goods that she owned. Building on recent scholarship that highlights women's contributions to collecting and often their conjugal patronage, this case study presents a new significant female figure in seventeenth century household management and English patronage of the fine and decorative arts.

Splash Zone: Redefining Boundaries through Fountains and Grottos
Christine Quach

Home in the early modern period was not only a place to eat, drink, and sleep but also a site of display and leisure. This was especially true in the gardens of country estates found in the Netherlands and England where neatly trimmed hedges, intricate parterres, pleasure pavilions, and exotic plants in glass houses served to entertain inhabitants and guests alike. These various diversions in the garden were the result of the homeowner's personal taste as well as the expertise of their hired gardeners-architect-engineers. Nothing exemplifies the talents of these early modern multihyphenates more than the fountains and grottos nestled around the estate. Designs by Salomon de Caus (1576-1626) and Daniel Marot (1661-1752) reveal fantastical waterworks with suspended spheres, animated automata, and secret jets that served to delight and surprise unsuspecting visitors. All of this "trickery" comes at a hidden expense. Without modern technology, elite owners relied on concealed helpers and invisible machinery to activate their fountains. Since the garden was an example of man dominating the natural landscape, how do homeowners reconcile with depending on others to exhibit command over the elements? How do power dynamics transform when taking into account that trick fountains were primarily aimed at pranking female audiences? Were the male homeowners credited for the effect or were they also part of the spectacle? This paper explores the relationship between the homeowner and their control (or perhaps lack of) over elemental forces as displayed through designs for fountains and grottos. By considering the various hidden mechanisms needed in fountains to elicit visual reactions, I propose the authority over nature normally ascribed to male homeowners shifts to their unseen employees for the sake of spectacle.

This supposed relinquishment of power over the natural environment blurs the boundaries between nature and the domestic. Unlike other leisure spaces in the garden such as pavilions, fountains and grottos take on a liminal quality where boundaries of control are upended and anyone could be a part of the performance.

Session 5, LG18
Friday 12 July, 11.00–12.30

Existential In(ter)ventions: Modernity as Makeability in the Dutch Republic: Part 2

Hanneke Grootenboer
Stijn Bussels
Joost Keizer

Making the Modern Battlefield: Soldiers in the Landscape
Carolyn Yerkes

Art and architectural historians usually interpret the military revolutions of the seventeenth century through two signal inventions, the cannon and the bastion. The story goes that advent of heavy artillery in western warfare heralded a technological call-and-response that reshaped urban space. Curiously absent from this narrative isthe parallel story about how humans were used and ultimately depicted as part of a mechanized fighting force. This paper recuperates the neglected genre of the spy map in order to trace what the foot soldiers depicted within these embattled drawings reveal about the reshaping of the Dutch landscape.

The Eighty Years War marked the first time that specialized trench-diggers (known as 'sappers', or 'pioneers') were employed in a modern professional army. Throughout the prolonged conflict, thousands of English and Scottish troops fought alongside Dutch forces, and combatants documented sieges as they happened and sent their annotated plans and maps to government officials. These maps show a marked transformation in the perception of the space of warfare, as terrain is considered in units of human experience: how far a man can dig in a day, how many men can hide behind a wall, where the ground will hold beneath his feet, and where it will give way. This cartographic transformation relates directly to a social one. As Marjolein 't Hart, Olaf van Nimwegen, and others have discussed, the sapper was a pivotal figure in the military revolution. Specialized sappers were paid more than other soldiers due to the high level of risk they endured, and their introduction changed the relationship of the army to the peasantry who previously had been impressed intotrench-digging service. Their siegeworks also permanently altered both city and countryside.

Among the examples discussed in this paper, a drawing of the siege at Steenwijk is especially pivotal: for the first time in history, sappers were the prime architects of a battlefield victory, and the mapmaker gives them their due. On 13 June 1592, Dutch and English forces under Maurits of Orange and his cousin WillemLodewijk opened fire at the walls of the city, held by the Spanish. Steenwijk was a critical point on the supply route between Groningen and the other territories; consequently, the Spanish army had heavily fortified the town in anticipation of an attack. The drawing shows the moment when the Anglo-Dutch cannons began theirbarrage. Despite its intensity, the assault failed, and Maurits resorted to a new tactic, borrowed from Julius Caesar: using his own soldiers as miners, he ordered them to dig. For over two weeks the troops shoveled, excavating trenches and tunnels until they reached the bastions, where they lay mines under the walls and withdrew, detonating the explosions at sunrise. The Spanish troops could not maintain a defense for long and surrendered on July 5.

Beginning with Steenwijk, this paper considers how sappers are pictured on spy maps in order to expose a key dimension of the Dutch transformation to a mechanized society. These cartographic representations insist on the 'makeability' of landscape, both as a political space and as a site of exploitative labor.

Varied Responses to Modernity in Dutch Landscape
Melanie Gifford

My research traces the evolution of two distinctly different modes of Dutch seventeenth-century landscape depictions: elegant, imagined landscapes and identifiable local scenes. These two modes of landscape were created with distinctly different painting techniques, thereby making visual the divergent ways that different groups of collectors experienced the land itself.

In early seventeenth-century Antwerp, artists painted colorful imagined panoramas with long-established painting practices: zones of bright-colored underpaint, costly pigments and distinct brushstrokes conveying jewellike precision. At the same time in the new Dutch Republic, a few émigré landscape specialists, although trained in traditional techniques, radically streamlined their methods for novel "tonal" views of the Dutch countryside. They replaced meticulous brushwork with sketchy handling that evoked outdoor drawings, discarded colorful underpaint and chose grayish rather than blue pigments for their monochrome skies. Inventories suggest the techniques used to render the Dutch countryside appealed to a new urban population, while the century-old Antwerp techniques were still used for the elegant "Italiante" landscapes favored in Utrecht.

This contribution argues that although Italianate landscapes cost much more than tonal landscapes, art lovers were not guided by price alone. Neither Italianate nor tonal landscapes offered a literal rendition of a specific locale—both presented scenes that were selectively assembled—but the specific details and motifs that artists chose carried meaning for their respective audiences. To tease apart the factors that distinguish Utrecht collectors from those in the coastal cities, this contribution explores the figures and buildings in these two modes of landscape and correlates painting techniques with specific motifs.

Technical study clarifies the role of figures within a landscape painting. In landscape compositions with a narrative, the prominent figures were anticipated from the start and painted in a dedicated stage or by another artist. However, when landscape itself was the primary subject, artists usually improvised small figures while painting natural elements or added them as final details. Artists also had a choice of buildings to depict. In the fertile center of the province of Holland, a transformation of farming practices gave rise to new forms of farm buildings. As widespread draining of polders remade the land, large-scale farming methods replaced long, low farm buildings with high-roofed, pyramidal designs.

This presentation explores the associations landscape representations for their audiences. Buyers of Utrecht paintings seem to have sought lyrical scenes unlike their own locale. In the coastal cities, where country walks offered respite from the urban environment, some collectors may have lamented the passing of a traditional way of life. However, city-dwellers investing in quasi-industrial farming may have appreciated depictions of the "modern" Dutch landscape. The techniques landscape artists used for figures and buildings also evoked associations. Utrecht landscapes often paired narrative figures in pastoral settings with ancient ruins or gently aged, traditional farm buildings, all depicted with costly materials and refined brushwork. By contrast, early tonal landscapes used radically direct brushwork to depict scenes with a few incidental figures and traditional buildings fallen into calamitous decay. Later, the many practitioners of a generic tonal style routinely depicted well-known landmarks and well-kept modern farm buildings.

Mother-of-Pearl and Makeability: Carving New Coastal Commodities from the Dutch Colonies
Caroline LaPorte-Burns

In the Dutch Republic, pearls and mother-of-pearl functioned as microcosmic vessels of homeland power and foreign conquest. Part of a matrix of unrefined imports—including tortoise shell, ivory, and coral—assimilated into Dutch craft, their generative beauty and material oddity—as object specimens of once-living biostructures with mysterious oceanic origins—obscured the destruction of lifeways intrinsic to their extraction. With their alluring iridescence and unusual materiality, pearls and mother-of-pearl became evidence of a freshly collectible "blue world," where new technologies of navigation and charting, and labour and harvest provided—and mechanized—access to the ocean's riches. The synergistic

increases in resource extraction abroad and material literacy among craftspeople at home in the Dutch Republic generated a market for mother-of-pearl objects fed by the treatment of the resource as a bulk commodity. A departure from its earlier handling—as a rarified marine collectible, kept in curiosity cabinets for private study and display—mother-of-pearl offered Dutch craftspeople access to novel material potentials, while offering the wider mass of Dutch consumers the opportunity to own a physical sign of newly
colonized coastlines.

This paper proposes mother-of-pearl as a vehicle for the new Republic's belief in makeability, examining the peripatetic life of one mother-of-pearl snuffbox crafted at the end of the seventeenth century and recovered to visual history as salvage from the 1735 wreck of a Dutch Easy India Company ship. I argue that the snuffbox encapsulates the clashing of the emphatic visibility mother-of-pearl's oceanic origins and the assertive intervention of craft technologies carved into its surface. The push-and-pull of new global materiality—mother-of-pearl—and established local artistic technique—engraving—plays out on the snuffbox lid. As raw material, mother-of-pearl made significant contributions to the study of nature and optics, to symbolic and illusionistic representation in visual and literary traditions, and to the early modern Dutch decorative art market.

The paper draws from my dissertation, which studies this particular material bond between ornament and violence in its assessment of the early modern Dutch pearl and mother-of-pearl trade by tracing the links between the labour, skill, and knowledge of coerced Indigenous labourers and enslaved African divers at the Dutch pearl fisheries to patterns of white adornment in the Dutch Republic.

Session 5, B16
Friday 12 July, 11.00–12.30

The "More-Than-Human World" in Seventeenth-Century Dutch Visual and Material Culture: Part 2

Sarah Mallory
Rachel Kase

"I Offer You Brazil": Illustrating, Describing, and Racializing the More-Than-Human World in Prints of Dutch Brazil
Arianna Ray

During the period of Dutch dominion over northeastern Brazil, their increasingly tenuous hold was visually belied by the scores of paintings, prints, and tapestries that poured out from European artists celebrating the wild splendor of this new-to-them American colony. Foremost amid these various depictions was the explication of the more-than-human world designed to codify that which was deemed foreign and exotic to White audiences. The earliest full text that documented the Dutch experience in Brazil in exquisite and horrifying detail arrived only in 1647 as an encomium to the governor Johann Maurits van Nassau-Siegen. The book in question, Caspar Barlaeus's *Rerum per octennium in Brasilia*, begins with a description of the land, the climate, the flora, the fauna, and a series of maps that together describe the coast of Brazil in the area that today stretches from Rio Grande do Norte to Segripe. With dozens of other landscape prints interleafed in the text, the *Rerum*, in short, both visually and textually charts and seeks to capture the nature and peoples perceived as foreign to the Dutch Republic's own.

In this short paper, I explore how the images of the *Rerum* – which were republished several times over the ensuing decades in various forms – negotiated, exoticized, and attempted to subdue the more-than-human world of the Brazilian coast. Among the natural world of Brazil, the artists notably peopled the land not with their fellow colonizers but principally with the bodies of enslaved Africans and dispossessed Indigenous peoples. I argue that the prints materialize Brazil as an ecological space of fundamental non-Whiteness where the Dutch had dominion but did not fully belong; tropical landscapes, Indigenous communities, and Black bodies of enslaved Africans together become the fundamental resources of appropriative wealth for Dutch investors who sought control but remained removed from the more-than-human world they gazed upon from afar. With the Dutch hold on Brazil so fragile and ultimately short-lived, visual materials became a way to shape that which was deemed non-human, including non-White peoples. I further connect this to my ongoing research in the materiality of paper as connected to processes of racialization, thinking through the ways that paper and skin were placed in parallel and the sense of touch was thus executed to present the more-than-human as more comprehensible to wealthy European audience through print's particular power as a tactile, immersive medium.

Yet the struggles the Dutch faced that are largely effaced in the images speak to the implicit resistance of the more-than-human world as the land and peoples of Brazil asserted their own autonomy and sovereignty in ways both passive and active, whether through unchartable and untamable land or the formation of fugitive communities. By looking to the methodologies of such notable scholars as Tiffany Lethabo King and Marisa Fuentes, I expose the agency of the more-than-human world that lies hidden in the seemingly simple black-and-white lines of Brazil.

A Cabinet of Life
Cynthia Kok

Early modern Dutch travelers understood the Americas as a place of vital abundance. A Dutch apothecary cabinet modeled as a larger-than-life *Thesaurus Sanitas*, or bible of health, reveals such a conception: on the left a variety of tropical flora and fauna populate a painted landscape and on the right

herbs and minerals—many extracted from the Americas—fill dozens of tortoiseshell-veneer drawers. A closer look reveals the veneer as *tromp l'oeil*, meticulously painted to resemble the mottled amber and gold carapace of the Hawksbill turtle, long considered in Europe to have the ability to nourish the body and soul.

The cabinet has been read as a straightforward collection of knowledge, a three-dimensional manifestation of erudition only accessible to the literate. While the cabinet was made for the learned, commissioned in 1659 by the Hague Collegium Pharmaceuticum, it emphasizes not only material knowledge (aspiring guild members were asked to identify its contents) but also urgently reminds viewers that its contents were not inert. Although the specimens in the cabinet were desiccated and stabilized—as much as possible—to prolong their usefulness, the verdant landscape and reference to the turtle's once-lively body make clear that the Dutch understood the liveliness of the cabinet's nourishing medicinal ingredients as essential.

The paper considers how this cabinet reflects Dutch attempts to understand the vitality of distant environments as a whole. Looking to the cabinet, as well as other objects and period texts, I ask: How was the concept of vitality essential to Dutch understandings of the resources they extracted from the Americas? How does the cabinet reflect resistance or difficulties the Dutch might have faced in attempting to harness that vitality? And finally, what can investigations into artistic frameworks for presenting and depicting plant liveliness, and their ability to affect human lives, teach us about early modern conceptions of the living world beyond the human?

Beyond the Human Realm: Understanding Two Eighteenth Century Dutch Coaches within the Javanese Cosmology World
Nur'Ain Taha

A search for the oldest coach in the Netherlands perhaps could be found within the country, but this is surprisingly not the case. Even if one should turn to the *Gouden Koets*, it was made only in 1898. Ironically, in the search for some of the oldest Dutch coaches in 1984, the then curator of the *Nationaal Rijtuigmuseum*, Herman Vos, was brought to the region of Java in Indonesia where various seventeenth century Dutch coaches could be found. These coaches are mostly held within the collections of various royal families in Java and are still preserved well. This paper takes the theme of "more-than-human" into the non- human and mystical realm that exist within the Javanese cosmology. Focusing on two of the older coaches that are within the collections of the Kraton (Royal Palaces) of Yogyakarta and Surakarta, *Kanjeng Nyai Jimat* and *Kyai Grudo*, the research looks at how these Dutch material culture have been appropriated and understood within a nonEuropean context. As objects travel, their meanings change due to the different ways that they are being understood by the societies that encountered them. In the case of the coaches, despite the maintenance of their utilitarian function, their meanings and functions have changed and appropriated within the realm of the Javanese cosmology where they have come to assume the position as "sacred" objects or *pusaka* (sacred heirloom). If we trace the historical trajectories of these objects, it is interesting to note that both had arrived within the collections of the Javanese royal families as diplomatic gifts from the Dutch East India Company (VOC) in the early eighteenth century to celebrate the accension of the Kings of Yogyakarta and Surakarta to their respective thrones after the war. How did the meanings of these Dutch coaches change from diplomatic gifts to being sacred objects that are now still venerated by the Javanese societies for their "magical" properties and associations? By exploring the European imageries and ornamental design of the coaches, this paper seeks to understand how these foreign elements have been incorporated into the traditional Javanese cosmology and given new symbolic meanings. Within the larger context of the studies on Dutch material culture, the study of these coaches also positions the history of Dutch material culture within a global platform as they represent the complex and dynamic intercultural exchanges between Europe and Asia.

Looking Beyond Vanitas: The Skeletal Body and the Evolution of Dutch Still Life
Natalie Giguere

Skulls and bones in seventeenth-century Dutch still life hold a liminal status as not quite human but not quite objects either. Employing material culture theory and ideas from animal studies about the permeable boundaries of humanity and agency, this paper advocates that the long-overlooked physical remains of the skeletal body in vanitas still lifes be reconsidered within evolving seventeenth-century conceptions of religious imagery, developments in anatomical study, and the work of Descartes and other philosophical dualists on the relationship of the mind and body. By viewing still life among these ideas, this paper locates still lifes with skulls and bones within the larger early modern quest to uncover the nature of humanity. This framework mobilizes Netherlandish still life as a space for understanding painters' theoretical engagement, early modern thinking about materiality, and questions about the function of the body and the power of objects.

It is widely accepted that still lifes featuring skulls are vanitases that prompt contemplation of worldliness and the brevity of life; however, when we engage with early still lifes such as Pieter Claesz's 1628 *Still Life with a Skull and a Writing Quill* (Metropolitan Museum of Art), we can begin to unpack the complex and nuanced position of the skeletal body in art and thought that extends beyond vanitas. At the centre of this intimate painting is a skull surrounded by some writing implements, a smoking terracotta lamp, and an empty roamer. The fluid visible brushstrokes that form the edges of the skull's orbital bones enliven the skull's features and suggest that it is looking. Claesz's streamlined yet animated composition, which revolves around the skull's empty gaze, exemplifies the power and centrality of the skeletal body to Dutch still-life painting at the start of the century.

Prior to the seventeenth century, human bones had long been sites of power throughout Europe. Still lifes like Claesz's draw on this power and position skulls and other pieces of bone as "things" in Heidegger's sense of the word—something with agency that the viewer must contend with. As W. J. T. Mitchell described it, things are not alive, but people behave toward them as if they were. By rendering the skull as a thing, Claesz's painting activates and enlivens it, but by circumscribing it with objects, he also suggests that this fragment of the body that once was a living person is just another common item like the roamer or the lamp. Tracing vanitas still life over the course of the century, beginning with Jacques de Gheyn to the first generation of still-life specialists, including Pieter Claesz and Jan Davidsz. de Heem to Hendrik Andriessen and, finally, tromp l'oeil master Cornelis Norbertus Gijsbrechts; this paper reconsiders the presence of the body in still life, which is so often defined by bodily absence. Just as Humanism had earlier positioned man at the centre of the universe and driven interest in portraiture and, in particular, self-portraiture, the philosophical and social environment surrounding vanitas still life redefined man's relation to the rapidly changing global material world.

Session 5, G24
Friday 12 July, 11.00–12.30

Reading Pendants and Multiples in Dutch and Flemish Art

Natasha Seaman

Recent scholarship has emphasized how certain artworks invite and reward slow viewing and close looking, typically focusing on the results of viewing individual objects. However, depictions of collections in the Netherlandish context show artworks displayed together, often in close proximity, and artists frequently produced their works in series and as pendants. This session seeks to understand how artworks create meaning together, across the chasm between their individual frames. As Cornelia Moiso-Diekamp (*Das Pendant in der Holländische Malerei des 17. Jahrhunderts*, 1987) notes, the term "pendant," from the French "*pendants d'oreilles*" (earrings), was not in use in the Netherlands until the late seventeenth century. Before that, variants of the Dutch term "*wedergade*" dominated, with the sense of opposites brought together for analogy or antithesis, rather than the French sense of a symmetrically matched pair. Centering this quality of productive opposition, this session invites papers that offer close readings of artworks in pairs or groups from the Dutch, Flemish, or German spheres, 1400-1800, to understand how the planned presence or later insertion of a related artwork inflects or informs the viewing of another.

Possible topics include:

- Pendants and series in art theory
- The relationships among paintings in images of kunstkammers
- The connection of pendants and series to diptychs and polyptychs
- Artworks made to display with others by different artists
- Artworks made to display with naturalia or exotic objects
- The agency of images in relation to pendants and series

The Collector's View on Pendants

Gero Seelig

Jan van Huysum was a slow worker. It took him six years to fulfil the commission by the duke of Mecklenburg-Schwerin for two small paintings, during which the duke by and by acquired three larger works of his on the market. One of the dealers advising the duke posited that Coenrat Roepel, a less well known colleague of van Huysum, could deliver the same quality for a much more agreeable price. But the duke refrained from adding a piece by another hand to one of the paintings by van Huysum he had managed to obtain at auction. It was not only about fitting pairs but also about the hand of the celebrated master. The specific pair was even less important and the duke later bought only one piece from a pair of van Huysum's works that was up for auction precisely because he already had one to match it to. In this way he separated two works that were meant by the artist to be seen together and instead merged two of his paintings that were not.

In the gallery in Schwerin castle, though, very many pairs were formed of paintings by different masters. It was a matter of course, that the walls were hung symmetrically while most pictures came to the collection as single works. Much like in other princely galleries, each wall had one or more axes on which the most important paintings were presented. They were flanked by pairs, the outer positions of which could be separated by a distance much too large to be able to see the pendants together.
This paper focusses on the difference of true pairs and ad-hoc pendants for the galleries they were shown in and the significance of names, quality, and the concept of originality. It will also discuss the questions of access, visibility, and alternative means of reception of sizeable collections as well as the impact of these factors on the way particular paintings – singles, pendants and series – were presented and appreciated.

James Ensor's penchant for pendants: an exploration of two portrait pairings
Lotte Kremer

Once sarcastically called 'the Rubens of Modernity', James Ensor (1860-1949) is an artist of contradictions. A running theme in descriptions of the artist has always been his versatility, as well as the dual heritage of England and Belgium and the oppositions they bring. Though he is recognizable for his signature masks and skulls, he is also difficult to pin down in his evolution of style and subject matter. On the one hand, he is hailed as a precursor of modernity and expressionism, on the other, his art is steeped in references to the old masters and cannot be seen as separate from his predecessors of the Low Countries. As Herwig Todts has assessed, the key to the analysis of Ensor's work is to view his oeuvre as a collection of diverse projects, in which he explores the diverse possibilities of a specific, iconographic or technical approach (Todts 2018).

One such look at the lifelong project of Ensor's self-portraiture reveals several instances of multiples, series, replicas, and what could be deemed to be pendant portraits. In 1939, the artist painted *Me and my circle (Moi et mon milieu)* and *Portrait of Augusta Boogaerts*, his friend and important liaison for his art. They bear enough similarities in composition to be viewed as a pair. Ensor has also painted Boogaerts and himself in a double portrait – with Ensor in a mirror reflection – in 1905, recalling such works as those by Peter Paul Rubens and Frans Hals. In the same year, Ensor painted *Me, my colour and my attributes* and *Portrait of Claude Bernières*, a poet and also Ensor's friend. These compositions are almost precise copies of one another in their background, clothing and attributes. Ensor has painted a still life of Bernière's anthology, as well as illustrated a copy of it. In all four works, the portrayed are surrounded by Ensor's trademark border creatures, sometimes friendly, sometimes antagonistic. Though these two pairs were not made to be displayed together, their reading is strongly enhanced by comparison. In each pair, the similarities and differences between the two works reveal Ensor's views on art, himself and the respective women.

With these two pairs as the central focus, I aim to explore Ensor's use of series and replicas, as well as his penchant for (self-)referentiality and curation of his physical space and oeuvre. Tracing the lines and nodes of the interdiscursive web of Ensor's oeuvre, as well as borrowing from his many letters and writings, connections between his projects can be found. Take for example his works featuring both a depiction of the painter's tools and their painted scene, itself a replica of an existing work, or the way his interiors filled with artwork and chinoiseries function as kunstkammers comparable to those by Frans Francken II. There is also the great amount of copies Ensor has made of earlier work, sometimes within the year, sometimes decades later. For this paper, I aim to take the goal of the session to understand how the planned presence or later insertion of related artworks inflects or informs the viewing of another, and apply it to Ensor's work. With the addition of a comparatively modern artist, who is nevertheless firmly rooted in the regional and temporal tradition of the session's scope, I hope to provide that so-called quality of productive opposition.

Rembrandt's Sensory Knowledge
H. Perry Chapman

Rembrandt's earliest known paintings comprise a series of four—originally five?—innovative narratives about the senses. They were likely initiated to rival Jan Lievens's merry-company-like *Allegory of the Five Senses*, which treats the senses, in a single scene, as worldly conduits for sin and folly. Rembrandt, in contrast, represented each sense as a threesome on a separate panel. These he unified around the theme of restorative medical practices, cures, and devices, of the healing arts. To the traditional eyeglasses as sight, in the *Spectacles Seller*, and *Head Operation* as touch, Rembrandt added the *Unconscious Patient*, an unprecedented image of smell as smelling salts, and hearing as the *Three Musicians*, an evocation of harmonious sounds that balance the humors and remedy melancholy. Rembrandt's panels signal a profound shift in attitude toward a more modern, but also classical, understanding of the senses as fundamental vehicles of knowledge, as the basis for how we know, perceive, and (for artists) represent the world.

This paper looks at how Rembrandt serialized the senses to demonstrate their workings and centrality—as knowledge—for doctors and, by extension, for artists, who were coming to understand the restorative powers of paintings. Displayed together, each panel informs the viewing, and enhances the sensory impact, of the others. Across the series, Rembrandt marshals sensory organs—eyes, mouths, hands—as emotive features, and deploys evocative lighting and suggestive brushwork, to heighten the viewer's sensory experience. Period notions of cooperation between the senses are conveyed through continuities between the paintings.

Rembrandt displays his understanding of medicine, while humorously acknowledging people's mistrust of doctors and barber-surgeons, to challenge the viewer's thinking about the role of the senses in healing. Spectacles as sight traditionally stood for deception, folly, and the inability to see. Rembrandt's *Spectacles Seller* has it both ways. The traveling salesman evokes the comic deceiver—doctors and painters were also deceivers. Yet, in a transformation of tradition, mockery gives way to observation and empathy, as the satisfied customer wonders at her improved eyesight. Eyeglasses put to use reading music in the *Three Musicians*confirm their efficacy. Hearing resonates in the singers' pleasing harmony, which brings out the noisy discord of the wrenching *Head Operation*, and the quite calm of *Smelling Salts*. Touch as excruciating pain and clenched hands in the *Head Operation* contrasts with gentle touch as healing in the *Unconscious Patient*. In this context, a head operation vacillates between comic trope for quackery and a real trepanation procedure—as would be practiced and described by Dr. Tulp—represented in a grippingly expressive manner.

In a series of pictures so seemingly unskilled and unschooled they were long ignored, the young, well-educated Rembrandt produced a prescient "masterpiece," his debut as a painter whose sensitive representation of the passions is based in appeal to the viewer's senses.

Repairs & Re-parings; Refurbished Netherlandish diptychs and pendants
Ron Spronk

Between 2002 and 2007 a comprehensive research and exhibition project was undertaken on 15th and 16th c. Netherlandish diptychs and pendants as a collaboration of three institutions: the Harvard Art Museums in Cambridge MA, the National Gallery of Art in Washington DC, and the Royal Museum of Fine Arts in Antwerp. The exhibitions in Washington (*Prayers and Portraits; Unfolding the Netherlandish Diptych,* Nov. 12 2006–Feb. 4 2007) and Antwerp (*Vlaamse Primitieven; De Mooiste Tweeluiken*, March 3—May 27) were very well received. On display were numerous works by painters such as Jan van Eyck, Rogier van der Weyden, Hugo van der Goes, Hans Memling, Jan Gossart, Quinten Massys and Jan Provoost, among many others. Many works were exhibited in their original frames, and several others that had been separated over time were temporarily reunited with their mates for the occasion.

The foundation for the project was provided by a major campaign of technical examination and documentation on location, conducted by Catherine Metzger, at the time senior paintings conservator of the National Gallery, and Ron Spronk, then associate curator for research at the Harvard Museums. The third lead researcher of the project was John Hand, at the time curator at the National Gallery. Numerous colleagues collaborated in the project as well, which resulted in three publications: the scholarly catalog by the three lead researchers, an essay volume in which 13 other scholars addressed the diptych format from different viewpoints, and an exhibition catalog for a more general audience, which was published in Dutch, French and German.

The project resulted in important findings regarding the form, function, and production of Netherlandish diptychs. Many of these findings concerned individual works, but more general conclusions were also reached. A much better insight was gained on the differences between the distinctly different formats of the folding diptych, the stationary diptych, and pendant paintings, for example. Also, in several instances we found major differences in the production methods between the two wings of a single devotional portrait diptych, in which one panel (often a Virgin and Child) could have been produced 'on spec', while the other image (often a portrait of the praying donor) was painted on commission. This led us to the

hypothesis that the diptych format, which became highly popular in the first half of the 15th century, might have served as a catalyst for the fast emergence of the open art market.

Among our findings on individual works was striking evidence of significant alterations, sometimes even changing the function of the artwork. Since it received relatively little emphasis in our publications, I am grateful for the opportunity to revisit this topic in three case studies, which will illustrate some of the different types of refurbishing that we encountered. These alterations differ dramatically in when and how they occurred, and how invasive they were to the original objects.

Session 5, G11
Friday 12 July, 11.00–12.30

Netherlandish-isms: Making Nationhood and Art History

Elizabeth Rice Mattison
Laura Tillery
Julia LaPlaca (Chair)

Beginning in the early modern period, the Low Countries and Great Britain formed the centers of increasingly global empires. By the twentieth century, the Netherlands, the United Kingdom, and Belgium had become the heart of sweeping imperial domains, stretching through the Atlantic, Pacific, and Indian Oceans. Notions of nationhood and nationalism were linked both to these vast expanses of territory as well as an elevation of each country's cultural heritage. Scholars and curators harnessed the work of painters such as Jan van Eyck, Rembrandt van Rijn, Anthony van Dyck, or Peter Paul Rubens to reinforce ideas about cultural superiority, race, and political supremacy. The 1904 exhibition in Bruges of *Les Primitifs flamands* and the 1905 exhibition in Paris of *Les Primitifs français* are two well-studied examples of the ways in which art historians looked to the medieval and early modern past to build national sensibilities. Nationalism was also embroiled in deaccessioning church art in Scandinavia and Germany, bringing together premodern and early modern art under newly-formed national collections.

This session seeks to bring together papers that explore the entangling of art history and nationhood from the eighteenth through the early twentieth centuries in northern Europe. Indeed, the phrase 'Netherlandish painting' reveals a great deal about modern predilections for art, so how else are modern ideologies implicated in the formation of the field? How has the study and display of Netherlandish arts reflected the colonial and political ambitions of European and American scholars and curators? As the teaching and exhibition of Netherlandish art today increasingly aims to answer calls to decolonize the field and decenter Europe, the origins of this field of study must be reassessed.

We welcome papers that consider Netherlandish-isms based on new research, innovative pedagogical approaches, and/or curatorial and collections practices. Proposed topics may touch upon, but are not limited to:

- Collecting, commodifying, and displaying Netherlandish objects in the late 18th – early 20th centuries
- Historiographic and reception approaches that probe nationalistic, imperial, economic, and/or colonial impulses
- Interrogating media and genre hierarchies as shaped by modern discourses and ideologies
- Inclusive pedagogical efforts in the classroom on Netherlandish arts
- Problematizing curating Netherlandish art in global contexts

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From Rembrandt to Java: the roles of art in the construction of a proud national history
Tom van der Molen

'No other branch of our civilization has blossomed as strongly as the arts in the seventeenth century. To find something that can be compared with it compels us to look at our colonial history. Java and *The Syndics* are, in fact, our best letters of recommendation' wrote Conrad Busken Huet in 1884 in his history of the seventeenth century.[1] This pride in the combination of artistic genius and the colonial empire and the focus on the perceived 'golden' seventeenth century to define Dutchness was ubiquitous among nineteenth century writers and formed an important background in the founding of museums such as the Rijksmuseum. But art and colonialism as a source of pride and self-definition were not new at all and in fact stemmed from the seventeenth century itself. Take for example the decorations of Amsterdams'

[1] Conrad Busken Huet, *Het land van Rembrandt*, Tjeenk Willink, Haarlem, 1882–84, p. 559. With *The syndics* he referred to the painting by Rembrandt.

Town Hall that defined the city as the proud centre of world trade, or Thomas Asselijns famous lines of 1654: 'Here (in Amsterdam) is the stock exchange, and the money, and the love of the arts'. For the seventeenth century trade and the arts were clearly connected measures of the success of the society as well. The art that was made often reflects these ideas as well.

The arts of the Dutch republic are still celebrated in museums worldwide: Rembrandt, Vermeer and Frans Hals are among the most famous Dutchmen and still the source of national pride for many. The recent Vermeer-exhibition proved this again, with its staggering number of visitors. But pride in empire is not a product of bygone days either: although diminishing, it persists. In 2006, the then prime minister of the Netherlands, Jan Peter Balkenende, did not hesitate to call for an 'East India Company mentality' in a speech to the Dutch parliament. To him, Dutch colonialism stood for creative and dynamic entrepreneurship. The questioning of the idea of a 'Golden Age' as a source of national pride led to a wave of furious reactions.

In my paper I would like to explore three moments in the self-definition through art against a background of colonial thought, the seventeenth century (focusing on two gatherings in 1653 and 1654 where published poems from these events give us a good idea of current ideas), the end of the 19th century (including the founding of museums, such as the Rijksmuseum) and finally the present (with the debate around the term Golden Age and other post-colonial efforts aimed at the Dutch seventeenth century). In the latter I will include the attempts I have made in our own museum, with our current permanent presentation *Panorama Amsterdam*, where we have tried to open up the art on display with more perspectives to make it more relevant and more open to other thoughts and emotions than pride (or shame). I will also address the complications and failures while making that exhibition.

The Primacy of Painting in Reproductive Lithographs of Early Netherlandish Art
Laura Tillery

This paper explores the role of reproductive lithographs as pictorially interpreting and transmitting Netherlandish art during the early nineteenth century—a moment that conspicuously overlaps with the rediscovery and collection of early Netherlandish arts. The story of the Boisserée Collection is well known among us subject matter experts: in 1827 Ludwig I of Bavaria purchased a significant collection of early Netherlandish art from the Cologne-based entrepreneurs, Sulpiz and Melchoir Boisserée and Johann Bertram, whose works formed the basis of the Alte Pinakothek in Munich. Yet, in the years leading up to this transaction, the trio worked with the lithographer Johann Nepomuk Strixner to publish their newly-acquired objects. Printed in thirty-eight installments from 1821–1834, *The Collection of Old-, Lower-, and Upper-German Paintings of the Brothers Sulpiz and Melchoir Boisserée and Johann Bertram* (*Die Sammlung Alt-Nieder- und Ober-Deutscher Gemälde der Brüder Sulpiz und Melchoir Boisserée und Johann Bertram)*, the project produced an unprecedented total of 120 lithographic prints.

That is not to say all the objects in the Boisserée Collection were exactly reproduced. Strixner, working first in Stuttgart and then Munich after the collection sold, exploited the full potential of the new reproductive technology to capture the tonalities of painting. Noticeably absent, however, are the Collection's framed painted triptychs with folding wings, as well as other three-dimensional objects, such as late-medieval reliquary cabinets. This paper argues that Strixner's reproductive lithographs stand as a formative example of technological reproduction in the early nineteenth century that dematerialized three-dimensional early Netherlandish art. What these "reproductive" lithographs in fact reproduced was the cultural crafting of two-dimensional pictorial media. I suggest that such consequences of Netherlandish-isms in print are nevertheless identifiable today: in the words of Griet Steyaert, we still tend to think of early Netherlandish art as two-dimensional paintings hung flat on museum walls. Analyzing the ways in which reproductive lithographs intersected with the nationalization of church collections, the burgeoning art market, and nascent German nation-building, this paper ultimately traces the reproductive legacy on the primacy of painting and the relegation of sculpture.

The Inheritance of Looting: The Burgunderbeute and Fraught Nineteenth-Century Nationalisms
Andrew Sears

In 1476, after the Swiss Confederation defeated Charles the Bold and his troops at Grandson and Murten, they plundered the Burgundian tents and brought most of the contents to Bern. These sumptuous objects, known today as the *Burgunderbeute*, were united by their status as trophies, and yet they were also quite heterogeneous: tapestries, flags, vestments, armor, jewelry, and cannons. After enthusiasm surrounding the military victory waned, so too did these objects' collective value, and over the centuries they were distributed among Bern's various cultural and religious institutions—the armory, library, town hall, and cathedral, among others—and subsequently forgotten. It was not until the time of Swiss unification in the mid-nineteenth century that the *Burgunderbeute* started to be reunited by the city's Antiquarian Society, a group whose work aligned with wider initiatives to define the new nation's cultural heritage and build a suitable museum in the capital to display it. Such sentiments connecting patrimony with looting, and hegemony with militarism, were, however, met with certain critiques—especially for a country that touted its neutrality. Across Europe, professors, curators, and politicians alike understood these works' renewed resonance to be cause for concern. Many of these individuals promoted the equally fraught theory that the end of Valois Burgundy at the hands of the Swiss was not something to celebrate and was instead a "catastrophe" that shaped modern European history and national borders for the worse. This talk will explore the stakes of such (mis)uses of the Burgundian spoils before the turn of the twentieth century. How were these works framed to tell history—a history of dichotomies of victory and loss, of taking sides? To whom were these objects seen to belong and why? To what degree was national identity formed through questions of displacement, looting, and loss?

Intersections of Netherlandish Art and Congolese Pavilions in Belgium's World Expositions
Elizabeth Rice Mattison

World Expositions of the late nineteenth and early twentieth centuries offered the United States, Australia, and European countries various platforms to vaunt their imperial histories, economies, technology, and power. This paper analyzes the role of Netherlandish art in Belgium's international expositions amid expanding colonial projects. Between 1885 and 1913, Belgium alone organized eight different fairs in Brussels, Antwerp, Liège, Charleroi, and Ghent. For the young state, hosting such international showcases further offered the opportunity to refine its national character and promote its independent history. Exhibitions of Netherlandish art played a key role in this endeavor, especially as study and appreciation of these works increased at the turn of the twentieth century. At the same time, the World's Fairs highlighted Belgium's emergent role as a colonial power. Exhibition of raw materials, artworks, and enslaved people from the colonies, especially the Congo Free State served as propaganda for Belgian imperialism. This paper examines the confluence of displays of Netherlandish art and Congolese pavilions in Belgium's international expositions. I argue that Netherlandish artworks took center stage in a campaign of nationalist propaganda through purposeful contrast with installations of Congolese objects and people. For instance, the International Exposition hosted in Antwerp in 1894 infamously featured a public display of a "Congolese village" in the square before the Museum of Fine Arts. Meanwhile, in the 1905 exhibition in Liège, a pavilion of regional medieval art was placed across from the Congolese pavilion. Such intersections of Netherlandish and Congolese installations made manifest colonial hierarchies, communicated through presentation of artistic production. The side-by-side displays of Netherlandish art and colonized Congolese objects and people were essential to promoting and framing Belgium's imperial project.

Session 5, G26
Friday 12 July, 11.00–12.30

ANKK sponsored session: Moving Dutch Knowledge: Collections as Knowledge Repositories and Sites of Transformation and Transfiguration

Madeline Delbé
Julia Ellinghaus
Anna Lisa Schwartz

Both the Southern and Northern Netherlands were a mighty hub for art, culture, trade, and, ultimately, knowledge. Much of the latter has been preserved in objects as well as in the context in which they were collected and presented. However, all too often, the meta-level of knowledge is obscured by particular aspects related to single objects, without taking into account the larger context of the collection. Ultimately, collections of artistic and cultural objects as well as literal sources can serve not only as repositories of knowledge, but also display how this knowledge was perceived, stored, displayed, transformed, applied, and implemented into new contexts.

In this particular case knowledge primarily encompasses the respective scientific level of knowledge and understanding: Exotic objects, for instance, convey awareness of flora and fauna of distant countries and continents as well as their exploration; scientific instruments demonstrate the technical achievements of the time; the same applies to ethnographic pieces, ancient relics, or alchemical artefacts, which may stand for knowledge, learning, discovery, and contemporary (linguistic) fixation and systematisation. In addition, knowledge may also refer to epistemological systems of knowledge collections such as Aristoteles's five Intellectual Virtues.

As soon as scholarly attention is shifted onto the objects themselves, the focus is usually laid on the context of origin, style, artistic design process, materiality, or significance for cultural or economic history, to name only a few. The idea of "knowledge repositories" has already been explored in studies on art chambers and especially *constcamer* paintings (e.g. Koeleman 2021). In order to examine this broad concept in a larger context, this session would like to shed light on a variety of collections and objects. In addition to aristocratic collections, also collections created in a private, religious, or economic context come into question here, as well as objects used in everyday practice, for example in craft workshops or publishing companies.

This session seeks to focus on knowledge entailed in collections in either The Netherlands or foreign collections holding Flemish or Dutch objects in the early modern era. Examined in this way, collections are understood to function as knowledge repositories which are able to transmit, transform, and transfigure knowledge via the context in which they are presented and perceived in. Special emphasis is placed on the trajectories of "Dutch" knowledge, i.e. knowledge that originated from The Netherlands, was passed through them, or was considered Netherlandish.

Possible case studies may address the following questions, but are not limited to:

- Which kinds of knowledge transfer originated in The Netherlands?
- Which knowledge was created, transformed, or transfigured in The Netherlands?
- Which aspects of knowledge could Netherlandish objects add to a collection and in which way do these hold the ability to redraft a collection?
- In which ways was Dutch knowledge connected to imperialism and how could this knowledge be altered or even adulterated?
- Which knowledge did the Dutch claim as their own?
- How did Dutch knowledge ultimately shape the view on The Netherlands in foreign countries?

Attributing economic value to the north – the role of early modern Dutch maps as knowledge repositories in the construction of Northern Scandinavia
Simon Franzen

The three voyages of the Dutch navigator and explorer Willem Barents (ca. 1550-1597) to the Norwegian Sea and beyond were recorded in a series of maps. On the maps we can spot not only the detailed course of the coast or the location of islands, but also ships sailing and people engaged in various activities such as hunting or reindeer sledding. The maps of Barents voyages are not the only Dutch maps from a collection kept at the University Library of the Arctic University of Norway in Tromsø. The north of the Scandinavian Peninsula and the adjacent Nordic Sea were popular mapping areas in Dutch cartography of the 16th and 17th centuries. Lucas Janszoon Waghenaer from Enkhuizen (ca. 1533-1605) in northern Holland or the Ant- werp-based cartographers Abraham Ortelius (1527-1598) and Gerard de Jode (1509-1591) are further examples of cartographers from the Low Countries depicting northern Fennoscandia.

In her 2015 study "Capitalism and Cartography in the Dutch Golden Age", Elizabeth A. Sut- ton worked out the close connection between map production and an early capitalist economy in the Netherlands. Sutton primarily used the Americas (New Amsterdam and Brazil) as illus- trative examples to demonstrate this connection. Several other scholars such as Rüdiger Jop- pien ("The Dutch Vision of Brazil.") or Simon Middleton ("The Idea of 'Amsterdam' in New Amsterdam and Early New York.") have contributed to a broader understanding of spatial imagination in the early modern Netherlands.

Using the sixteenth-century maps contained in the Tromsø collection, I would like to apply Sutton's thesis of the mutual influence between knowledge, economic interests, and maps from her case studies of the Americas to Northern Europe. The Dutch imagination of Northern Europe in the early modern period has received comparatively little attention so far. One pos- sible reason could be that the Dutch Noordse Compagnie only existed between 1614 and 1642 and is far less well researched than its well-known counterparts of the WIC and VOC.

In my contribution, I would like to develop an understanding of map collections as ideal-typi- cal knowledge repositories that enabled the construction of certain spatial images. My hypoth- esis is that maps played an essential role in the construction of Dutch economic spaces. By making the imagination of spaces visible in the form of maps, it was possible to ascribe eco- nomic value to spaces. This process of valorisation took place using certain markers that sig- nalled that economic profit could be expected in the marked areas. Examples of such markers were the fluyts depicted on the maps as the Dutch merchant ship type par excellence. Another example is the visualisation of economic techniques such as hunting or fishing.

With my contribution, I would like to conduct research at the interface between art history, historical map research, spatial history and historical human geography and hope to add an enriching facet to the question of the movement of early modern Dutch knowledge.

"East and West Indian Persons:" Albert Eckhout and the Dutch Atlantic in the Danish Royal Kunstkammer
Hannah Prescott

In 1654, Prince Johan Maurits of Nassau-Siegen (1604-1679) presented his cousin, the Danish King Frederick III (1609-1670), with a series of eight "ethnographic" portraits of figures from West Africa and the Americas painted by Albert Eckhout (1610-1665), along with a collection of curious objects collected during his tenure as Governor of Dutch Brazil. Though Eckhout's paintings are recorded as "8 large Brazilian pieces with figures" in the 1674 inventory of the Danish Royal Kunstkammer, they would later be described as "Eight East Indian pictures with East and West Indian persons" in the collection's 1689 and 1737 inventories. While the inventory's author provides no explanation on which figures became linked to the East versus the West Indies, the shift from geographic specificity to ambiguity also emerges in the Kunstkammer's catalogue entries for many of the foreign items that appear within Eckhout's series

and were displayed in nearby galleries. For instance, the Akan sword from Ghana that is worn by Eckhout's *West African Man* (1641) is newly identified as an "East Indian saber."

This paper considers the types of knowledge that influenced the reinterpretation of Eckhout's culturally specific figures during the second half of the seventeenth century. By focusing my discussion on the afterlife of Eckhout's "Brazilian paintings," I aim to illuminate the interrelation of Dutch and Danish collections, while also demonstrating how the Kunstkammer inventory's geographic ambivalence suggests that these figures were not always interpreted along strict "ethnographic" lines. I argue that Dutch patterns of ethnographic attribution, as well as widely disseminated travel texts, played an especially important role in shaping the understanding of West Indian peoples and artifacts in foreign Kunstkammers. Through an examination of Eckhout's "ethnographic" series and related items in the National Museum of Denmark, I explore how Dutch perceptions of African and American objects were frequently influenced by Eastern (i.e. Turkish and East Asian) points of reference, prompting collectors to draw connections between the broad geographic peripheries of the Dutch colonial landscape. My paper further assesses the extent to which Dutch sources (such as Olfert Dapper's 1668 *Description of Africa*) positioned the Atlantic Ocean as the new dividing line between the East and West Indies, occasioning a reinterpretation of Eckhout's paintings as an encyclopedic series that could affirm the Danish throne's connection to the global reach of the Dutch Republic.

Van Mander, De Bry, and visualisations of the first language
Niels Weijenberg

Few art historians have used the perspective of historical linguistics to interpret early modern Netherlandish visual culture. This is unjustified, as ideas about linguistic history and diversity strongly shaped early modern visions on the world.

A specifically fascinating corpus of material is the genre of printed compendia of writing specimens from all around the world, and from all ages. One of the richest of these compendia is Claude Duret's *Thresor de histoire de langues* (1613). Not only did it present specimens from ancient languages such as Hebrew and Chaldean, it also offered Chinese, and elaborated on the language of birds. The Frenchman Duret dedicated this volume to Prince Maurits of Orange. Duret explains in his dedication that the reason for this was that he hoped that the Dutch, with their global trade network, would benefit most from its knowledge, as well as contribute to global circulation of the publication.

The scholarly study of the history of language came to new heights in the Low Countries in the second half of the 16th century. This had to do with the provocative Antwerp scholar Johannes Goropius Becanus, who claimed that Dutch was the language spoken by Adam and Eve in Paradise. This language was said to have been unambiguous and true. The Adamic language was later confused by God at Babel as punishment for the hybris of man. This resulted in the multiplicity of human languages, and, ultimately, of writings. Whereas Goropius's hypotheses were positively received by fellow countrymen, especially foreign scholars felt provoked to refute his theories, and to formulate alternative hypotheses about the first language.

My contribution aims to explore the contributions of early modern Netherlandish scholars and print makers to the genre of printed compendia of writings, and the status of the Dutch in this intellectual debate. It focuses on two cases, one by artists, one by a scholar.

The first is *Alphabeta et Characteres* (1596) by the Flemings Johann Israel and Johann Theodor de Bry. Incorporating specimens as diverse as the handwriting of Isis, Abraham, and Cadmus, but also magical languages and an anthropomorphic alphabet, the volume offered versatile material to understand the historical development of writing.

By collecting and closely comparing these alphabets, scholars aimed to reconstruct the primeval language lost at Babel. The second volume was written by the Flemish historian Jean Baptiste Gramaye in 1622. Enslaved in Northern Africa for several years, the scholar was able to build up a rich collection of

particularly oriental and African specimens. He highlighted the histories of Ethiopian, Greek, Hebrew, Latin, and Egyptian, and offered the reader a typology of how other languages derived from them.
In sum, in my paper I aim to consider the 'Dutchness' of debates about linguistic diversity and history by exploring printed collections of writing specimens. It will investigate strategies of artists and scholars for gathering writing specimens, and analyse the ways they presented their evidence. Finally, it will link these accounts about writing history to Netherlandish perspectives on the world.

Session 6, LG19
Friday 12 July, 13.30–15.00

Worldly Images and Images of the World
Thijs Weststeijn

The Low Countries, a small area riven by large religious and political fault lines, demonstrated extraordinary flexibility and creativity in its engagement with the world beyond Europe. This engagement also made its mark on the visual arts and material culture. Through imported objects and their imitations, even people who never travelled acquired hands-on contact with foreign civilizations. Printed images conveyed previously unknown iconographies to people from different social strata and they also circulated globally, from Beijing to Cuzco. This panel invites contributors to reflect on how the visual arts contributed to a new awareness of the global condition – among artists and their publics, in the Netherlands and in countries beyond Europe. How did the exchange of artistic materials, forms, and iconographies inspire a global imaginary, or express early resistance to globalization?

Deity Saves the World From Deluge: The Dutch Representation of a Hindu Concept
Maggie Mansfield

An immense flood consuming the entire world as a means to restore righteousness on Earth, and salvation delivered by the hand of harsh yet ultimately benevolent God, is a familiar story for Christian. The basic elements of the story, intervention by God in such a flood are npt unique to Christianity. As the Dutch encountered Hindus on the Indian subcontinent, they found a shared aspect of religious mythology.

The specifics between the Christian and Hindu accounts, however, diverge drastically in terms of representations of the World and the God and their relationship with one another. In 1672, two Dutch illustrated accounts including the Hindu version of the flood story were published in Amsterdam. Olfert Dapper's *Asia* and Philip Baldaeus' *Afgoderye* both feature the Hindu mythological story of Varāha Avatāra. Varāha Avatāra, with the body of a man, four arms, and the head of a boar, lifts the World out of the primordial waters with his tusks. This single mythological depiction demonstrates how distinctly different the Christian and Hindu ideas of God and the World are. In creating their illustrated texts, Baldaeus' and Dapper's engravers had to decide how to represent this story with relatable details but even more religious and conceptual conflicts.

The Hindu conception of the creation, chronology, and physical structure of the World diverge significantly from the European Christian versions. In creating the illustrations for *Asia* and *Afgoderye*, the engravers had access to Indian miniatures of the avatars of Vishnu, of which Varāha is one. This paper discusses the transmediation and cultural translation of the images of Varāha Avatāra from watercolors made in India to engravings printed in Amsterdam. How do the artists depict this deity? How do they represent the World being saved from the flood? With these accounts of foreign religions, European authors, engravers, and readers had to grapple with how to process information that conflicted with their own Christian beliefs. In particular, religiously bound conceptions of creation and the appearance of the World posed potential conflict between the subjects and European authors and illustrators of these works. These Dutch images of Varāha Avatāra were created as the Dutch were increasingly invested intellectually and financially in producing empirically accurate cartographic depictions of the World. Baldaeus' and Dapper's publishers were direct competitors with the major Atlas producers of the time, the Blaeu family. In spite of depicting the same subject matter and publishing in the same city in the same year, Baldaeus and Dapper ultimately had conflicting approaches to one another in their handling of Hindu cosmography. This paper demonstrates how the depiction of the World carrying cultural, religious, and intellectual contradictions to the European notion was approached in the Low Countries in the late seventeenth century. The same subject matter in different hands was used both for the justification of and resistance to the global imaginary and cross-cultural connections.

Coming Full Circle: The Global Travels of Isaac Gilsemans and His Images of the Māori People
Nicole Ganbold

On December 18, 1642, the Dutch expedition led by Abel Tasman sighted a "large high-lying land," now known as the northern tip of the South Island of New Zealand called Mohua (Golden Bay). Tasman's crew was immediately spotted by the Ngāti Tūmatakōkiri people (a Māori iwi tribe) inhabiting the bay area and due to serious misunderstandings between the two parties an encounter violent in nature occurred that would sever other European attempts for contact for the next hundred-thirty years, until the arrival of a British explorer James Cook in 1769. The incident in which four Dutch crew members and one Māori were killed was meticulously recounted by Tasman and accompanied by an equally meticulous drawing authored by Isaac Gilsemans, a Dutch artist who left Rotterdam for Jakarta in 1634 and continued his journey through Japan, Ambon, Australia, and eventually the coast of New Zealand as a member of Abel Tasman's expedition.

In this paper, I will discuss the role of a travelling artist, Isaac Gilsemans, in producing worldly images and mediating the images of the world to a wider audience. Abel Tasman set out on a journey in search of Terra Australis, an unknown southern land, which stimulated the European imagination of the globe since Antiquity. Gilseman's role on the ship was to make detailed and descriptive sketches of the coastlines and the natives of the islands they passed on their way. After the fatal incident which prevented the crew from crossing the beach, Tasman named the coastline "Moordenaars Baij" (Murderer's Bay) in his journal. This name could additionally speak to the Western fascination with the topic of cannibalism and persisted in the European imagination for the next two hundred years.

Starting from a formal analysis as a point of departure, the paper will then track global trajectories of the image rendered by Gilsemans, which in later centuries was replicated on various media conveying the image of Māori as savage folk. The comparative analysis will show iconographical changes made by subsequent "hands" and why these changes were applied depending on the image's final point of arrival. Probably the most striking image is a history painting by a British-born, New Zealand artist Louis John Steele who in 1889 depicted pre-colonial New Zealand's most notorious incident in which Māori attacked British brigantine ship *Boyd* and killed an estimated 70 European passengers. Interestingly, Steele used compositional and narrative ingredients that were first employed by Isaac Gilsemans in the first depiction of Māori-European encounter. Although Steel's image recounted a different incident, it testifies to a derogatory image of the Māori that persisted in the European mind and returned to colonial New Zealand making a full circle from 1642 to 1889. Dutch-made images of the world generated "some of the most powerful iconic images of the non-European world," that saturated the minds of people not only in Europe but beyond it.

The Amputated Ruler: A "Glocal" Portrait of the Sultan of Tidore
Yannis Hadjinicolaou

My paper explores a lesser-known portrait of the sultan of Tidore, Sayfoedin, painted by an unknown Netherlandish artist within a VOC context. The sovereign appears posing on a balustrade. He is introduced as the "King of Tidore", whereas his left arm is amputated. This rather unusual way of depicting a ruler seems to follow a certain goal: Sayfoedin had lepra and was therefore amputated. He made a deal with the VOC in order to secure the later their monopoly on cloves. In this sense the amputation almost captures on a meta-level the submission of the ruler to the VOC, since, as we know for instance with Rembrandt´s *Claudius Civilis* (the sultan's portrait is also dated around 1660-1670), a ruler cannot be visualized in a manner that questions his or her "ability" through a bodily disability.

The other point is in which degree the portrait is a global image that transcends boundaries or not, since it involves a global player like the VOC and a local ruler, who is embedded in a vast geopolitical network in South East Asia. At the same time his clothing derives from other "global hubs", like Safavid Persia. And also his explicit presented disability is quite universal, at least from a visual and hence representational point of view.

The talk will also try to give answers to the following questions, which are either related to the contextual creation of the portrait or emerge explicitly from the image: What was the role of the VOC as an institution? How was the Dutch monopoly of the spice trade secured? How can the peculiar iconography of the portrait be classified from an Indonesian and a Netherlandish perspective? What images of the "world" are actually evoked here? Are there specific local semantics and simultaneously global ones? And what role did diplomacy play, in the sense of an "image vehicle" (Aby Warburg), last but not least in terms of provenance, since the image arrived during the eighteenth century in Poland?

Global Images of Dutch East India Company Employees in Eighteenth-Century Asia
Yi-Chieh Shih

Throughout the eighteenth century, various East India companies established a thriving transoceanic trading network, importing merchandise of all ranges from Asia to Europe. They are displayed proudly by their affluent European owners as a symbol of the prosperity achieved in Asia. Dutch people, being one of the earliest nations to explore the world and bring the world back to their country, have left marks both on the visual arts and material culture. For example, the Governor-General of Suriname, Joan Jacob Mauricius, was portrayed with his imported collection aside in Cornelis Troost's painting.

Some VOC employees had a chance to enjoy another unique portrait service by being presented as clay-made figures. This service was limitedly provided in coastal commercial areas in China, Batavia, and Madras from about 1700 up to the 1850s by Chinese artists who had a new awareness towards globalising consumption to model their European clients' best images. While waiting for the monsoon to change wind directions for their return voyage to Europe in Spring, captains and supercargoes took advantage of this interval to obtain one to commemorate their journey of glory. The Dutch merchant Van Braam Houckgeest ordered one when he finished his first career in Canton. The Middelburg Chamber employees also brought at least four more figures back to Walcheren Island.

These portrait clay figures were introduced as the newest rarity, giving fresh inspiration and definition to 'Chinese Taste' in the Dutch Republic. They are preciously kept in elite families' ménages with other family portraits made by Dutch artists. Whether these portraits are made in the East Indies or elsewhere, in paintings or figures, they witness how Dutch people embrace worldwide art gradually yet undoubtedly, at the same time, preserving the diversity of eighteenth-century globalising taste in Netherlandish art in the early modern era.

Session 6, LG18
Friday 12 July, 13.30–15.00

Netherlandish Migrant Artists and the Emergence of Creativity in Late-Seventeenth-Century London

Sander Karst
Lucie Rochard
Marije Osnabrugge

According to creativity expert Mihaly Csikszentmihalyi, creativity is the result of a system combining three elements: "a culture that contains symbolic rules, a person who brings novelty into the symbolic domain and a field of experts who recognize and validate the innovation" (Csikszentmihalyi 1996, 6). In art historical terms, this translates to a functioning art scene, innovative artists and discerning art consumers. Until well into the seventeenth century, London compared poorly in terms of these elements with artistic centres such as Amsterdam, Paris and Rome. The city had yet to bring forth exceptional creative talents on equal par with Rembrandt, Poussin and Caravaggio.

From the last decades of the seventeenth century onwards, however, conditions in London gradually started to improve. By the early eighteenth century, English art theorist Jonathan Richardson could now even start to imagine that "A Time may come when Future Writers may be able to add the Name of an English Painter" (Richardson 1715, 211). By the late eighteenth century, London had emerged as one of the most important artistic centres in Europe. By that time, the city could boast an esteemed art academy, a bustling art market, a broad audience engaged with local art and had, indeed brought forth internationally esteemed -English- artists such as Hogarth, Gainsborough and Reynolds. The arrival of a great number of artists from the Low Countries, of varying artistic merit, at the end of the seventeenth century played a significant role in this process (Karst 2021). Examples of the contributions of these Netherlandish artists include the cultivation of a market for new -typically English- sub-genres such as the sporting picture, the establishment of the first (informal) drawing academies, the introduction of new innovative painting techniques and their involvement in the many auctions organised in London from the 1670s onwards, bringing the art of painting increasingly into the public domain.

This session will focus on the development of London into a vibrant art centre during the decades around the turn of the century (1670-1730); an art centre in which conditions were such that individual artistic creativity could flourish. To do so, it is necessary to identify the processes, events and people that facilitated the development of all three elements evoked by Csikszentmihalyi. Using London as a case study allows us to dive deeper into the mechanisms that contribute to the flourishing of individual creative talent. While economic theory explains the establishment of 'creative industries' by favourable macro-economic conditions and the presence of a critical mass of artistic activity (or "cluster", cfr. Rasterhoff 2016), it has not paid much attention to individual artistic creativity. What is required for a city to become an art centre bringing forth exceptional artistic talent? Are newcomers more creative than local artists? Can second-rate artists be considered creative or innovative? How can the activity of individual artists contribute to the establishment of a thriving art scene? How does a discerning local audience emerge? We invite papers that touch upon one or several of these elements and relate to the many immigrant-artists from the Low Countries in London.

Transformation and skills in the London furniture trade

Adriana Turpin
In collaboration with Laurie Lindey

The late decades of the seventeenth century onward witnessed a dramatic transformation in the designs, styles and construction of English furniture. By this period London furniture makers had adapted and perfected their products to such a degree that it shifted the flow of imported manufactured luxury goods towards the export of furniture which rivalled – and sometimes surpassed – that of their continental

counterparts. Furthermore, this import substitution saturated the domestic market with high-design luxury products that were cheaper to purchase than the imported version. The dissemination of innovative techniques and designs was of course via immigrant craftspeople and printed sources. The vast majority of these tradespeople have become anonymous in the absence of documentation and/or provenanced objects.

Two well-known and influential late-seventeenth century Dutch craftsmen were Grinling Gibbons and Gerrit Jensen, both of whom provided their services to the Crown and aristocracy from the 1660s: Gibbons arriving in London *c.*1667 and Jensen's first recorded when made a Freeman and member of the London Joiners Company in October of that year. Less well-known are the Dutch furniture makers Jasper Breame (who was established in London by 1664) and Jan van Mekeren, who was noted in Dutch church records as a furniture maker in 1682, and at this time working as a journeyman in Bream's workshop.

This paper will discuss the position Dutch immigrant furniture makers held in the London furniture trade at the period and the influence they had on the designs and styles of English furniture; the ways in which they responded to the insatiable desire for luxurious decoration and furnishings by both the rising middle class and aristocratic clientele, many of the later who had travelled – or lived – on the Continent in the years of the Interregnum. It will also explore the role of Dutch craftspeople in the proliferation of floral and arabesque marquetry and sculpted and fully naturalistic carvings.

Grinling Gibbons and Gerrit Jensen were both awarded some of the most prestigious commissions of their day, thus reflecting their status and presumably the extent to which they were seen as the drivers of change and innovation. However, evidence indicates that, for example, by the turn of the eighteenth-century floral marquetry panels was being sold commercially to the trade by English furniture makers, therefore highlighting a more nuanced approach to the roles of immigrants as they integrated into the London trade communities and forged manufacturing and retailing networks. This paper will argue that the relationships between native and immigrant craftspeople were complex and developed over time, but that immigrant craftspeople affected both the trade itself and its products, supplying the market with high-quality, visually exciting goods.

Daniel Marot in England: the local response to his designs
Doris Hattink

Daniel Marot (1661-1752), a French Huguenot designer from the Dutch Republic, briefly lived in London from circa 1693 to 1696/1697. His designs for his English projects express Marot's personal approach to French design, which were executed by other, partially local craftsmen. This paper will focus on the character and the level of inventiveness of Marot's style. Additionally, it aims to reveal the reception of his style by local craftsmen, and the extent to which it was adopted into English design.

Daniel Marot had picked up his broad approach to design during his formative years in Paris, which were spent in close proximity to the many building projects for King Louis XIV. After being forced to leave his home country in 1685 as a result of his Huguenot background, Marot made his way to the Dutch Republic where he soon found employment at the court of William and Mary, who recognized his talents as a designer and engraver. Marot was invited to join them in London after they had become King and Queen of England, Scotland, and Ireland. He was one of many French Huguenot artists in the city, but he stood out because of his multi-faceted and unified approach to design. In addition to his activities for William and Mary, Marot also worked for local commissioners. His work includes designs for interiors and interior features, exteriors, as well as garden layouts and various types of garden decoration. Marot's designs evidently take inspiration from contemporary French examples by, amongst others, Jean Lepautre and Jean Berain, but they are adapted in such a way that Marot made them his own.

Although Marot's exact whereabouts during his English period are far from clear, a few interesting projects for which his contribution is certain represent his personal and multi-faceted approach to design. These projects additionally reveal that Marot was part of a network of craftsmen. He was the one

supplying the designs, which were then executed by experts in their respective fields. It is very likely that a reciprocity existed between Marot and some of the more inventive craftsmen, such as Gerrit Jensen and Grinling Gibbons. They exchanged ideas and, to a certain extent, influenced each other's designs.

While Marot only worked in England for a few years, some examples demonstrate that his presence had made a lasting impact on local design practices. Some of these relate directly to his English projects, while others can be connected to his printed work which he largely published after his return to the Dutch Republic. At the same time, the work of craftsmen working in England must to some extent have also impacted Marot's own designs for Dutch commissioners after his return from England. The interplay between the style of Marot and that of local artists will therefore also form a key part of this paper, which primarily aims to reveal the local response to Marot's designs during his English period.

Mary Beale and the creation of 'likeness' in late-seventeenth-century London
Helen Draper

Mary Beale (1633-1699) was a painter who both defied social norms and confounded expectations of what could be achieved by a respectable clergyman's daughter in the seemingly conservative London of the mid-to-late 17th Century.

Once married, in the 1650s, Mary and her husband Charles Beale (1631-1705) migrated from their rural home to the ever-expanding capital. Thereafter they created between them a busy, prolific, and fully-professional portrait studio close to St James's Palace - she doing the painting, and he the technical and managerial tasks of the workshop.

It is well-documented that much of Mary Beale's work as a commercial portraitist owed something, through the power of fashion, to the contemporary influence of Peter Lely, the well-established and, in the English context, stylistically innovative painter who, as a continental exemplar, followed to some extent in the footsteps of Van Dyck. Both of these Netherlandish painters, and others, certainly played a key role in reinvigorating portraiture in London and beyond, although the influence of Lely's style and iconography would lead eventually to a measure of homogeneity and repetition in the work of some of his imitators.

More significant in appreciating Beale's own contribution to the creative development of painting after the Restoration, was a seemingly non-commercial component of her oeuvre, which would seem to relate directly to the Netherlandish works the Beales collected and, in 1661, itemised in what George Vertue later described as,

'*an Inventory of what valuable paintings drawings then in their posesion to the amount of a good deal of money. By Rubens Vandyke several*'.

The whereabouts of that inventory are now unknown, and the works of art mentioned in it have not been identified, but it is very likely that they played an important part in her development of a body of non-commercial likenesses. For the last few years the art market has produced a seemingly ever-expanding group of small and informal but highly considered oil studies of family members by Beale, which may well relate to some extent to those included in her Netherlandish collection. It is these paintings which are now the most highly sought after and valuable of all her works.

In this paper I will suggest that Mary Beale played her own part in the reinvigoration of portraiture produced in London by re-thinking, in these non-commercial works, the very nature and meaning of *likeness*, and that she was aided and abetted in this, by both Rubens and Van Dyck.

Session 6, B16
Friday 12 July, 13.30–15.00

Pecha Kucha Workshop for Graduate Students and Early Career Researchers

Stephanie Dickey
Ron Spronk

For this workshop, we invite early-career scholars 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 2018 or later) or researchers working on their first major project or publication.

The workshop will follow the Pecha Kucha format (see www.pechakucha.org): each presentation is limited to 6 minutes 40 seconds, accompanied by 20 slides projected for 20 seconds each. You may speak informally or prepare a text, but please note that the format and time limit will be strictly enforced. Your presentation should summarize your project, highlighting what you think the major contribution will be and key questions that remain to be pursued.

Building Virtuously in Sixteenth-Century Antwerp
Mats Dijkdrent

Magnificentia, a virtue concerning the decorum of large expenditure, is employed by many scholars of Renaissance Italy to understand and interpret artistic patronage. The virtue was thought to be obtained when the expenditure fit the status of the spender. *Magnificentia* was not only an engine behind architectural patronage, but, by inflating status through excessive patronage, it also seems to have been used as a political tool to justify and claim political authority. Whether this virtue played a similar role North of the Alps, and more specifically the Low Countries, has never been properly investigated, nor is it clear how different urban politics shaped the uses and manifestations of *magnificentia* and the art and architecture it generates.

My PhD project examines how manifestations and uses of *magnificentia* in sixteenth-century Antwerp interacted with and related to a given political context. It does so by studying how *magnificentia* was discussed in texts, such as ethical works and economic instruction books; how it was performed in temporary events, such as joyous entries and banquets; and how it materialized in buildings, such as residences and city halls. This three-fold approach allows me to study different forms of expressing *magnificentia* as well as interactions between media. By comparing Antwerp with Italian examples, the project identifies conditions that shaped, influenced, and restricted the expression of magnificence in relation to urban politics.

Some initial investigations have shown that the virtue *magnificentia* was understood in Antwerp quite differently from in Italy, with a much greater emphasis on good government. Translating this different notion into architecture results in a greater emphasis on buildings serving the common good instead of the individual. This research tries to uncover mechanisms and strategies that were deployed to give buildings a virtuous meaning now often lost.

Picture within a Picture in Tudor and Jacobean Portraits
Jennifer Wu

The independent portrait in sixteenth-century England and Scotland was suitable for documentary purposes but proved increasingly inadequate in terms of its narrative and reflexive potential. Consequently, artists began creating more complex and multi-episodic compositions by utilizing picture-within-picture formats. This metapictorial condition was introduced by André Chastel, who declared that

le tableau dans le tableau was seen in paintings made by Jan van Eyck and other fifteenth-century Flemish artists. For Chastel, a painting that embeds an image of another painting tests the limits of representation by commenting on itself. I argue that portraits produced in the Tudor and Jacobean period resourcefully expanded the genre's potential by incorporating metapictorial and storytelling elements. Such inter-artistic constructions recorded the sitter for posterity but also necessarily complicated the potential reception of the painting. Marked by eclectic hybridity, these portraits are sophisticated iterations of storyboards in that they combine multiple images, scenes, and inscriptions. Tudor and Jacobean portraits thus straddle multiple visual fields while crafting a narrative that persuades the viewer of the sitters' virtue and how they wish to be commemorated. By juxtaposing distinct pictorial realms within a single painting, the picture-within-a-picture exposes unanticipated complexities between the storytelling and commemorative aspects of portraiture. My talk focuses on two cases of royal portraiture: *Mary, Queen of Scots* by an unidentified artist (c. 1600, Blairs Museum, Aberdeen) and *The Memorial of Lord Darnley* by Livinus de Vogelaare (1567, Royal Collection Trust). In these paintings, the embedded images could be recognized by contemporary viewers from existing prints or drawings. I argue that these inset images therefore extend beyond the frame of the portrait to augment the meanings and function of the painting. Such innovations circumvent the documentary expectations of portraiture and complicate its artistic autonomy.

The Tomb of Anna van Ewsum: Women in Funerary Art
Iris Jocker

In the summer of 1664, Anna van Ewsum (1640-1714) mourned the loss of her husband, Carel Hieronymus van In- en Kniphuisen (1632-1664), who passed away at the young age of 31. As a widow, Van Ewsum commissioned a funeral monument to honour her late husband and herself. Now, a grand tomb featuring a stone portrayal of the couple stands in a small church in the modest Groningen village of Midwolde. We know from a contract between the sculptor Rombout Verhulst and Van Ewsum that the project's cost was 3,000 *rijksdaalders*, four times more than what the men on Rembrandt's *Night Watch* paid together. By signing the contract, Van Ewsum became one of the most significant patrons of funerary art in the Netherlands. My research focuses on why Van Ewsum decided to commission a monument of that scale. In the Dutch Republic, several women commissioned funerary artworks. In the Ommelanden and Groningen alone, I have already identified three other women who commissioned expensive funeral artwork either for themselves or for their spouses. Through analysing the multiple funeral commissions made by women, I deduce some of the motives behind their decision to create a funeral monument in honour of themselves or their spouses. Including Van Ewsum among other female commissioners of funerary art undermines her uniqueness as a commissioner. However, it also highlights her exceptionality: it will show that her tomb can be considered a highlight of funerary art in the Netherlands, one that had an impact on contemporaries and was also emulated.

Karel van Mander and the Question of 'Genre'
Tamar van Riessen

This paper presents my current research on Karel van Mander (Meulbeke 1548-1606 Amsterdam) and his interest in the subject of daily life. The latter was the subject of my master's thesis, and I am currently working on a publication in which I aim to demonstrate Karel van Mander's contribution to the development and status of early genre painting.

As it currently stands, Van Mander's contribution to the visual arts is often overlooked. Many art historians and scholars view him first and foremost as the author of the *Schilder-boeck*, but Van Mander was also a painter and draftsman. While he is still seen mainly as a Mannerist artist who favoured the historical, he designed several paintings, drawings and prints between 1580 and 1610 where the subject of daily life, now more generally known as 'genre', takes centre stage. In his prints, for example, Van Mander combined the historical in the form of references to the Antique with mundane figures, peasants, and contemporary dress. He blended these scenes with humanist thought to fit a new and upcoming genre into the system of painting that he saw as ideal. His *Schilder-boeck* also demonstrates Van Mander's interest in and appreciation of painters who depict scenes or elements of daily life. In short: Van Mander's

artworks and writings clearly show that the subject of daily life in the visual arts was held in higher regard than we currently tend to believe, inviting us to reconsider the perception of 'genre' being low on the ladder of painterly subjects.

The Cinderella Method
Anne-Linde Ruiter

Two women stand in a richly decorated room. The blonde woman on the right holds a stack of linens. Her yellow skirt is lifted to either showcase her underskirt or keep it from getting dirtied. The second woman, dressed in a black fur jacket, gently rests her hands on top of the pile. It is unclear if the linens are being taken out of the closet or put away. This detail may seem rather trivial, but it is at the heart of a discussion about Pieter de Hooch's *Interior with Women beside a Linen Cupboard* (Amsterdam, Rijksmuseum): the action, several scholars argue, determines which of the women is the lady of the house. This discussion presents a pesky problem in Pieter de Hooch's genre paintings: his housemaids and ladies are notoriously difficult to distinguish from one another. Looking at the women's actions and attire, while useful, is often not enough to determine their class. Kitchen maids and young ladies may both wear pearl earrings and satin jackets, while a woman nursing a child could just as likely be its mother as a wet nurse. A detail that has not been previously discussed, however, is the footwear of De Hooch's fictional women. The shoes differ in both colour and shape between ladies and their maids. As my research will show, this 'Cinderella method' can be combined with an analysis of actions, artifacts, and attire to confidently establish the social class of women in Pieter de Hooch's paintings.

Follow the thread. The unravelling of Dutch textiles in the seventeenth century
Sara Wieman

'*Saai*', '*fustein*' and '*grein*': these are just some of the fabrics described in the '*memorieboek'* of Maria van Nesse. For twenty-three years (1623-1646), Van Nesse noted her expenses in a detailed manner. A substantial part of the notes deals with textile consumption. The recently published book *Het unieke memorieboek van Maria van Nesse (1588-1650)* by Judith Noorman and Robbert Jan van der Maal makes frequent reference to the preciousness of the textiles Van Nesse owned. The richness of these fabrics was hidden in the materials they were made of and the treatments these textiles underwent. Nevertheless, only a few examples of specific fabrics are mentioned in this book, and in these cases, the description of the materials often remains limited. Furthermore, Noorman and Van der Maal's book is no exception. Although textiles played an important role within seventeenth-century daily life and specific fabrics were consciously consumed, contemporary knowledge about historical fabrics is limited. Although the historical research on textiles requires caution, a glimpse of the fabrics woven in Holland can be gained by studying the rules of the textile industry in Leiden. The city played an important role in the development of the Dutch textile industry in the seventeenth century and achieved European fame. In the absence of a guild, the city government drew up detailed rules for the textile industry. These rules were decisive for the appearance of the fabrics produced within the city. They described the raw materials, width and length measurements, structure, colours, and finish of the fabric. By analysing these rules and focusing on materiality and the character of the specific fabrics produced in Leiden in the seventeenth century, I will provide insight into the rich world behind the early modern terms of fabrics in primary sources. We can make '*saai'*, '*fustein'* and '*grein'* tangible.

Rubens and Islam: Global Exchange and European Identity in Early Modern Antwerp
Adam Sammut

This postdoctoral project, funded by The Leverhulme Trust, is about encounters with Islam in the art of Peter Paul Rubens (1577–1640), the only European painter to engage with the Ottoman and Safavid empires as civilizations. The resultant monograph will further the enterprise of global art history by reconceptualising baroque painting and, in turn, early modern cities as cosmopolitan sites of cultural exchange and material pluralism. In an age of religious wars, these phenomena paradoxically threatened to

destabilise the Catholic identity of Rubens's hometown, Antwerp, which was at once a bastion of the Counter-Reformation and the Habsburg Empire's northernmost global entrepôt. Moving away from the monolithic singularities of "Orientalist" discourse (Said, 1978), early modern Europe was characteristically where 'space and time [crossed] to produce complex figures of difference and identity, past and present, inside and outside' (Bhabha, 1994). My project seeks a fuller account of premodern global histories around the seminal figure of Rubens. Looking at geographies and peoples from Tunis to Isfahan, "Rubens and Islam" will be the first transnational study of a canonical artist that is object-based, interdisciplinary and cross-media, putting European paintings, sculpture and the graphic arts in parallel with Islamic textiles, miniatures and arms and armour. The book will include three chapters on the so-called siege of Tunis (1535) by Holy Roman Emperor Charles V and its place in the historical imagination; two chapters on the relationship between sartorial hybridity and race in portraits, Epiphany altarpieces and history paintings; and two chapters on hunting scenes, in which 'Moorish and Turkish riders, very exotic' – as Rubens himself described them – are compared to animals sourced from the Islamic world. Each case study will require a different methodology, borne of close engagement with the artworks, their materiality and their original viewing contexts.

Session 6, G24
Friday 12 July, 13.30–15.00

Material Depiction and (Cut-Out) *trompe l'oeils*: The Enchantment of Material Depiction by Netherlandish Painters and the Development of British Traditions

Lisa Wiersma

Tricking a spectator into believing a painting is real, is an ancient and important aim for early modern painting. From skies to roses, a painting was to evoke interaction, appealing to all senses by appearance and association. To create a convincing illusion, perspective proved an important and efficacious optics, but for a *trompe l'oeil*-effect the suggestion of tangibility is essential, as was underscored by Samuel Pepys famous engagement with a Simon Verelst painting. *'I was forced again and again to put my finger to it to feel whether my eyes were deceived or no,'* he wrote in his diary on 11 April 1669. By apt 'colouring' or material depiction, which was standardized by the second half of the seventeenth century, Netherlandish painters created highly appealing images that seem part of three-dimensional space. Observation and ideas concerning ideal appearances were combined with excellent brushwork and paint application. Upon their migration to Britain, Netherlandish artists changed the country's painting tradition dramatically.

Meanwhile, seventeenth-century material depiction extracted the cut-out from the decorative arts: emerging from liturgical, theatrical and festive examples, it became an independent art form. Arnold Houbraken claims that the Dutch seventeenth-century Cornelis Bisschop was 'the first, if not the best' maker of these advanced *trompe l'oeils* and Rembrandts pupil Samuel van Hoogstraten is said to have deceived his visitors with life-like depictions of fruit, shoes and dried fish scattered around the house. In London, John Evelyn saw a painted menagerie. The human cut-out or dummy board gained great popularity in centuries thereafter in Britain. Dummy boards, cut-out books, letter pouches and chimney boards, shaped and painted to simulate children and pets, are found in several collections throughout Europe. Their popularity as a genre seems rather momentarily in the Low Countries, whereas in Britain dummy boards lasted far longer and many examples remain. These 'silent companions' enlivened empty halls, guarded houses shaped as soldiers and tricked visitors as fake maids.

Studying material depiction as a vehicle for art and style development is upcoming. The depiction of foliage, skin, fabrics, brocade work, fruit, pearls, and, recently, techniques for material depiction in seventeenth-century painting were studied in depth, but the topic invokes much more research. The dummy board has received some, but no exhaustive attention. It is often mentioned as a frivolous niche of the *trompe l'oeil* genre. Papers may lead to contributions to publications about material depiction and / or the cut-out, on which the session organizer is working.

Proposals may include, but are not limited to the following:

- (Execution, reception, and perception of) material depiction or display by certain schools, in an artist's oeuvre, for a specific material type, with specific equipment, in sculpture, or considering style development (with an emphasis on exchange between Netherlandish and British art);
- Liturgical, theatrical, and / or festive cut-outs or *schoreersels*, and / or the emergence of the cut-out in the Low Countries and Britain, and the cut-out as an alternative for (polychromized) sculpture;
- Illusions, 'bedriegertjes' or *trompe l'oeils*, and convincing painting in general in the Low Countries and Britain;
- Proposals about material depiction and illusions from other countries, preferably showing exchange with the Netherlandish and British traditions as forerunners, peers or followers (and everything in between).

Illusion-in-Waiting: Samuel van Hoogstraten's Art at the Service of Empire
Marisa Anne Bass

In his treatise on the art of painting, Samuel van Hoogstraten makes a deceptively simple statement about perspectival illusions. "Paintings of this kind," he observes, "are very much bound to the places for which they are made." He proceeds to illustrate the point by citing the illusionistic installations that he created "for the emperor in Vienna and also in England." Only by securing a place of privilege for a painted illusion, van Hoogstraten tells us, can an artist guarantee its enduring effect.

This paper takes van Hoogstraten's remark as a starting point for reconsidering the work that illusionistic painting did in England at the dawn of British imperialism. My focus is on one place in particular: the home of William Blathwayt (1649–1717) at Dyrham Park in Gloucestershire, where van Hoogstraten's doorway-sized *View through a House* has been installed since the late seventeenth century. Remarkably, although the painting has long featured in accounts of the artist's oeuvre and histories of *trompe l'oeil* painting, it has never been analysed in relation to the 'roomscapes' at Dyrham Park itself.

Located two hours west of London, the country house that Blathwayt built in the classical style and augmented with a Dutch formal garden is also home to several other illusionistic works that formed part of his collection. These works include a second perspective view by van Hoogstraten, a dummy board of a maidservant, and a pair of tables supported by veristically polychromed sculptures of Black Africans kneeling in chains. Blathwayt acquired the tables and van Hoogstraten's paintings from his uncle Thomas Povey, who first displayed them at his London home. Both Povey and Blathwayt held posts in the newly established offices governing the British West Indies; as Secretary of the Lords of Trade and Plantations, Blathwayt was among the early architects of colonies like Jamaica and the Leeward Islands. The creation of Dyrham Park, in other words, was inextricable from the history of the slave trade and the exploitation of the Americas.

Treated in isolation, van Hoogstraten's *View through a House* looks like any other Dutch genre painting and much like the artist's other illusionistic works. Treated in the context of Dyrham Park, it looks like something else entirely. Contrary to extant accounts, Blathwayt's investment in *trompe l'oeil* was about more than the distinct English taste for Dutch art born under William III's reign, or a scientific interest in perspective fueled by the Royal Society's investigations. Van Hoogstraten's *View* and its companion works at Dyrham Park were also about binding people to place and putting people in their place. As the near-contemporary English poet Robert Herrick once wrote about his own illusive verses: "sho'd I not supply the Cause, th'effect wo'd die." Every *trompe l'oeil*, however subtly executed, is unfinished until it serves to capture its intended audience. To understand van Hoogstraten's success in England, I argue, we have to understand what *he* so clearly understood: that the effect most desired by his patrons was the instantiation of their power over others.

The Matter of Bricks
Rozemarijn Landsman

In 1824, John Fisher wrote to John Constable: "I am shut up in lodgings here, — the walls covered with old masters. I suffer like the martyrs of old, who had their eyes put out with hot brazen basins, held before their faces. But I am relieved by one picture which I guess to be a genuine Vanderhayden. Is it not that the name of the man who painted brick buildings so minutely? It is very true and delicate, and with pretty light and shadow." Jan van der Heyden did paint bricks like no other artists. But whereas ever since Houbraken—Van der Heyden's first biographer—his bricks have been commented upon, their material and cultural significance have hardly been explored to date.

Van der Heyden was not the only seventeenth-century Dutch artist to spend significant time and energy on the rendition of brickwork. Pieter de Hooch, of course, son of a mason, foregrounded masonry bonds in many of his courtyard scenes. Johannes Vermeer, whose in-laws derived revenue from a brick factory near Moordrecht, dedicated much of his *Little Street* to the omnipresent building material. Emanual Murant, too, had a reputation for painting bricks minutely. Bricks, I shall demonstrate in this paper, held

significance to artists both as a vehicle to reference local surroundings, personal interests, and as an artistic device.

To paint bricks convincingly, each of these artists had to individually reconcile with the potentially risky depiction of that minute element of the Dutch urban fabric. How to faithfully represent an urban scene, doing justice to its character and architecture, including its materiality? How much detail to allow, without the result becoming stiff or tedious? If done successfully, Fisher's words remind us, painting bricks could be a powerful instrument in these artists' quest to convincingly represent the Dutch city, even offering relief and causing their work to be judged "very true."

Materiality, Artistry, and Money: Reimagining Merchants and Occupational Portraiture in Sixteenth-Century Antwerp
Sunmin Cha

This study examines Jan Gossart's *Portrait of a Man*, *possibly Jan Snoeck* (1530). It aims to demonstrate how Gossart raised the status of the sitter as well as his own, by spectacularly displaying his artistic skill to imitate other materials, thereby implying its monetary value. In this portrait, various objects and materials are imitated at almost equal importance and prominence of the sitter. On the table in the foreground, from left to right, are a sandshaker, a flat magnifier, scissors, a leather pen and ink case, two piles of gold coins, a balance with a doba excelente (a Spanish coin) on the triangular scale and a weight on the round one, a penknife, a leather-bound book, an inkstand with four quills, a stick of sealing wax and a little roll of paper. Two batches of papers, tightly flanking the sitter's head, are labeled "miscellaneous letter (*Alrehande Missiven*)" and "miscellaneous drafts (*Alrehande Minuten)*." Finally, many layers of white inner shirt, brown damask silk, red coat with black collar heightens the different texture of each fabric and thus Gossart's exquisite ability to imitate different materials.

Conceived in the tradition of the occupational portrait and the genre imagery of merchants in Netherlandish paintings, the painting shows a striking departure from these pictorial conventions. The multiplicity and prominence of the sitter's occupational tools are exceptional in the tradition of occupational portraits. It is even more curious considering that in sixteenth-century visual culture, a chaotic pile of the professional tools in images of financiers had a highly moralizing tone, emphasizing unorganized and morally deprived practice of their profession. I argue that Gossart's portrait emphasizes the money-making and more broadly the value-making aspect of the profession. Rather than alluding to the possible danger of the mercantile activities, Gossart displayed his artistry to evoke the presence of real material, which was considered highly valuable and even profitable in Gossart's time. At a time of increasing criticism of the mercantile activities in the burgeoning economy of sixteenth-century Antwerp, the positive presentation of the sitter's profession would have greater significance.

At the same time, Jan Gossart's *Portrait of a Man* shows artistic exchange between the Netherlandish and British artists. Hans Holbein's *The portrait of George Gisze of Danzig* of 1532, is in a direct connection with Gossart's portrait. Holbein's portrait is similar in its diagonal composition, the treatment of costume, office paraphernalia, and the serious, outward looking stare of the sitter. It has been regarded as Hobein's first commission upon his return to England. The fact that this detail-laden composition was intended as a showpiece to elicit further English commissions attest to the power and appeal of Gossart's original painting, especially that of the representation of materiality to contemporary audience.

Session 6, G11
Friday 12 July, 13.30–15.00

Print Culture between the UK and the Low Countries: Part 1
Maureen Warren

The Low Countries have always had complex political, religious, economic, and artistic ties with Britain. From its earliest days—when Queen Elizabeth I declined offers of sovereignty—through the four Anglo-Dutch Wars, to the Glorious Revolution, these two global superpowers have vied for political and mercantile supremacy, while occasionally aligning to support causes such as imperiled Protestant nations or because of the ties between the Houses of Orange-Nassau and Stuart. These fraught encounters and relationships were often chronicled, mediated, and sometimes exacerbated by prints. We invite proposals for twenty-minute papers about print culture between the UK and the Low Countries.

Proposed topics may include, but are not limited to:

- Newsprints, satirical prints, and other printed imagery about current events involving both the British and the Dutch or Flemish
- English patronage or collecting of Netherlandish prints or printmakers
- The dissemination of Netherlandish prints in England
- Relationships between Netherlandish and English print publishers and printmakers
- Netherlandish printed depictions of English subjects and vice versa
- Imagery related to ties between Dutch and English aristocrats

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Anglo-Dutch war reports in the Willem van Kittensteyn (1560 – 1625)'s Album of Prints
Maretta Johnson

An example of cultural exchange between Britain and the Low Countries can be traced back to the oldest preserved collection of historical prints. These are bundled in an album and deal with current events involving both the British and the Dutch. Therefore, research on this case study can contribute to a better understanding of the Anglo-Dutch cultural and political connection.

In 1613, Willem van Kittensteyn (1560 – 1625) published a collection of newsprints titled Spieghel ofte Af-beeldinge der Nederlandtsche geschiedenissen, Mitsgaders van Vranckrijk, Enghelandt, Duytsland en(de) eenige andere Landen. The historic collection involves newsprints, historical prints, and drawings that offer an almost day-to-day report of the eighty year's war until the twelve year truce (1609). The album is distinctive to other albums since it is the first known collection of historical prints. Van Kittensteyn arranged prints according to the historical work and chronology by Emanuel van Meteren's (1535 – 1612) Historien der Nederlanden (1598). Van Kittensteyn, however, does not limit himself to reporting on issues relating to Dutch events, instead he informs on transnational events. In fact, the album contains Netherlandish printed depictions of international subjects.

The album has been researched in the past, for example on the subject of book printing, and on the visual reflection of war in the Van Kittensteyn Album and the contemporary role of the media in the representation of war and violence. Other than that, Van Kittensteyn's album has received limited attention. The connection between this collection and international relations has not been subject to research.

My paper will address the album as an early example of war reporting as a story in images. The album has a notable history of preservation: from the total of five hundred folios, eighty-three are missing. The album contains a register that provides information on the subject matter of the missing folios. Remarkably, many of the missing folios relate to English history. These folios involve Netherlandish depictions of English subjects. One of these folios, depicting the execution of Mary Stuart, has been found in Scotland. Other folios, for example, contain images of the family tree of the kings of England,

the marriage between Queen Mary and king Philip of Spain, and the conspiracy against the king of England. I argue that the album has been taken apart and was reassembled in the nineteenth century. At this time, the folios on English events have most likely been redistributed. In two ways, research on this album can shed light on the early Anglo-Dutch cultural and political connection. Firstly, by investigating Van Kittensteyn's practice, fed by his interest in international news reporting. Secondly, by studying the nineteenth century reception history.

In conclusion, this project, by closely examining Van Kittensteyn's album, offers new insights on the little recognized issue of the international aspects of early modern collecting practices and the history of the cultural and political relationship between England and Holland.

The Liminal, the Licentious, and the Illicit: Examining the Portraits of the Most Fearsome Buccaneers in Alexandre-Olivier Exquemelin's *De Americaensche Zee-Roovers*
Margaux Shraiman

Despite the political, economic, social and cultural importance of piracy, images of Atlantic piracy and privateering are rarely seen in seventeenth century Dutch visual culture. The illustrations created by Herman Padtbrugge for A.O. Exquemelin's *De Americaensche Zee-Roovers* (1678) are a rare exception. The bestselling book, with its first-hand account of life as a buccaneer, was widely translated and distributed throughout Europe and formed the basis of our historical understanding and poetic imagination of Caribbean piracy. Due to the wide reach of this book, these characters became household names in the seventeenth century, especially Henry Morgan, a privateer and colonial administrator in the English colony of Jamaica. Exquemelin's critique of state-sanctioned violence in the Atlantic in general comes together to form a subtle, but pointed, indictment of the English empire in particular.

The transient distinction between piracy and privateering is linked to the cultural perception of the high seas as a freer, more open space, despite its increasing regulation and militarization. This paper explores how the pictorial conventions used in the portrayal of pirates reflect their role as liminal figures—constantly shifting between licit and illicit, Old and New Worlds, and national affiliations—in the multicultural, rapidly evolving, and violent colonial context. Padtbrugge's portraits borrow the visual language used for the cult of naval heroes, only altering a few iconographical markers to indicate which side of the law the figure is on. These attributes are visible both in their physical appearance—their dark countenance, clothing, shifty eyes, and raised weapons—and the contextual elements surrounding them: sinking ships, open flames, and chaotic battle scenes, under billowing clouds of smoke. The combination of these symbols of extrajudicial violence and moral reprehensibility with the stylistic conventions of the cult of naval heroes evokes the paradox at the heart of the mythology of the pirate: simultaneously a divine punishment and a secular saint—a counter-cultural figure that is inherently embedded in the colonial power structures.

The attribution of the legitimizing privateering label was guided by nationalist motives. Foreigners were the figures primarily characterized as pirates; the perception of local pirates was more nuanced, a liminal status that the public was aware and accepting of at the time. The English translations of the book, by William Crooke and Thomas Malthus in 1684, reflect this dynamic: they both portray 'Sir' Henry Morgan as more respectable, in the text and in the images themselves, indicating his status apart from the other pirates of different nationalities. The majority of scholarship on Exquemelin's influential volume is anchored in the disciplines of history and literature and has focused on distinguishing history from polemic. This paper contributes to the extensive historiography of seventeenth century Caribbean piracy by analyzing the illustrations that accompany Exquemelin's important publication from an art historical perspective for the first time.

Orange Legacy in Britain – Prints on the occasion of the marriage between William Friso and Anna of Hanover in 1734

Anna Lisa Schwartz

The close links between Orange and the British royal house through the two spouses of William II and William III from the House of Stuart are well studied in research.

Less focus has been placed on the marriage between William Friso (later William IV) and Anne of Hanover in 1734. William Karel Hendrik Friso belonged to the younger Nassau line and was stadtholder in Friesland, Gelderland, Groninen and Drenthe at the time of the marriage. Negotiations with the British royal family lasted a long time, as the Prussian court was also interested in a marriage within the Hanoverian court. The marriage served primarily to strengthen William's position within the republic, especially since the stadtholders' offices in Utrecht, Overijssel, Holland, and Zeeland were not occupied. The extinction of several German Nassau lines gave William an enormous increase in territory. In addition, the Orange inheritance dispute was settled in 1732 after the death of William III, with which William received the Palais Het Loo and Den Bosch estates. Following this, the marriage with Anne of Hanover, Princess Royal, and eldest daughter of George II, took place in London in 1734. On their way back to the Frisian court via Amsterdam, the couple was hardly received in the city, which was not very loyal to Orange, unlike in Leeuwarden, the seat of the Frisian stadtholders.

The event was communicated primarily in prints, wedding poems, and medals, though far less on the British side than in the Republic. Many prints make use of elements found in media on the occasion of the marriage between William III and Mary II or refer to their biography. For example, the presentation of the Order of the Garter to William in close proximity to the wedding plays an important role. In addition to individual art prints, the prints also include commercial graphics such as illustrations for fans. Printed works of satirical content were mainly found in occasional poetry. In addition to some examples and references back to the Stuart court of the 17th century, the paper would also like to take a look at the publishers and situate the prints on the occasion of Wilhelm and Anna's marriage in their sales repertoire.

Session 6, G26
Friday 12 July, 13.30–15.00

Connecting Threads: Tapestries and Cultural Exchange in the Low Countries and England

Lorraine Karafel
Elizabeth Cleland

Tapestries hold an important place in the art history of the Low Countries. Luxurious, grand-scale textiles, lustrous with silk and gold, brought warmth and color, complex narratives and subtle messages to interiors. They were prized by rulers and courtiers who commissioned works for themselves and for gift-giving globally. This session highlights tapestry as a means of multi-faceted cultural exchange between the Low Countries and England, open to exploring aspects of design, production, collecting and display. This session also aims to encourage new research and introduce emerging scholars to the medium as an exceptionally rich area of cross-disciplinary inquiry.

Designed by major artists, from the Italian Raphael to Northern masters, such as Bernard van Orley, Pieter Coecke van Aelst, Peter Paul Rubens, Jacob Jordaens and others, tapestry presented for these artists a new and challenging medium for daring, visual compositions. Some artists specialized in design, while others painted the full-size cartoons on linen or paper for highly-skilled weavers in Brussels and other production centers to fashion into woven pictures. Promising new avenues of research include the roles of women as weavers and entrepreneurs, such as Catherine van den Eynde (active in the late 16th and early 17th centuries). The workshops in the Low Countries sent their goods and their visual ideas throughout Europe – and to England.

In England, tapestries were avidly sought from the 14th century with kings such as Henry VIII famously amassing a collection of more than 2,500 pieces, most made in the Low Countries. Henry deftly used tapestries to enhance his royal image and to deliver potent political messages.

In the late 16th century, weavers, fleeing from religious persecution in the Low Countries, emigrated, with many relocating to England. There, they set up tapestry workshops, bringing Netherlandish design and production to the local market, creating a range of works that appealed to the elite and to a growing middle class. In the 17th century, King Charles I established what would become the premiere English tapestry workshop, the Mortlake Manufactory, relying on emigrant Netherlandish weavers.

Papers for this session may investigate, among other issues: the visual impact of Netherlandish tapestry designs in England; the work of emigrant weavers; and the collecting and display of Netherlandish tapestries in England, both historically and today.

Ritual and Image: A New Perspective on the Mortlake *Acts of the Apostles*
Helen Wyld

In this paper I will show that the Mortlake *Acts of the Apostles,* woven for Charles I in the 1630s, were the most developed articulation of the guiding idea of his reign: Divine Right monarchy. A revival of designs created by Raphael for Pope Leo X over a century earlier, the Mortlake *Acts* are usually viewed in the context of Charles I's collecting of Italian painting, and his interest in16th-century tapestry design. As the most costly artistic project of Charies's reign, the tapestries in fact demonstrate the importance of ritual in the enactment of sacred kingship – a representational mode that has been ignore in the overwhelming focus on Charles's patronage of the visual arts. As such, I aim to reaffirm ritual as central to the embodied meaning of European tapestry, present since its emergence as a large-scale medium of state in the Burgundian Low Countries in the 14th century, but often underplayed in contemporary scholarship.

From the beginning of Charles I's reign key ceremonies were redefined, most notably the Coronation and the celebrations of the Order of the Garter, reviving forms current before the Reformation of the 16th century in order to support the enactment of sacred kingship. These changes mirrored doctrinal reform, which sought to revive to pre-Reformation forms of liturgy and worship, under a rhetoric of returning the Church of England to its ancient purity. The Mortlake *Acts* embody these efforts visually, materially and iconographically. The theme of the Apostles is re-interpreted to express parallels between the new English church and the early church, through complex new borders which engage closely with current theological debates. Materially, the heavy use of gold thread and vast scale of the Mortlake *Acts* expressed Archbishop William Laud's thesis on the Beauty of Holiness.

Perhaps above all, the intended use of the Mortlake *Acts* reveals their centrality to Charles I's programme. Although the tapestries were only completed in around 1640, shortly before the descent into Civil War, new archival research suggests that they were made for use at the two key rituals of the court: the annual procession and feast of the Order of the Garter, and the king's sitting in state, both of which took place in the Whitehall Banqueting House, and both of which involved the ritual presentation of Charles as a ruler by divine right.

Of course, in their subject matter, their materiality, and the way that they and other costly textiles were used, the Mortlake *Acts* came dangerously close to Catholic imagery and practices, arousing fears of idolatry and worse. The incendiary nature of such suggestions is clear: the display of tapestries was mentioned at the trial of Archbishop Laud. This paper will thus re-situate the *Acts* as central not only to Charles I's doctrinal programme, but to his ultimate downfall.

The Affaitadi Firm and its Partners: The Trade in Tapestries and Luxury Goods between Flanders and England (ca. 1520-1555)
Julia van Zandvoort

The international trade in Flemish tapestries reached a peak in Antwerp in the first half of the sixteenth century, where the ever-growing international market for luxury goods was further developed by wide networks of merchants who facilitated trade. The information we have on Flemish tapestries that were collected abroad in the sixteenth century often derives from archival documentation, usually made up by contracts and inventories, but which usually omits any information on the mechanisms and infrastructures that underly the process of the commission. In this paper, I would like to discuss and reconstruct some of these merchant networks and the processes of commissioning tapestries, specifically by considering the importance of Italian merchants active in the tapestry trade from Antwerp to England.

Using archival documentation found in Flanders, Italy and England, a chain of Italian intermediaries can be identified which actively engaged in, and almost monopolised, the trans-European trade of luxury goods. The paper will discuss these networks from the central perspective of the Affaitadi firm in Antwerp, which worked in partnership with several other important intermediaries and firms in Europe, thereby connecting an area stretching from London to Messina and beyond. The ledgers of the Affaitadi firm present in the Antwerp City Archive provide a rich source for us to gain a better understanding of these international networks. The Affaitadi underheld business relations with several people and entities associated with the international tapestry trade of the sixteenth century, for example Erasmus Schetz, who sold tapestries to the most important collectors in Europe at that time in partnership with the weaver Balthasar van Vlierden. Amongst these are, for example, Henry VIII's Stories of Tobias (sale of 1546, currently in the Royal Collection Trust). Special focus will also be placed on the partnership between the Affaitadi and the CavalcantiDe' Bardi firm in London, which had close connections to the court of Henry VIII and engaged in the importation of tapestries for the king into England (for example a set with Stories of David, sale of 1520). On multiple occasions, the Cavalcanti-De' Bardi worked with the merchant and/or weaver 'Gian' van Aelst, who is possibly identifiable with, or a relation of, the Brussels weaver Pieter van Aelst the Younger. Additional archival material from the Cavalcanti-De' Bardi firm in the Archivio di Stato in Florence sheds new light on these connections, as well as further illustrating the role of the firm in the trade of luxury goods and objets d'art to the English court.

The Mobilities of Early Modern Tapestries: Production, Viewership, and Afterlife
Julia LaPlaca

Claims about the "mobility" of tapestries recur throughout the scholarship of this once wildly popular medium. Indeed, the cultural exchange inherent in the tapestry connections between England and Low Countries suppose a movement of objects, makers, techniques, and iconographies across Europe. A recent exhibition of the "Dresden Tapestries" (*Acts of the Apostles*) emphasized this very aspect, commenting on the tapestries' "journey" of production from Raphael's sixteenth-century cartoons to the Mortlake Looms in the seventeenth century, as well as the movement of designs and motifs through the tapestries, as they inspired artists working in other media after their initial production (Gemäldegalerie Alte Meister, 2020 & Columbus Museum of Art 2022-23).

However, despite the oft-cited movement of "*les fresques mobiles du nord*," there has not been a critical assessment of how "mobility" is used in tapestry scholarship or what this tells us about the medium.[1] In this paper, I suggest that early modern production, reception, and the afterlives of tapestries are all marked by different mobili*ties*. I will focus on case-studies, like the "Dresden Tapestries," that were part of an exchange between the Low Countries and England. I argue that a more nuanced view of how objects move or instigate movement reveals just how central tapestries were to the broader exchange of ideas in the early modern period.

For geographer Tim Cresswell and sociologists Mimi Sheller and John Urry, mobility encompasses far more than physical movement from point A to point B.[2] Mobility includes the sourcing of materials, the movement of information and knowledge, the immoble infrastructure that supports mobility, the signifiers and symbols of mobility, and movement within specific physical spaces. The language of "mobilities," as articulated by these theorists analyzing contemporary life, provides a helpful framework to understand how tapestries were mobile in earlier eras as well.

In this paper, I demonstrate how tapestries participated in several different mobilities. For example, tapestry production required both mobile and "immobile infrastructure."[3] The materials in tapestries and tapestry workshops themselves existed in a network where materials, makers, and products were often on the move. Tapestry is an excellent example of a medium that relays information. Early twentieth-century scholars like Aby Warburg recognized the unique ability of tapestries to move images and ideas through space and time; he saw tapestry as instrumental to understanding the history of images in Europe writ large. Tapestries instigate their own "spatial relations of mobility" among viewers.[4] Tapestry viewing requires an active phenomenology in which viewers must toggle from "zoomed -in" to "zoomed-out" views. In their afterlives, early modern tapestries continue to participate in these mobilities within the mobile exchanges of the art market and museums.

[1] Denys, Luc, ed, *Les fresques mobiles du nord: Tapisseries de nos regions*, XVIe-XXe siècle. Antwerp: Hessenhuis. 1994.
[2] Cresswell, Tim. *On the Move: Mobility in the Modern Western World.* New York: Routledge, Taylor & Francis Group, 2006; Mimi Sheller and John Urry, "The new mobilities paradigm." *Environment and Planning,* no. 32 (2006): 207–226.

Session 7, LG19
Friday 12 July, 15.30–17.00

Infinite Concordances: Elaborating on Visual Typology in Early Modern Netherlandish Art

Michel Weemans
Walter S. Melion

Strictly speaking, typology refers to the mapping of structural relationships based on likeness, that mutually implicate the Old and New Testaments. Formal resemblances are seen to mark real persons or concrete events as analogous across the two covenants, in ways that bring the Old to fruition in the New. Auerbach and Goppelt have emphasized the visual and material dimension of typology, whose etymology—from *typos* in Greek, *figura* in Latin—implicitly refers to the shaping of correspondent images. As a historical mode of thought, typology underscores the teleology of salvation history by insisting on the interdependence of the two Testaments, the Old Testament being interpreted as the forerunner of the New, and the New Testament as the fulfillment of the Old. Research into visual typology has focused on the study of systematic and diagrammatic imagery (popularized in particular in the manuscripts and editions of the *Biblia Pauperum* and the *Speculum humanae salvationis*), and for a long time, art history considered visual typology an essentially medieval art form, postulating its decline at the end of the Middle Ages. Over the past two decades, however, in the wake of studies by Friedrich Ohly, amongst others, scholars have increasingly called attention to the persistence of typology in early modern European art, and to its close relation to the rhetorical figure of analogy, construed as a source of invention or, better, of inventive argumentation. Due to its proleptic character (its function of announcing future antitypes), typology could also be marshaled to defend the humanist project, understood as the modern reception-completion of the figurative traces of Antiquity. Moving beyond the strictly scriptural relation between the two Testaments, the operations of literary and visual typology served to license analogy as a hermeneutic principle and a method of interpretation. The correlation of types to antitypes was applied as much to the study of nature as to the interpretation of contemporary history.

This HNA session invites participants to propose novel case studies focusing on various forms of typology in early modern art, and to reflect on the issues involved in the idea of an expanded range of visual typology:

- the links and dividing lines amongst typology, allegory, and analogy
- the various ways in which images visualize a typological temporality that connects past and present, anticipation and fulfillment.
- the association between typology and the tropological sense that measures the relation between past and present morality or immorality.
- the political and apologetic functions of a widened typological frame of reference that attaches biblical prefigurations to contemporary historical figures or events.
- hybrid forms of typology and analogy, such as "implicit typology" and "explicit typology" (Alexander Linke), and "para-typologies" that use a "method of perception that is both comparative and projective" (Reindert Falkenburg).
- the impact of religious movements (Reformation, Catholic Reformation, Counter-Reformation) and orders (Jesuits, Oratorians, Reformed Carmelytes) on the forms and functions of visual typology in the later sixteenth and seventeenth centuries.

Netherlandish Images of the Man of Sorrows in the Age of the Reformation
Sunmin Cha

The Man of Sorrows, also known as its medieval Latin title *Imago pietatis*, is only second to the Crucifixion image that has its numerous variations in the history of Christian art. Scholars largely agree on its

definition as a "devotional, non-narrative, image of Christ displaying five wounds and holding or otherwise accompanied by, the instruments of the Passion." In fact, the term "Man of Sorrows" is drawn from the Old Testament, the Book of Isaiah. More precisely it is from where in its Latin translation the prophet describes *virum dolorum*.

This paper demonstrates that the sixteenth-century Man of Sorrows images in the Low Countries specifically gained its significance with their power to ensure spiritual, political, and artistic healing of the viewer. Maarten van Heemskerck made three different paintings of the Man of Sorrows during the three decades between 1520 and 1550. Similarly, Cornelis Cornelisz. van Haarlem's paintings of the suffering Christ emphasize his mental and psychological state rather than his physical pain. His works, such as *Christ with Cross and Chalice* (1592), and *Christ as Man of Sorrows* (1597) are variations on the theme of Christ in Distress, closely related to the Man of Sorrows subject. Lastly, Hendrick Goltzius painted *Christ in Distress*(1607) and *Man of Sorrows with a Chalice* (1614). While traditional images often depict Christ as brutally tortured with graphic depictions of blood and wounds, Haarlem painters emphasized Christ's muscular body and living flesh while minimizing physical traces of torture and abuse.

Hans Belting and his followers might argue that these pictorial elements in the later Man of Sorrows paintings demonstrate the transition from devotional to "artistic and aesthetic" form in early modern religious paintings, as the age of the icon gave way to the age of art around 1500. However, I contend that such a strong emphasis on the influence of the Netherlandish painters' Italian journey and their interest in antiquity, obscures important iconographical and emotional aspects in the Haarlem Man of Sorrows paintings. Notably, the Haarlem painters emphasized the seated pose of Christ, alluding to the typological origin of the Christ in Distress, *Job in sterquilinio*, that is Job seated on a dunghill. The psychological element of spiritual suffering, rather than physical suffering, is the very reason that the early iconography of Christ in Distress derived from Job in Distress. Moreover, the increasing scrutiny on the physical aspects of the Passion and the role of institutions in individual's salvation prompted the Haarlem artists to find new meaning within the established iconography of the suffering Christ. In the age of the Reformation, the Man of Sorrows imagery served as a source of solace, mending the rifts within the fractured community through its potential for religious, political, and artistic restoration.

Celebrating Faith and Defeating Heterodoxies: Use of Typology during the 1720 Jubilee Commemorating the Miracle of the Holy Sacrament in Brussels
Manon Chaidron

This contribution aims to present an unpublished document attesting to the use of typology during the Early Modern period. It is the second edition of Pierre de Cafmeyer's work depicting the festivities that took place during the 1720 jubilee, celebrating the Eucharistic Miracle of Brussels. The description of the triumphal arches punctuating the procession's route is accompanied by their reproduction. These arches depict episodes from the Old Testament, the New Testament, the lives of saints, as well of Eucharistic Miracle. In this context, the narrative of the desecrated host is considered a reenactment of the life and passion of Christ. Profanation is once again made possible by the delivery of Christ's body through another Judas who earn the reward of his betrayal. The monumental settings establish not only parallels between the legend and the New Testament but also with the Old Testament, which already foreshadows the sacrifice of Christ. This example will further demonstrate that visual and rhetorical typology can be used for political and apologetic purposes, showing that historical events resonate with contemporary ones. The profanation of the hosts by the Jews is seen as the announcement of sacrileges committed by the reformers who reject the essential elements and symbolism of the Catholic Mass. The use of this method of announcing the Old Testament in the New also engages the viewer in a visual journey and a process of meditation on the nature of Christ's presence in the Eucharist. The goal of this book and the procession is to rekindle devotion among the faithful and combat the heresies present in Brussels at the beginning of the 18th century. Finally, the parallels drawn between the two Testaments and the saints who played a role in establishing the Corpus Christi celebrations, and who defeated certain heresies, demonstrate the resilience of the Church, which has triumphed over its enemies time and again.

Visual Typology and Carthusian Spirituality in Stained Glass Windows of Netherlandish Charterhouses (15th-16th Centuries). The Cases of Scheut, Leuven and Gosnay
Ingrid Falque

The late Middle Ages appear as a flourishing time for the Carthusian order in the Low Countries, both from a spiritual and economical point of view. Anxious to ensure their salvation through this order considered to be the spiritual elite, numerous benefactors from privileged social backgrounds provided the Netherlandish charterhouses with land and financed the construction of the monastic buildings and their decoration. During the 15th and 16th centuries, a number of Carthusian monasteries of the Low Countries were thus endowed with imposing cycles of stained glass windows paid by these lay and ecclesiastical sponsors. These windows were mostly located in the churches, but also in the great cloister of the monastery, which served the monks' cells and the church. Nowadays, most of these glazed cloisters have been destroyed or lost, except for the Leuven one which has been preserved but is now dismembered and dispersed. Nonetheless, several others are well documented by literary and archival sources. This is notably the case of the glazed cloisters of the charterhouse of Scheut and of the charterhouse of the Val-Saint-Esprit in Gosnay. Interestingly, these stained glass windows in great cloisters presented ambitious biblical and/or typological cycles and it can be argued that the Carthusian monks have been involved in their conception and design. However, the issue of the meaning and function of these images in Carthusian spirituality remains to be explored. Indeed, these stained glass windows have mainly been studied from the point of view of stylistic attributions and the role of the benefactors who funded them, leaving aside their consideration as a constitutive element of the visual and spiritual environment of the monks.

In this paper, I would like to explore the hypothesis that these glassworks not only fulfilled a function of valorization of their lay sponsors, but that they also played a role in the daily life of the Carthusian monks who lived in their vicinity. Indeed, taking into consideration the specificities of the Carthusian way of life (that is a purely contemplative one, extolling silence and simplicity) and daily routine (the monks spent most of the day praying, meditating and reading), it is worth exploring the hypothesis that these typological cycles may have played a role in supporting and stimulating the monks' daily meditative and prayer practices.

More precisely, I will argue that these glazed cloisters witness to a certain interest (is it a renewal or survival?) for biblical typology during the late 15th century and the first half of the 16th century among the Carthusians, by studying the iconography of these cycles and putting them in relation with other visual and textual material available in theses charterhouses. By doing so, my aim is to show that the visual typology was constitutive of the mode of thought of and method of interpretation of Carthusian monks in this period and this region.

Visual Typology of the Seeing Heart in Herman Hugo S.J.'s *Pia desideria*
Walter S. Melion

Perhaps the most distinctive characteristic of the Jesuit order's emblem books is the degree to which their authors strove to build systems of intertextual reference into them. These systems originated in a complex amalgamation of the rhetorical figure of *analogia* and the biblical hermeneutic principle of typology. Three related emblems from Herman Hugo's *Pia desideria emblematis, elegiis, et affectibus SS. Patrum illustrata* (Antwerp: Typis Henrici Aertsenii, 1624) (Pious longings illustrated by emblems, elegies, and affections of the holy Fathers), the most widely read and printed of all Jesuit emblem books, provide a good example of how and why intertextuality, analogy, and typology were mobilized mutually to confer narrative order on the emblematic spiritual exercises propagated by the Society of Jesus. Emblem 1 of Book I, "My soul desired you in the night. Isaiah 26," Emblem 21 of Book II, "Let my heart be undefiled in thy justifications, that I may not be confounded. Psalm 118," and Emblem 44 of Book III, "How lovely are thy tabernacles, O Lord of hosts: My soul longeth and fainteth for the courts of the Lord. Psalm 83," exemplify the kinds and degrees of analogy and typology that propel the *Pia desideria*'s story of dialogic interaction between two protagonists: the bridal personification of *Anima*, who stands for the exercitant, and the Jesus-like *Animus* who, asbridegroom-to-be, gradually persuade his bride-to-be to reveal herself and fully to see and embrace him. The first emblem opens Book I, which is purgative in argument and tone, "First Book of the penitent soul's groaning"; the second emblem forms part of Book

II, which is illuminative, "Second Book of the holy soul's desirings"; and the third emblem prefaces the close of Book III, which is unitive, "Third Book: Sighs of the loving soul." The three *picturae* that anchor the emblems' respective textual components also establish the formal resemblances that attach these three emblems to each other, in a word, concatenate them: in all three, *Anima* enacts versions of the same gesture, her arms outstretched in reaction to *Animus*; in conjunction with other features of *Anima*, such as her pose, motion, and position respective to *Animus*, this gesture registers complex emotional states, reluctant astonishment in Emblem 1, longful inclination in Emblem 21, and candid self-offering in Emblem 44. Additionally, the lighting and shadowing of *Anima* and *Animus* indicate her growing discernment of him, bodily and spiritually, and her progressive openness to him. In all three emblems, image and text together develop the theme of the seeing heart's accretive capacity of bearing witness to Christ. As *Anima*, advancing from emblem to emblem, emerges into the light of *Animus*, her persona in Emblem 1 can be seen as a type for her fuller relation to him in Emblem 21, which is turn adumbrates her complete turning toward him in Emblem 44. The visual and textual analogies upon which this typological sequence is based, as I shall show in closing, are echoed and reinforced by the tripartite relation amongst Emblems 34, 42, and 44 in Book III. Similar typological triads interwoven throughout *Pia desideria* ensure the thematic coherence of its narrative arc leading from the exercitant soul's distant relation to Christ to their utmost propinquity.

Session 7, LG18
Friday 12 July, 15.30–17.00

Mutual Appreciation and Exchanges between Artists of Northern and Southern Europe 1590-1725

Amy Golahny
Paul Crenshaw

Recent research has flourished on the exchanges between artists of the Dutch Republic, Spanish Netherlands, France and Germany and the art and artists of southern Europe. Documentation of northern artists and artisans in Florence, Rome, Naples and elsewhere have revealed how they contributed at every level to painting, metalsmithing, tapestry and other media (for examples: RKD Studies *Going South*, Rieke van Leeuwen and Gert Jan van der Sman, eds., 2023; Marije Osnabrugge, *The Neapolitan Lives and Careers of Netherlandish Immigrant Painters*, 2019). This session highlights the mutual appreciation among artists of diverse origin, their interactions that fostered a redirection in their style or iconography, and the conditions under which they worked.

Interactions between northerners and southerners include patronage, collecting, collaborative projects and sometimes marriage. General reasons for the northerners traveling south include furthering training by studying antiquity and grand Italian frescoes, enjoying certain freedoms before settling into a routine of work and family, gaining experience and establishing reputation by working abroad (Samuel van Hoogstraten), and rarely, escaping from depression (Hendrick Goltzius) or scandal (Jacob van Loo in Paris). Italian employment of northern printmakers was well established by Titian and Cornelis Cort, and continued by Vincenzo Giustiniani and Joachim von Sandrart, among others. Altarpieces were commissioned from Gerard van Honthorst and Dirck van Baburen in Rome, Aert Mijtens and Mattias Stom in Naples and elsewhere, indicating ecclesiastical patronage as a measure of appreciation. The Brueghel family's extended presence in Italy reveals varied responses to travel, work and patronage for over a century. The diversity and varied success of northerners in Rome is apparent in the Bentveughels (surveyed in the Centraal Museum Utrecht exhibition of 2023). This sampling of northern artists' presence in Italy is augmented by collections that featured Netherlandish paintings, just as Italian paintings were prominent in London, Amsterdam and Antwerp collections. Although fewer Italian artists traveled north, they include Stefano della Bella and Giovanni Antonio Pellegrini.

Travel across the Alps was not essential to appropriation by northerners of Italian motifs, and vice versa. Italian artists were fascinated by northern motifs and themes, as Campi, Passerotti and Carracci adapted the kitchen and market scenes by Antwerp artists. Caravaggio looked at northern prints for motifs in his paintings. Despite their Italocentric approaches, Baglione, Bellori and Baldinucci offer praise for select northern artists. Jan Lievens appropriated Venetian fluidity from paintings he could have viewed in London, Antwerp and Amsterdam, and Philips Wouwerman adopted motifs and luminosity familiar to him from returning Dutch Italianate landscape painters.

Contributions are welcome on aspects of exchange and appropriation among artists and collectors that may concern mediating factors and personalities, collecting, archival research, visual and literary reception, patronage and networking.

When the North met the South: the fortunate case of the nordic Hellmouth in the Italian frescos of the Counter-Reformation

Tania De Nile

The mobility of artists and the use of shared models generate an astonishing fusion of different figurative traditions.

In this regard, Jacob van Swanenburg plays a key role within the dissemination in Italy of the Hellmouth, one of the most significant motifs in the 15th and 16th century Nordic hells. In the Northern Netherlands it received a monumental consecration within the "Triptych of the Last Judgement" by Lucas van Leyden, while being widespread in Flanders through the engraved examples after Maerten de Vos.

Riding the wave generated by Jan Brueghel the Elder (named *Helschen Bruegel*), Swanenburg, who lived almost 25 years between Florence and Naples, not only adapted his works to the taste of the Italian collectors by introducing mythology in hellish scenes, but he also gave a great centrality to the Hellmouth. In fact, this is the real protagonist of his "Hells with Charon's boat", occupying a large part of the scenes. Then, it is no coincidence that it became the most imitated model also for artists dealing in Italy with hellish themes in the workshops of "frescanti" during the Counter-Reformation.
To demonstrate this, I will examine two new case studies, taken one from the South, and the other from the North of Italy.

First, I will present my discovery of a drawing in the Uffizi, so far attributed to the Flemish artist Herri met de Bles, which is instead a study by Belisario Corenzio for the pictorial cycle of Santa Maria la Nova in Naples. Also, for the first time, I attribute here to the same artist the "Last Judgement" in the vestibule of the oratory of the church of Santa Chiara in Naples.
Then, I will examine a little-known cycle painted by Giovanni Mauro Della Rovere, called Fiammenghino, in the Church of Santi Vittore and Eusebio in Peglio, in Lombardy, which was clearly influenced by the examples put into circulation by Swanenburg in Naples.
The aim is to show not only the role of the artist from Leiden in the Italian pictorial culture between the end of the 16th and the beginning of the 17 century, but especially how the intermingling of Nordic and local influences in Italy was facilitated by the mobility of artists from north to south – and from south to north – and by the exchange of models, cartoons and repertoires within the frescos worksites in the age of the Counter-Reformation.

Pieter Lastman and Rome
Ethan Matt Kavaler

Although often relegated to the role of precursor to Rembrandt, Pieter Lastman was enormously influential in establishing a new kind of painting in the burgeoning Dutch Republic. Yet Lastman's early experience in Italy was pivotal for his development. Lastman forged innovative narrative techniques. He no longer focussed on artful presentations of the human body, as had the generation of his teachers: Pieter Gerritsz, Cornelis van Haarlem and Hendrick Goltzius. Lastman's interest was on the communicative and affective relationship between draped figures set within landscapes. Lastman initiated these aspects of his art in Rome and Venice, contributing to a new artistic culture there of small-scale cabinet pictures to which both Italians and northerners contributed. These contrasted with the larger gallery paintings that featured monumental figures and required greater space for display.

Lastman's debt to Rome and Italy has been insufficiently studied. Art historians have noted his interest in Adam Elsheimer and Caravaggio, but Lastman's relationship with Italy goes much deeper. It was just at the time of his travel to Italy that a new genre of small-scale history painting arose in Rome. Among the those who contributed to this category were Elsheimer and Jan Brueghel most famously, but also the Dutchmen Jan and Jacob Pynas, Jan Tengnagel, Willem van Nieulandt II, Pieter van den Houte, Paul Bril, Cornelis Poelenburgh; the Germans Johann Konig, Hans Rottenhammer and Jakob Ernst Thoman von Hagelstein; and the Italians Carlo Saraceni, Annibale and Ludovico Carracci, Agostino Tassi and Domenichino. Only the small-scale works of Jan Brueghel and Adam Elsheimer have drawn much attention. Christian Tico Seifert has written on Lastman's relationship to Elsheimer and Elizabeth Honig has written on Jan Brueghel's small-scale paintings—but in an almost exclusively Flemish context and as an antipode to monumental baroque painting. Stefan Gronert has discussed the relationship between narrative and landscape in Elsheimer and his contemporaries. And Rudiger Klessmann has touched upon Elsheimer's influence on certain northern European visitors to Rome.

Indeed, Rome was where Lastman developed many of his pictorial strategies, which he later refined on his return to Amsterdam. Lastman rarely painted works of greater span that would compete with the monumental pictures of his Dutch predecessors. Lastman's smaller scale enabled him to construct resonant and confined emotional confrontations between his figures. His gestural vocabulary owes much to Annibale. And his landscape setting show his interest in Bril. Paintings like Lastman's Naussica and Odysseus of 1619 illustrate these principles particularly well.

In my paper I will discuss Lastman's relationship to developments in Rome in terms of narrative strategies dependent on scale. I will place the young Lastman in the context of this new culture of small-scale history paintings. And I will discuss how Lastman adapted the lessons he learned in Rome and Italy to his Dutch environment.

Jan Baptist Weenix and the Roman Horseshoes
Anke Van Wagenberg

Jan Baptist Weenix was part of the Dutch group of "second-generation Italianate painters," which included Jan Asselijn, the brothers Jan and Andries Both, Nicolaes Berchem and a dozen or so others. They traveled to Italy in the 1630s and '40s, and consciously adopted a style of landscape painting imbued with the warm Mediterranean light. They seem to have known one another and occasionally collaborated on paintings. Upon their return, they incorporated Italian ruins and motifs into their paintings, as well as pastoral shepherds, cattle, riders, wayfarers and travelers.

Weenix was born in Amsterdam in 1621 and died in 1659 at Ter Mey in Utrecht. Arnold Houbraken interviewed the painter's son, Jan Weenix, for biographical facts which include a vivid and humorous account of Weenix's surreptitiously leaving for Italy, without telling his family. He arrived by river boats via Genoa in Rome in 1643, where he stayed for four years, working for Princes, Cardinals and the Pope. He joined the Bentveughels.

Not much is known about Weenix's time in Rome. Weenix found work at the court of Cardinal Camillo, a Prince of the Church. Research took me to the archives of the Palazzo Doria Pamphilj. Weenix is mentioned a few times in the family Archives for payments for paintings but also for reimbursements for horseshoes for his horse, as that was the mode of local transport. His presence in Tivoli is evidenced by a signed drawing.

Houbraken tells us that Weenix's ingenuity and excellent art was widely loved in Rome, and the painter had "his hands full of work." He collaborated with a completely unknown painter on four large landscapes. These works are on display in the Galleria Doria Pamphilij and have an early mention in the archives. The Cardinal introduced Weenix into the service of his uncle, Pope Innocent X, for whom he made a large artwork, and was assigned a team of assistants. Five paintings have been identified. But the whereabouts of the other paintings are unknown.

A 19th-century, anecdotal source describes correspondence between Jan Baptist Weenix in Rome and his wife in Holland; he attempts to convince her to join him in Rome, with their young son (the later painter Jan Weenix). Jan Baptist even has arranged "papal agents" in various cities to accompany them toaccommodate their travels. His protestant wife, however, refused to join him in Catholic Rome, afraid she would be placed in a convent.

Exchanging Artistic Practices: Netherlandish, North-Italian and Local Artists depicting the Nude in Seventeenth-Century Naples
Marije Osnabrugge

The exchange of artistic ideas between early modern artists from either side of the Alps is not limited to motifs, subjects and techniques that are evident in the finished artworks. It also includes the knowledge and skills artists obtained by seeing their colleagues at work and by interacting with their peers on a

professional and personal basis. Young itinerant artists on a study trip might find their way into a local workshop for an apprenticeship; more advanced masters might be invited to join the art academy or guild; court artists from different origins would encounter unfamiliar practices during their tenure at court; and mobile artists who settled long enough to set up a workshop could introduce new practices to local artists. In this sense, artistic exchange through the movement of artists differs from the relatively static interaction resulting from the arrival and subsequent interpretation of ideas visualized in artworks and verbalized in written texts.

In order to make some more concrete observations about the dynamics of the exchange of artistic practices, this paper will focus on the practices involved in the depiction of the female nude. The female nude was a staple in early modern art across Europe and the mobility of artists arguably played an essential role in the development of this subject matter. More specifically, the exchange of artistic practices, rather a one-dimensional dissemination of a motif, appears to be at the root of the popularity of the depiction of female nude bodies across the continent. In the sixteenth century, these practices include the study of antique sculpture and Renaissance art, later complimented by the organization of (informal) drawing sessions after the life model.

The depiction of female nudity in Neapolitan painting will form the case study for this paper. In stark contrast to other art centers like Haarlem, Fontainebleau, Prague, Venice, Florence and Rome, well into the 1630s painting in Naples hardly ever contained nude female bodies. As such, presumably no local practices fostering their accurate depiction existed. While the impact of strict rules of decorum promulgated by the Habsburg viceroys should not be disregarded in explaining this exception, this paper will focus on the role of artist mobility in the establishment of this subject in Neapolitan art. Netherlandish immigrant painters in Naples were amongst the first to include female nudes in their artworks. During his Neapolitan sojourn (circa 1604 – 1612), Louis Finson seems to have been oddly isolated in his exploration of nude figures. His efforts apparently had little impact on Neapolitan art. By the time Matthias Stom painted several candle-lit nudes for Neapolitan collectors in the 1630s, other *forastieri* (strangers), most importantly Artemisia Gentileschi, were working on similar subject matter. Local painter Aniello Falcone is thought to have started an informal drawing academy after the nude life model (*accademia del nudo*) in the middle of the 1630s. Foregrounding the dynamic exchange of artistic practices, this paper will explore the interaction between foreign – Netherlandish and North-Italian) – artists and local artists in the establishment of female nudity as a common element in Neapolitan painting.

Session 7, B16
Friday 12 July, 15.30–17.00

Professional Insights and Practical Advice for Early Career Researchers

Isabella Lores-Chavez
Tamar van Riessen

This roundtable workshop has been developed by members of HNA's IDEA committee to provide practical advice for advanced graduate students and early career scholars and researchers as they navigate the challenges of entering the profession. Initiation into a career as an art historian can be a difficult process, during which we must navigate myriad relationships, professional endeavors, life events, and limited job prospects. Our objective is to provide an opportunity for early career professionals to learn from peers who can reflect on this phase of their development and elucidate what they wish they had known. Finding one's way can be lonely, confusing, and fraught, but we seek to acknowledge that this is an experience common to many and that these feelings can recur throughout our lives and careers. This workshop would aim to align with broader efforts to foster greater equity, inclusivity, and accessibility within our professional ecosystems and to meaningfully sustain diversity at critical junctures in our career pathways.

To represent multiple facets of the field of Netherlandish art history in both Europe and the United States, we will feature five professionals who can bring to this panel their experience and perspective based on varying educational backgrounds, career paths, and personal stories. Each will tackle a distinct topic:

1. navigating the job markets (with two panelists discussing paths to different roles)
2. supporting research with fellowships and grants
3. understanding publication processes and strategies
4. cultivating and maintaining the professional relationships that sustain us

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Carrie Anderson – Associate Professor of History of Art & Architecture, Middlebury College

Jacquelyn Coutré – Eleanor Wood Prince Curator, Painting and Sculpture of Europe, The Art Institute of Chicago

Marsely Kehoe – Assistant Director, Office of Sponsored Research and Programs, Hope College

Suzanne van de Meerendonk – Bader Curator of European Art, Agnes Etherington Art Centre, Queen's University in Kingston

Catherine Powell-Warren – FWO Postdoctoral Researcher in Art History at Ghent University

Session 7, G24
Friday 12 July, 15.30–17.00

New Views on Vermeer: Reflections, Opinions, Reconsiderations

Rob Fucci
Rozemarijn Landsman

New ideas and interpretations, archival finds, and technical data related to Johannes Vermeer and his paintings have emerged recently in a number of publications that timed well with the major exhibition at the Rijksmuseum in 2023. This wealth of material and the opportunity to see so many of Vermeer's works together has, in turn, instigated a range of new considerations. In this session, we respond to, question, and extend our understanding of Vermeer's ceaselessly engaging oeuvre. This moment, we believe, offers a chance to ask, where are we now?

Recent studies have brought to fore a number of significant issues: Vermeer's presumed Catholicism, his relationships with his Jesuit neighbors, his probable interest in the camera obscura and the types of visual exegesis offered by lens-related devices, his patronage network, attitudes toward women in his paintings, his response to and appropriation of the visual ideas of his colleagues, the uses of objects within his works (such as maps, pearls, porcelain, or paintings) as devices with potential personal and rhetorical weight, as well as basic attribution issues concerning the paintings themselves.

This panel invites everyone to consider and discuss these recent findings, to assess any aspect of Vermeer's art, and to present new insights and research. Let us make the most of the interlude between the overwhelming public interest in the artist at present and HNA 2024, with the concomitant benefit of joint reflection.

For the Love of Art: *The Music Lesson* and *The Art of Painting*

Aneta Georgievska-Shine

This paper revisits two of Vermeer's most sophisticated "private allegories," *The Music Lesson* from the Royal Collection in the Windsor Castle, and *The Art of Painting* from the Kunsthistorisches Museum in Vienna. I am borrowing the phrase "private allegories" from Daniel Arasse, who used it as a way of rationalizing the ambiguity arising from the artist's willful play with established iconographic codes and the resulting "open-endedness" of so many of his compositions.

These "private" or "personal" dimensions of the artist's pictorial world were also among the underlying ideas of my recent book, *Vermeer and the Art of Love* (2022). In that context, I argued, among other things, that most of his paintings of "the beautiful young woman" can be seen as an extended poetic praise of his wife – his own version of the Petrarchan Laura. As I also underscored, the centrality of the idea of love within his oeuvre was part of the wider theoretical discourse of the time epitomized by the phrase "ars amoris causa."

In this paper, I delve more deeply into the ways in which this concept informs both *The Music Lesson* and *The Art of Painting*. With respect to the first of these paintings, my point of departure is the oft-mentioned analogy between musical, romantic, and pictorial harmony. Building upon this idea, I propose that in this multi-layered composition, Vermeer may also be alluding to one of the most popular topoi in the visual culture of the low countries concerning love as a source of artistic inspiration, exemplified by images of St. Luke painting the Virgin. Yet again, even if *The Music Lesson* can be related to specific visual precedents on this subject, the ways in which Vermeer reflects upon those sources is as rich with ambiguity as the partially visible "fragment" of the painting on the wall behind the "music teacher."

In the second portion of this paper, I consider how this analogy between the artist and the prototypical painter may also play a part in his visual conceit within *The Art of Painting*, his most explicit pictorial statement concerning the idea that all art is born from love.

"Painting" in Vermeer's *Art of Painting*
Benjamin Binstock

Vermeer's *Art of Painting* could represent "Painting." That is how his widow and mother-in-law described his painting after his death, using the same phrase in separate documents from 1676 and 1677, likely reflecting his outlook and possibly his own words: "*een stuk schilderij… waerin wert uytgebeelt 'de Schilderconst'* [a painting… in which 'Painting' is being depicted, rendered, or personified]." The first scholar to publish these documents in 1885, Abraham Bredius, likewise referred to Vermeer's "*schilderij, voorstellende 'de Schilderkonst'* [painting representing 'Painting']." The conventional titles for Vermeer's painting, *De Schilderkunst* and *The Art of Painting*, also seem to confirm this identification, *de facto* if not *de jure*.
The girl portrayed in Vermeer's painting is nevertheless almost always identified as *Clio*, the muse of history writing, or sometimes erroneously as the muse of history, following Karl Húlten's pioneering 1949 essay, based on her apparent attributes. Some scholars sought to modify or unwittingly contradicted that identification in their commentaries, understandably, since Vermeer primarily painted everyday life, not history paintings. Several scholars identified the painter as Vermeer, his model as his eldest daughter, and his studio as a room in his house. Relevant in these contexts and for the place of Vermeer's painting within his broader development and oeuvre is the recent discovery of a date on the map, 1666 (preferably) or 1668.

This case brings together historical documents; iconographic attributes, and by extension iconological practice; long-standing questions about Vermeer's possible use of models and adaptation of elements of his immediate surroundings in his compositions; the history of scholarship; and ultimately his own conception and presentation of his paintings of everyday life, what we call genre painting.

My paper reconsiders an older view, yet one not addressed in Vermeer scholarship to my knowledge, and thus potentially new: my own, which coincides with that of Vermeer's relatives, Bredius, and the conventional titles. Vermeer, I propose, presents his young model as wearing and holding attributes of and thereby rendering, impersonating, or personifying [*uytbeeldend*] "Painting," and (the painter seated before her) depicts her as "Painting," starting with her laurel crown on his blank canvas. Other attributes of "Painting" appear to be displayed on the table: "Painting's" mask of imitation, identified by several scholars, another version of her garment of changing colors that she wears, a drawing, and book learning. Images of "Painting" with some of these attributes are found in the tapestry to the left and on the map behind, which together with the painter's costume and the chandelier above identify the model as personifying specifically *Netherlandish* painting (*de Schilderkunst*). Vermeer would have playfully challenged the conventional (public) hierarchy dogmatically ranking history painting and allegory as the highest categories of art, and celebrated instead the *art* of his own supposedly lowly paintings of everyday life as what he privately knew and loved best, his Netherlandish culture's native idiom, and the essence of painting. He thereby anticipated and potentially provided guidelines for the future discovery of his art's significance, which continues today in the Fucci-Landsman session of HNA.

The Private Gaze of a Young Woman with a Pearl Earring
Jørgen Wadum

There has been considerable debate regarding whether Johannes Vermeer employed or even used a camera obscura during his painting process, a discussion that dates back to the early 20th century. This debate has gained renewed attention, particularly in light of the recent Vermeer exhibition at the Rijksmuseum in 2023. While I won't delve deeply into this dispute, then I would like to introduce an alternative approach to understand Vermeer's intention. In my view his ambition was to evoke a sense of privacy to the seventeenth-century viewer, something that I will illustrate by examining the captivating gaze of a young woman, the *Girl with a Pearl Earring*.

Millions of painted images were created during the seventeenth century, and thanks to museums and digitization, they are now easily accessible for enjoyment, inspiration, and comparison. Originally, each of these paintings adorned the walls of private residences, some accompanied by only a few other artworks, while others were part of larger collections. Regardless, these images were generally intended for the enjoyment of a select few. Owners of these paintings and their scholarly acquaintances would engage in discussions about the artists' impressions, often seeking hidden messages.

Our current viewing of seventeenth-century paintings are arguably the exact opposite of what would have been an intimate or private viewing experience for the contemporary audience. These artworks were cherished in solitude for their quality, often observed through only a few timely or indeed private readings.

Vermeer's *Girl with a Red Hat* is a small, intimate painting frequently cited in discussions of Vermeer's use of the camera obscura. The blurred elements of the lion finials in the foreground, along with the so-called globules of light reflected from their polished surfaces, seem to lend themselves to such an interpretation. Interestingly, this narrative is seldom applied when describing Vermeer's *Girl with a Pearl Earring*, even though here too, the foreground shoulder and background are out of focus.

Could this be because Vermeer aimed to mimic a camera lens that could only focus on a narrow plane of observation? No, I would argue that Vermeer's intention lay in a less painterly endeavour of mapping reality, whether directly observed or seen through a lens. In my talk, I will discuss his potential desire to create a mesmerizing depiction that triggered a sense of intertwined privacy between the depicted woman and the viewer.

Session 7, G11
Friday 12 July, 15.30–17.00

Print Culture between the UK and the Low Countries: Part 2
Maureen Warren

The Architectural Print as Propaganda in Anglo-Dutch Rivalry
Lorne G. Darnell

In 1639, Constantijn Huygens produced a suite of prints showing the new classicist home that he had designed with the architect Jacob van Campen at The Hague. He sent them to a Stuart courtier in London, with prior instruction to distribute them so that, "Mr Inigo Jones will thereby learn, if he pleases, that the true Vitruvius yet resides in Holland." From the beginning of the Revolt, Holland's urban environment was seen as a potent demonstration of the sophistication and administrative capabilities of the Republic. But there was a problem, underscored by the letter from Huygens. Cities and their buildings are place-bound by nature and needed remediation to help extend their agency to foreign audiences. Architectural prints and illustrated civic topographies thus played a central role in constituting an emerging Republican identity for the Dutch among their European neighbors. I argue here that this was stimulated by competition with economic rival England, as Huygens suggests, but the flow of images was not one-way. When tensions between the two nations erupted into war, Holland's architecture was caught up in anti-Dutch propaganda out of London, as well. I will focus on two case studies, which show van Campen's two most important buildings: Huygens' prints of his home at The Hague, and Wenceslaus Hollar's satirical illustration of Amsterdam's new Town Hall. It was first published in John Ogilby's *Aesop's Fables Paraphras'd in Verse*, in 1665, but appeared in pamphlets and broadsides into the 1670s, prompting response in both France and Holland. While Huygens projects an architecture worthy of a Republic, I argue that Hollar and Ogilby show us a decadent, imperial Roman building that invited sack and invasion – precisely what the French accomplished in 1672.

Illustrating Homer between London and Antwerp: John Ogilby's English translations of the Iliad (1660) and the Odyssey (1665)
Michael Partington

The royalist impresario John Ogilby (1600–1676) was the most important publisher of illustrated books in seventeenth-century London. Among 21 publications, he published the first complete English translation of Virgil (unillustrated edition 1649; illustrated edition 1654), sumptuously illustrated translations of Homer's the Iliad (1660) and the Odyssey (1665), as well as two folio editions of the Bible (1660), one of which boasted 130 Dutch and Flemish 'cuts', originally used in the Theatrum biblicum (first published 1639) of Claesz Jansz. Visscher (1587–1652), and six deluxe atlases of the world (published between 1669 and 1673).

Abraham van Diepenbeeck (1596–1675) was one of the most prolific designers of book illustrations working in seventeenth-century Antwerp. In his lifetime, he produced designs for 52 book publications, most famously for Michel de Marolles's (1600–1681) Tableaux du Temple des Muses (1655). After Peter Paul Rubens (1577–1640), who provided designs for 56 book publications, van Diepenbeeck's contribution was by far the most of any of his contemporaries working in Antwerp.

In the late 1650s and early 1660s, van Diepenbeeck collaborated with Ogilby on his translations of the Iliad and the Odyssey. The (now lost) designs by van Diepenbeeck for the illustrations of the two publications were engraved by an international team of engravers, which included Wenceslaus Hollar (1607–1677) and Pierre Lombart (1612/3–1681), among others, based in London, and Cornelis van Caukercken (1626–1680) and Joannes Meyssens (1612–1680), based in Antwerp.

Despite the importance of Ogilby's the Iliad and the Odyssey in the history of illustrated books in Britain, and the importance of the design contribution of van Diepenbeeck, there has been but scant attention paid to these books and their illustrations in the art-historical literature. Indeed, van Diepenbeeck's contribution to Ogilby's translations is, in my view, a sorely overlooked part of the artist's oeuvre.

This paper will aim to outline the genesis of these publications and place them in their artistic and political context by shedding light on: (1) when, by whom, how, and for what purpose they were put together; (2) some of the stylistic elements, pictorial vocabulary, models and motifs which van Diepenbeeck used in his illustrations; (3) the political context and political resonances of the text and the iconography of the illustrations for an early modern readership in Britain, a readership which had witnessed the end of a series of experiments in republican government (1649–1660) and the restoration of Charles II (1630–1685) to the throne of England, Scotland and Ireland. In doing so, I hope that this paper will contribute to our understanding of the fruitful relationship that existed between publishers and printmakers operating between Britain and the Low Countries in the seventeenth century.

Imitatio, Variatio or Aemulatio: Tracing Lely's and Kneller's Imprint on Dutch Portraiture through Prints (1660-1720)

Luisa Dorsman
Sander Karst

"Artists say.... We have the prints of Van Dyk, Lely, Kneller, and others, for fine examples; and as Lely followed Van Dyk in graceful action and draperies, so we have a liberty to imitate him and others"

The quote above comes from the Groot-Schilderboeck (1707) by Amsterdam art theorist and painter Gerard De Lairesse (1640-1711). 1 It is a generalizing statement which suggests that many Dutch artists in his day used prints after portraits by the three great English court painters, Anthony van Dyck (1599-1641), Peter Lely (1618-1680) and Geoffrey Kneller (1646-1723), as a source of inspiration when creating their own portraits. This claim is interesting, since -contrary to Van Dyck- there is no mention in the existing literature of the imitation of Lely and Kneller among Dutch portrait painters. This despite the fact that De Lairesse suggests that this was a widespread practice at the time. Although the dissemination of the "Van Dyckian manner" (developed by Van Dyck in the 1630s in London) in the Republic has been the subject of multiple studies, the role of Lely and Kneller in it is a blind spot.

In our paper we will show that this remark by De Lairesse is not plucked out of thin air, but that it is based on the everyday practice of the Dutch art world and that indeed Lely and Kneller also left their mark on Dutch portrait painting. As De Lairesse suggests, it was prints that painters used as their source. This is not surprising given that after completing their training in the Haarlem and Amsterdam respectively, both Lely and Kneller never painted portraits in the Dutch Republic. For most of their careers, they worked in London. In London, they collaborated with mezzotint artists such as Abraham Blooteling (1634-1690) and John Smith (1652-1743) in order to be able to bring reproductions after their portraits onto the market and thus spread their name and fame. We will show that these prints circulated in Dutch artist circles and will examine what traces they left in the work of Dutch portrait painters.

Our analysis will show that some painters copied elements from these prints 1-to-1 or even copied the composition and poses of the (reproduced) portraits in their entirety. This is a practice that De Lairesse railed against. According to De Lairesse, artists had to imitate Lely in the same way as Lely himself had followed Van Dyck: "we ought to do it on the same footing as he did; in his postures he has not merely, and without alteration followed Van Dyck, and still less without Judgment." In our paper, therefore, we will consider how Dutch painters followed Lely and Kneller. Was it primarily a matter of imitatio, or also of variatio and aemulatio - which De Lairesse advocated?

We will shed new light on how -through prints- artistic innovations from the British art world found their way into the Dutch art world. It will show that the artistic exchange between the Low Countries and Britain was not just a one-way street. Certainly, when it came to portraiture, artists in the Dutch Republic looked with great interest and admiration at what was going on the other side of the North Sea. Hence we

will also delve into the reputation and fame Lely and Kneller enjoyed in the Dutch Republic and how it was shaped by the distribution of prints after their portraits.

What did Rembrandt have to do with the Invention of Mezzotint Engraving?
Elizabeth Wyckoff

The history of mezzotint—the earliest intaglio method of printing tone without linear syntax—is deeply entwined in the dialogue between artists and amateurs in the Netherlands and Britain in the mid-seventeenth century. Of the two men most associated with the origins of the technique, Prince Rupert of the Rhine (1619-1682) lived in exile from his native Bohemia, alternately in the Hague and London. In Britain, John Evelyn's 1662 *Sculptura* was the earliest book-length treatise on engraving, and he professed intimate knowledge of the brand-new mezzotint technique based on personal observation of Prince Rupert in action. Mezzotint begins with the laying down of a dense field of drypoint burr on a copper plate, and yet Rembrandt van Rijn—the first artist to exploit burr in printing—is mainly mentioned as having been inspired by the early mezzotint artists. This paper proposes instead to insert Rembrandt's innovative use of drypoint burr in printing tone as a formative example for the development of this tonal technique.

Plenary 1, LG19
Thursday 11 July, 17.30–18.15

Mixing things up. Whiteness, Art History, and the African presence in Netherlandish visual culture.

Joanna Woodall, Professor Emeritus, The Courtauld Institute of Art.

In *White. Essays on Race and Culture* (1997), the English film scholar Richard Dyer wrote: 'As long as race is something applied only to non-white people, as long as white people are not racially seen and named, they/we function as a human norm. Other people are raced, we are just people.' As a consequence, whiteness suppresses positionality and assumes or aspires to universal authority, potentially excluding different perspectives or reducing them to subjective or speculative viewpoints. Dyer continues, 'The point of seeing the racing of whites is to dislodge them/us from the position of power […], dislodging them/us by undercutting the authority with which they/we speak and act in and on the world.' Whilst most of us share the desire for a fairer and more equal world, facing the personal prospect of being dislodged is a different matter. We may also consider that our hard-won skills and expertise in the history of Netherlandish art justify our authority over this field, if it is exercised benignly. Yet we are also aware of a sea-change in attitudes, evidenced and stimulated by, for instance, the decolonisation of Western university curricula and research and the global Black Lives Matter protests of 2020. This lecture takes a selective journey through literature and exhibitions which have been significant to my current research on the African presence in Netherlandish visual culture. How do curators and academics, including myself, negotiate the desires, tensions and challenges of 'whiteness', in this instance in engaging with 'blackness'?

Plenary 2, LG19
Friday 12 July, 17.30–18.15

The sublime is the artistic taming of the horrible'. Peter Paul Rubens and the animal sublime.

Caroline van Eck, Department of Art History, Cambridge University

Nature is central to all the major treatises of the sublime. Many examples of the sublime by Longinus, Lucretius and their early modern followers are taken from the ocean, landscapes, meteorological effects such as thunderbolts, or the eruptions of Etna. But animals are rarely cited as cases of the sublime. Yet the confrontation with dangerous animals can be one of the most intense experiences of the sublime, here defined as an exhilarating, but ambivalent experience of self-preservation in the presence of a life-threatening being or situation, paired with a sense of deep aesthetic ambivalence: horror and fascination, terror and attraction. With animals the sublime experience is often intensified by an element of deep cognitive if not existential confusion: while gazing into the wild animal's eyes we can sense a strange and terrifying kinship, as if the animal knows us, and knows us perhaps better, as our predator, than we would expect. This causes a deep undermining of basic existential certainties. Summarizing the Longinian tradition, Nietzsche used metaphor with suggestive animal connotations: 'the sublime is the artistic taming of the horrible'.

In my paper I will argue that the pictorial exploration of the animal sublime was pioneered by Rubens. He was a major influence in the tradition of depicting terrifying and ultimately uplifting animal combat that began to flourish c. 1800 in Britain and France. More fundamentally, his depictions of satyrs and fauns, a constant theme in his oeuvre, create a sublime frisson, caused by the threatened transformation of the human into the animal. These works also make something visible of the implicit drivers of the animal sublime, drivers that operate largely outside, beyond, or in parallel to, 17th-century artistic theory. Instead, they derive from Rubens' interest in the ideas of Pythagoras, Lucretius, and Ovid on the profound kinship between human and non-human animals.

Roundtable

The Future of Soft Power: Arts, Culture and Anglo-Dutch Exchange

Saturday 13 July, 10.00–12.30
The Babbage Lecture Theatre
New Museums Site, Pembroke Street, Cambridge, CB2 3QZ

The Saturday roundtable, generously sponsored by the Embassy of the Kingdom of the Netherlands, is the culminating event of HNA 2024 and provides an opportunity to reflect on one of the most important themes of the conference: the dynamic role of the arts and humanities in fostering relationships between different communities and nations. In an increasingly polarised world, it is more important than ever to reflect on our shared histories and to find areas of common concern. This discussion, which brings together academics, artists, and museum professionals, focuses on the idea that inspired us to hold HNA in the UK for the first time in its history: to celebrate centuries-long cultural exchange between the Low Countries and the United Kingdom and to renew relationships that will be key to managing future, global challenges.

Panelists

Meredith Hale (Chair) – Senior Lecturer in Art History and Visual Culture, University of Exeter

Christopher D.M. Atkins – Van Otterloo-Weatherbie Director, Center for Netherlandish Art, Museum of Fine Arts (MFA) in Boston

Eliza Bonham-Carter – Curator and Head of the Royal Academy Schools and member of the Faculty of Fine Art at the British School at Rome

Jeroen Deckmyn – Deputy General Representative of Flanders to the UK

Marcelle Hanselaar – Artist, painter, and printmaker

Ana Howie – Assistant Professor of Renaissance and Early Modern Art, Cornell University

Lizzie Marx – Curator of Dutch and Flemish Art, National Gallery of Ireland