

Netherlandish Art and the World

*A conference on
global art history*



October 25-27, 2018
Utrecht University

吳趨韓懷德畫首題

山間牧豎山時特立畫風三

流沙浪說仙掛書角上四德

餘疊紀一絕

調書從天上來

無端偶然游藝品作高觀

名匠詞林畫數齊教掌家學謝



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The art of the Early Modern Netherlands was a global art in various dimensions. Paintings and prints were made for worldwide export; artists depicted foreign rarities; applied arts from Asia were imported on an industrial scale. Famous masters stood out for their interest in remote traditions, from Vermeer's Chinese porcelain to Rembrandt's Mughal miniatures and Rubens's engagement with the worldwide Jesuit mission. This conference identifies and addresses some of the challenges and opportunities that Global Art History offers for the Low Countries.

Participants explore how artworks were more than illustrations of the interconnectedness of the Early Modern world, with Antwerp and Amsterdam as hubs of global exchange. Everyday lives changed as foreign luxuries became a household presence. Images of real and imagined foreigners circulated on an unprecedented scale. Travelers and scholars pondered unknown iconographies, which sometimes threatened to unsettle the Eurocentric perspective. To explore this global complexity, the conference discusses painting, print, and the applied arts; materials, techniques, and styles; meaning, interpretation, and consumption; and migration, markets, and collections.

An additional question is how the display and analysis of Dutch and Flemish art has developed into a worldwide phenomenon. The works' visual language appeals to publics from Japan to Brazil. At the same time the material heritage that documents the entangled histories of the Netherlands and Asia, Africa, the Americas, and Australia is increasingly being foregrounded. What is the continuing relevance of Netherlandish art in a globalized world?

The conference marks the conclusion of the NWO-funded project *The Chinese Impact: Images and Ideas of China in the Dutch Golden Age* at Utrecht University. See www.chineseimpact.nl.



Utrecht University



Program

All lectures take place in the Sweelinckzaal, Drift 21, Utrecht

Day 1: Thursday, October 25

13:00-13:30 Welcome

13:30-15:00 Session I

Chair: Marjolijn Bol (Utrecht University)

Netherlandish Art and the World: Opening Remarks

Thijs Weststeijn (Utrecht University)

Rembrandt in Japan/Rembrandt on Japan

Akira Kofuku (National Museum of Western Art, Tokyo)

Remapping Dutch Art in Global Perspective: Three Meditations on Methodology

Julie Hochstrasser (University of Iowa)

15:00-15:30 Tea break

15:30-17:00 Session II

Chair: Sarah Moran (Utrecht University)

Searching for Stories: An Exhibition on Slavery in 2020

Eveline Sint Nicolaas (Rijksmuseum Amsterdam)

Gilt Leather between East and West

Eloy Koldeweij (Utrecht University)

Icons, Iconoclasm, Iconic Circuits: Netherlandish Sacred Art in the World

Benjamin Schmidt (University of Washington, Seattle)

17:00-17:30 Roundtable discussion chaired by Elizabeth Honig (University of California at Berkeley)

19:00 Conference dinner, Restaurant De Rechtbank, Korte Nieuwstraat 14
(invitees only)

Day 2: Friday, October 26

9:00-10:30 Session III

Chair: Thijs Weststeijn (Utrecht University)

‘Chinese historie ofte verthooning der keyzers.’ Artistic Collaboration between the Dutch and Chinese in Batavia

Trude Dijkstra (University of Amsterdam)

Sir William Temple’s ‘Sharawadgi’ and its Epicurean-Stoic Provenance: A Dutch-English-Chinese Pleasure Shared

Yue Zhuang (University of Exeter)

Images of Europeans at the Qing Court during Qianlong’s Reign: A Study of *Qing Imperial Illustrations of Tributaries*

Sun Jing (Tsinghua University, Beijing)

10:30-11:00 Coffee break

11:00-12:30 Session IV

Chair: Annemieke Hoogenboom (Utrecht University)

The Strange and Mysterious Case of Asian Painting

Elmer Kolfin (University of Amsterdam)

Porcelain Collecting Monkeys: The Case of A Genre Painting by Willem van Mieris

Junko Aono (Kyushu University, Fukuoka)

Representations of Dutch Vessels in Dutch and Japanese Paintings of the 17th and 18th Centuries

Michiko Fukaya (Kyoto City University of Arts)

12:30-13:30 Lunch break

13:30-15:00 Session V

Chair: Hanneke Grootenboer (Oxford University)

Dutch Imitations of *Urushi* Varnish in the 17th and 18th Centuries

Marjolijn Bol (Utrecht University)

Meaning in Material in 17th-Century Netherlandish Applied Arts Objects with Depictions of Africans

Charlotte Hoitsma (Utrecht University)

The Art of Describing Blackness

Claudia Swan (Northwestern University, Evanston)

15:00-15:30 Tea break

15:30-16:30 Session VI

Chair: Hanneke Grootenboer (Oxford University)

Flemish Prints in Mughal Albums

Ebba Koch (University of Vienna)

Did Rembrandt Copy those Mughal Miniatures for Himself – or for Someone Else?

Gary Schwartz (Independent Scholar, Maarssen)

Day 3: Saturday, October 27

10:00-12:00 Session VII

Chair: Carrie Anderson (Middlebury College)

Mount Potosí in Antwerp: Mythological, Metallurgical, and Monetary Imagery in Rubens's *Arch of the Mint* for the Entry of Cardinal-Infante Ferdinand (1635)

Christine Göttler (University of Bern)

Images of Brazil and the Tupinambás in Anti-Catholic Netherlandish Art during the Early Modern Period

Maria Berbara (Rio de Janeiro State University)

**Mechelen, Mexico, Manila: Makers, Markets and the Making of the
'Global'**

Stephanie Porras (Tulane University, New Orleans)

**From Ghent to Tenochtitlán and Back Again: The Circulation of
Artworks from Pedro de Gante's Workshop in the Sixteenth Century**

Sarah Moran (Utrecht University)

12:00-13:00 Lunch break

13:00-14:00 Session VII

Chair: Thijs Weststeijn (Utrecht University)

**The 'Chinoiserie' Prints of Pieter Schenk I and II as Sources for Dutch
Interiors in Chinese Style, c. 1710-1740**

Geert-Jan Janse (Utrecht University)

**China and Europe, Original and Copy, Narrative and Fiction: Chinoiserie
Prints at the Saxon Court**

Cordula Bischoff (Technische Universität Dresden)

14:00-15:00 Roundtable discussion chaired by Julie Hochstrasser (University
of Iowa)

Abstracts

Rembrandt in Japan/Rembrandt on Japan

Akira Kofuku (National Museum of Western Art, Tokyo)

It is common knowledge that Rembrandt started to use Japanese paper for his etchings around 1647. Björklund has pointed out references to the export of Japanese paper in the Dutch East India Company records of 1643, and suggested that it must have been used by Rembrandt in 1647. But export of Japanese paper was not limited to a specific period. Several records about paper appear sporadically in diaries by the Heads of Dutch Factory in Nagasaki. Japanese paper was brought to the Netherlands more regularly than previously estimated.

The organizers of the recent exhibition on Hercules Segers proposed that he may have used Oriental paper (probably Japanese) for his *Landscape with a plateau, a river in the distance* in the Rijksmuseum, which would mean that these types of supports were used by European artists some 20 years earlier than was previously thought. Segers's use of Japanese is understandable, however, if we consider his fascination with varying printing supports. He made his prints on various supports: paper, fabric (cotton and linen), and this was followed by Rembrandt, who also used different supports: regular paper, vellum, and Japanese paper.

In the history of etching, Segers and Rembrandt are precursors, who began *a new painterly style* in etching. They developed this complicated approach to the printed surfaces by using different supports, by coloring them, or by producing a surface tone effect. There is some commensurability between Segers and Japanese paper. If he used it before Rembrandt in 1620s, we have to consider a third person who may have encountered Japanese paper as well. This is Hendrick Goudt, who was in Rome at the beginning of the 17th century. He had a good chance to see prints on Japanese paper there before his return to Utrecht in 1611. Under the Italian Jesuit artist Giovanni Niccolò, many religious prints were produced in Nagasaki at the end of the 16th century. They were made for missionary purpose in East Asia but some of them were brought to Rome. These prints were by no means masterworks, but they were printed on ivory-color or pale-yellowish Japanese paper, which was something special for artists who were interested in producing more nuanced and more complicated surfaces for prints. Neither his work on Japanese paper nor evidence on his encounter with it survives, but we have some documents regarding his engravings printed on silk.

I will begin my presentation with some episodes on 'Rembrandt in Japan' in the 19th century; then I will discuss 'Rembrandt on Japanese paper' and suggest how Japanese paper may have circulated before Rembrandt's time.

Remapping Dutch Art in Global Perspective: Three Meditations on Methodology

Julie Hochstrasser (University of Iowa)

In response to this conference's timely invitation "to identify and address challenges and opportunities Global Art History offers for the Low Countries," I would like to offer three modest meditations on methodology. Astute scholars have been quick to observe the problems inherent in deploying the methodological tools of Western art history to apprehend non-Western art. Processes of intercultural exchange generated by early modern exchanges between the Dutch and their far-flung trading partners throughout Asia, Africa, and the Americas thus present similar challenges. My three propositions toward a "globalization" of art historical methodology are conceived to help us to apprehend the complexities of these problems: Participant Observation, Kaleidoscopic Perspective, and Recursive Time.

As working hypotheses for moving scholarship forward in this contested space of the global, how might these three precepts change or inflect what we do and how we think as scholars of the early modern period today? Or, to put the question differently: notwithstanding the daunting challenge they pose for our traditional practice as historians of art, at what cost would we deign to disregard them? Illustrating each one through artefactual case studies, we shall also reflect on the active scholarship that has recently thrived around the subject of the global within Dutch art historical studies, testing their utility as theorems upon current work in the field, and in turn, evaluating that work in light of these tenets. Their exploration ultimately yields a resounding response to the other key question posed for our attention by this conference, underscoring and further articulating the conclusion that the consideration of Netherlandish art in its global context and the early modern Netherlandish experience in that global arena do indeed have vital relevance to our own globalized world today.

Searching for Stories: An Exhibition on Slavery in 2020

Eveline Sint Nicolaas (Rijksmuseum Amsterdam)

For the very first time, in 2020 the Rijksmuseum will hold an exhibition devoted entirely to this subject. Slavery is found in many cultures, places and

times, but this exhibition focuses on slavery in the Dutch colonial period, spanning from the 17th to the 19th century.

In the days of Dutch colonial slavery, millions of people were reduced to the status of personal 'property'. It has proven to be difficult to trace the stories of these people. The exhibition at the Rijksmuseum will center on ten individuals, some of them well-known, others less so. This emphasis on the personal will enable the museum to give a 'face' to slavery and make the universal and perpetual relevance of this history tangible. This exhibition does not attempt to offer a complete overview of the history of Dutch slavery. By taking a biographical approach, the museum wants to encourage museum visitors to reflect and to ask questions: How did enslaved people cope with their situation? Were there any voices of dissent? What did people in the Netherlands know about slavery? The exhibition will shed light on the trading triangle linking Europe, Africa and the Americas; on the Indian Ocean region; on southern Africa; and on enslaved people who were brought to the Netherlands.

The Rijksmuseum is the Dutch national museum for art and history. Slavery is an integral part of that history, and one that affects us all. Delving into the history of slavery will lead to a better understanding of contemporary Dutch society. The plans for this exhibition are part of a museum-wide effort to increase the attention given to colonial history, from diverse perspectives. Academic research, recent acquisitions and a critical reappraisal of the [existing collection](#) are all aspects of this policy. Others include the [multimedia guided tour entitled 'Colonial Past'](#) and the [Country Series](#) of eight books that each focus on a nation with which the Netherlands had a relationship during the colonial period.

Gilt Leather between East and West

Eloy Koldeweij (Utrecht University)

The Dutch East India Company exported during both the 17th and 18th century various materials and products to the far East, amongst which gilt leather. This material was being made in the Netherlands from 1611 onwards in specialized factories. Initially Dutch gilt leather did hardly differ from that made in other countries, however from 1628 it quickly developed into a completely different and unique product with an international reputation. Already in 1621 a Dutch gilt leather panel was exported to Japan, to be followed by several other shipments. Dutch gilt leather was highly appreciated in Japan, it was presented to the Japanese emperor and several dignitaries. Some early 17th century panels are being preserved in the collection of the

Tokugawa Art Museum in Nagoya. Aside gilt leather panels, thousands of gilt leather mirror boxes were exported to the far East and Japan. One of these is being preserved in the toilet box of Chiyohime (1639-1696). Quite likely this will be one of the mirror boxes that were presented in 1663 en 1664 to her brother, shogun Ietsuna. In the collection of the Ōkunitama Shrine in Tokyo is a Dutch gilt leather mirror box that can be identified with the one that was donated in 1673 by Kuse Hiroyuki. Being an exotic and precious material, it was used for luxurious upholstery purposes. It was a kind of ‘foldable lacquer work’. As such it was used on a wide variety of objects, from saddles and purses to documents- and medicine boxes. By far, it’s most widely use was for tobacco pouches, of which many have come down to us. After the publication of the 6th volume of the book *Sokenkisho* by the Japanese author Inaba Tsuruyu (Osaka, 1781) in which fifteen different types of gilt leather were identified and illustrated, the popularity and demand for this glamorous material only grew.

Icons, Iconoclasm, Iconic Circuits: Netherlandish Sacred Art in the World Benjamin Schmidt (University of Washington, Seattle)

This paper identifies a series of art objects and their remarkable global trajectories: Christian imagery, produced first in Europe and later in Japan, for the performance of apostasy. *Fumi-e* (踏み絵) or ‘trampling pictures’ were images bearing Christian iconography (Pietà, Ecce Homo, etc.) used for the practice of *e-fumi* or ‘picture trampling’. Images could take the form of simple devotional prints—we have archival evidence of such, yet no identifiable artifacts—yet more typically were formulated as durable icons sculpted in low relief (in bronze or brass), often encased in wood (typically *keyaki*: Japanese elm), to form a plaque. The shogun’s officials, particularly on the island of Kyushu, used *fumi-e* to enact a manner of census. Locals and foreigners alike (after 1640, necessarily employees of the VOC) were made to perform apostasy—to tread on religious images—to demonstrate their allegiance to the Tokugawa regime rather than to a foreign, potentially subversive regime of faith (viz. Christianity).

This paper explores *fumi-e* from several angles. First, it charts their meandering manufacture and manipulation, which had its origins in Europe—Christian export art, delivered by Jesuits—yet continued in Asia under the auspices of Japanese craftsmen, who produced exquisite art objects for the sake of their desecration. Second, it highlights the inevitable performance of apostasy by those Europeans stationed in Nagasaki, a group that falls under the rubric of ‘the Dutch’—Calvinist iconoclasts, putatively—yet comprised, in fact, a hodge-podge of Germans, Scandinavians, and others from the Low

Countries who served the VOC and would have had ‘scruples’ (as Gulliver observes in his *Travels*) over such a visceral drama of apostasy. Finally, it investigates literary traces of fumi-e from contemporary authors—in *Gulliver’s Travels*, Valentyn’s *Oost-Indiën*, Voltaire’s *Candide*—and their afterlife qua historical artifacts. The evident anxiety over e-fumi speaks to the cross-cultural and diachronic power of religious art and to the global dimensions of its history.

‘Chinese historie ofte verthooning der keyzers.’ Artistic Collaboration between the Dutch and Chinese in Batavia

Trude Dijkstra (University of Amsterdam)

The British Library holds in its Western Manuscript collection a stunning yet until now overlooked history in Dutch of the Chinese empire entitled *Chinese Historie ofte verthooning des keyzers*. Written on 58 pages in quarto and bound in contemporary leather, this work recounts the history of China’s emperors from the early Tang-dynasty until the death of the Qing emperor Kangxi in 1722. While the text is remarkable enough, what makes the manuscript a true showstopper are its 51 *schilderprintjes* or painted images, which depict a variety of subjects - most notably the lives and often violent deaths of China’s rulers. The document was most probably produced in Batavia [Jakarta] during the second quarter of the eighteenth century in a collaboration between a Dutch writer and a Chinese painter, whereby both text and image relied on Chinese source-materials. Little is known about the manuscript’s survival or provenance, besides the fact that it is held at the British Library since 1840.

This talk discusses what the manuscript may teach us about intercultural contacts between China and the Dutch Republic in Batavia, and as such will addresses the following questions: how was the object created, and to what extend was it the result of an (equal) collaboration? Did the Chinese in Batavia act as intermediaries in word and image, and did they supply the materials (and their explanation) on which the manuscript was based? Finally: what does the manuscript depict in text and figure, and what does this content may tell us about intercultural perceptions of self and other?

Sir William Temple’s ‘Sharawadgi’ and its Epicurean-Stoic Provenance: A Dutch-English-Chinese Pleasure Shared

Yue Zhuang (University of Exeter)

In an essay entitled ‘Upon the Gardens of Epicurus,’ the English statesman and essayist Sir William Temple uses the term ‘sharawadgi’ to describe the

irregular beauty of Chinese gardens. Wybe Kuitert (2013) suggests that just as Temple's own garden, Moor Park, in Surrey, was inspired by Constantijn Huygens' Hofwijck garden estate and exemplified the beginning of a taste for the Dutch garden in England, Temple's notion of 'sharawadgi' resonated with Huygens's interest in the irregular pattern of a Japanese robe, then fashionable in the Low Countries.

Rather than treating 'sharawadgi' as a foreign form of beauty that was to trigger a radically different aesthetic, this paper argues, instead, that 'sharawadgi' was received comfortably within a renaissance aesthetic tradition that appreciated images – proportional or disproportional – for spiritual development. The paper also examines the pleasure that may be evoked in the viewer by 'sharawadgi' as a visual form. I argue that this pleasure may be read in accordance with the commonality between Epicureanism and stoicism demonstrated in Temple's essay: namely, pleasure as a status of the mind being tranquil, without perturbations. This pleasure was similar to that which Temple enjoyed in his own gardens both at Sheen and 'Moor Park'. He would have shared this same pleasure with his exceptional Dutch friend, Constantijn Huygens, at Hofwijck.

Images of Europeans at the Qing Court during Qianlong's Reign: A Study of *Qing Imperial Illustrations of Tributaries*

Sun Jing (Tsinghua University, Beijing)

In 1750, the Qianlong Emperor commissioned a series of illustrations, *Qing Imperial Illustrations of Tributaries* (皇清职贡图), with a purpose to portray and document the vast territories controlled by the Qing authority and to depict the diversity among foreign peoples who paid tribute to the Qing court. The first volume, made by Ding Guanpeng (丁观鹏) and other important court painters, contained 37 images of people from foreign lands that maintained diplomatic connections to the Qing court, including the Netherlands, Britain, France, and some other European countries. Focusing on the representation of Europeans, this presentation will discuss the following questions: What were the pictorial sources for these figures of Westerners? How were the images perceived and interpreted by court painters when they transformed them into their own paintings? Which perceptions of Europe do these images of European people reflect? How did these images circulate and what kind of political implication did they convey?

By answering these questions, my talk will present a more dynamic and vivid picture of the relationship of the Qing with the outside world in the

context of trading and diplomatic activities, and reveal key aspects of cross-cultural interactions at the Qing court in this period.

The Strange and Mysterious Case of Asian Painting

Elmer Kolfin (University of Amsterdam)

With porcelain and lacquer from Asia, textiles from India and the Middle East and ivory from Ceylon and Africa, sixteenth and seventeenth century Europe saw a huge influx of luxury goods imported from overseas. These objects penetrated deeply into European society. Some became part of the daily life of the affluent, others gave rise to the development of new products, used by virtually everyone. They were depicted, and talked and written about.

Interestingly, the visual arts were not part of this development. Paintings, drawings and prints sparked very little interest. This is especially remarkable in the case of China, Japan and Korea where the visual arts were strongly developed and share a long, rich and interconnected tradition. It is even more striking to realise that many pictorial motifs apparently did have a great appeal in Europe as decoration on porcelain and were even copied on Delftware. But there is no sign of mass import of scrolls, screens or prints. In fact, even to this day Western interest remains relatively limited. Art museums across America and Europe only have small collections; paintings are greatly outnumbered by applied arts in ethnographic Museums and there are very few exhibitions. Despite similar cultures of patronage, collecting and theorizing and despite an apparent appreciation of the styles and motifs, the visual arts from overseas did not strike a chord.

Focusing on Asian painting in the Netherlands, this paper explores the reasons for the obvious lack in interest from the visual art from overseas. Why was there very little interest in paintings and prints while pictorial motifs from them abound on decorated porcelain and Delftware?

Porcelain Collecting Monkeys: The Case of A Genre Painting by Willem van Mieris

Junko Aono (Kyushu University, Fukuoka)

Porcelain is one of the most favored Asian objects depicted in seventeenth-century Dutch still life painting. How was then the *collecting* of porcelain depicted in Dutch painting? This paper aims to consider the issue by focusing on the example of the eighteenth-century Dutch genre painting, *Interior with Monkeys*, by Willem van Mieris (1719, Gemäldegalerie Alte Meister, Dresden).

This picture belongs to the pictorial tradition of monkeys dressed up as people, a conceit that represents foolish human behavior in a humorous and satirical manner. The activity of the monkeys depicted in the small panel by Willem van Mieris, however, seems rather uncommon: monkeys, happily gathering around a table, drink coffee from porcelain cups and dishes. Also striking are the many porcelain dishes and vases displayed on the mantelpiece, above the bed, and on a small shelf hanging in the back of the room.

Does this imagery represent the monkeys' engagement in collecting porcelain? If so, how was this perceived by eighteenth-century viewers, that is, affluent citizens who were eager to embellish their residences with expensive, rare porcelain dishes, which they enthusiastically collected as part of their leisure activities? To consider these questions, this paper will analyze the specific artistic situation in which Willem van Mieris depicted his comical and unusual scene. In so doing, it will shed new light on the meaning and function presented by the imagery of collecting porcelain items as cross-cultural objects at the dawn of the global world.

Representations of Dutch Vessels in Dutch and Japanese Paintings of the 17th and 18th Centuries

Michiko Fukaya (Kyoto City University of Arts)

This paper addresses the reciprocal influence between Dutch and Japanese paintings, focusing on marine paintings and considering the issues of “transmediality” and of one’s anticipation and presupposition concerning reactions from the other party in the first cultural encounter. Marine painting occupies a special place in artistic exchange between the Netherlands and Japan: not only did the VOC select it as a subject matter for a gift to the Tokugawa shogunate in 1640, but also the Japanese senior statesman, Masashige Inoue (1585-1661), ordered several paintings including a naval battle from the VOC in 1658. It is also reported that in 1639 the VOC commissioned Abraham van Verwer to paint a sea battle at Gibraltar, which was destined for Asia as export merchandise. As these examples indicate, it seems that both sides, the Dutch and Japanese, regarded the marine a suitable subject matter for works that the Japanese (or possibly more broadly, Asians) were to receive from the Netherlands. In fact, both countries have long traditions of naval paintings, each with their particular cultural and social functions. As a matter of fact, ships were the first medium to connect these two areas with each other, so it would have been natural to associate “the Other” with the “mediating” ships. Obviously the political intention was to

demonstrate the power of the Netherlands in the world through battleships and thus to be able to negotiate with Asian lands more profitably.

My paper will first sketch out the traditions of marine paintings of both countries (or areas) briefly, and then examine the changes which occurred in depictions of the sea and ships after the start of the transactions between them. The chiaroscuro, conception of space, perspective, and techniques will be treated, in addition to the symbolic usage of ships in both cultures. For example, the ship as a symbol of “distant lands” was omnipresent both in Europe and Japan. Furthermore, an attempt will be made at reconstructing the situations concerning the above-mentioned records of gift and order of the paintings, and in this context the origin of the marine pen painting, *pen-schilderij*, will also be considered. Knowledge of the art and writing of China and Japan, the anticipation and presupposition of the recipient’s taste and response, the changing self-image of the Dutch as a nation, and possibly a Dutch agenda of artistic inventiveness may all have played a role.

Meaning in Material in 17th-Century Netherlandish Applied Arts Objects with Depictions of Africans

Charlotte Hoitsma (Utrecht University)

Recently, the depiction of Africans in Western art has received increasing attention, yet the presence of their image in applied arts has not been mentioned much. Images of Africans appear in a wide range of objects: from cabinets to silverware, coconut cups and faience. This paper considers the relationship between image and material for a select number of Netherlandish applied arts objects to better understand these objects. By connecting the iconography with meanings carried by the materials we can learn more about the motivation for the choice of the used materials and associations the seventeenth-century viewer might have had. It will do so by drawing upon a wide range of sources, such as botany books, travelogues and woodworker’s manuals. The research that is presented assumes agency for the materiality of these objects, and the artists that made them, in order to look further than an appreciation of foreign materials as just “exotic”. The notion of exoticism is thus not only related to the attractiveness the images of and materials from foreign countries had, but also implies certain ideas about European and non-European at the time.

The Art of Describing Blackness

Claudia Swan (Northwestern University, Evanston)

Taking as a point of departure a drawing by Jacques de Gheyn II (1565-1629) of *Three views of a turbaned black man* (ca. 1605; British Museum 1869,0612.594) this paper will offer a series of historical and theoretical observations concerning the depiction of black-skinned figures in the art of the Dutch Golden Age. Surprisingly little has been written about this drawing, about the man depicted. Within the literature on Dutch art, he is relatively invisible. Compared with other turbaned figures depicted in the seventeenth century, the man depicted in three views appears to have been drawn *naer het leven*. Indeed, there are solid historical grounds for identifying him as a member of a Moroccan mission to the court at The Hague. Paintings of the era depict numerous black figures—not all of whom are identifiable, but who are too often overlooked in studies of pictorial arts of the time. Recent discussions of Dutch encounters with foreign places, people, and goods have not tended to focus on the matter of the depiction—let alone the construction—of what we currently refer to as “race.” This paper investigates the depiction of black-skinned individuals in seventeenth-century drawings, colored prints, and paintings and offers preliminary theses for a history of the Dutch Art of Describing Blackness.

Flemish Prints in Mughal Albums

Ebba Koch (University of Vienna)

The painters of the Great Mughals of India studied the arts of Northern Europe systematically and consistently from the end of the sixteenth to the middle of the seventeenth centuries and Flemish prints from the great publishing houses of Antwerp functioned prominently in the transmission and reception. The initial impact was by graphic images illustrating religious works which were brought by the Jesuit missions to the Mughal court from 1580 onwards; eventually the reception extended also to scientific illustration, and Flemish botanical and ornithological prints were used by the Mughal artists as models to represent plants and birds of their own surroundings. Prints were pasted into Mughal albums, and from new investigations of the great album of Emperor Jahangir (r. 1605-27) it emerges that it functioned as a repository of the emperor's painting collection in which pictures from different art traditions were incorporated into an aesthetic and symbolic Mughal framework.

In earlier studies I argued that the engravings illustrating the Antwerp *Polyglot Bible* (1568-1571) inspired the Mughals to create their own symbolic representation as spiritual and universal kings. More recently I drew attention to Mughal albums as a place where such allegories were conceived and developed. In my present paper I take a deeper look at this process and show with new examples how Flemish prints were explored to create Mughal allegories not only in a purposeful juxtaposition of images and their paraphrases and derivatives but also in a direct interaction between image and text.

Did Rembrandt Copy those Mughal Miniatures for Himself – or for Someone Else?

Gary Schwartz (Independent Scholar, Maarssen)

The 25 copies after Mughal miniatures by Rembrandt are perhaps the most striking and respectful response in European art of the mid-17th century to the art of a distant culture. They have always been considered to reflect a spontaneous interest by the artist in the work of his Indian colleagues. It is often said that he himself was the owner of the Mughal originals after which they were made. What has not been noticed is that an album of Mughal portraits was in circulation in Rembrandt's immediate environment in the years he made his copies. In all likelihood, several Amsterdam references to such an album recorded between 1655 and 1668 pertain to the same object. It was documented in the estate of Lady Arundel in 1655, in which year it was acquired (controversially) by the tax (and art) collector Joannes Wtenbogaert, who in 1668 presented "a precious book of Mughal portraits" to Cosimo III de'Medici during his first visit to Amsterdam.

The speaker suggests that Rembrandt's copies were made not after a second album in his own collection, but after the miniatures in the Arundel-Wtenbogaert-Medici album. With all three parties Rembrandt had connections, most of all with Wtenbogaert. It now seems likely to the speaker that the creation of the copies was an initiative not of Rembrandt, who never otherwise created such an ensemble, but of Joannes Wtenbogaert. This casts a new light on the matter and opens room for renewed discussion of this signal event.

Mount Potosí in Antwerp: Mythological, Metallurgical, and Monetary Imagery in Rubens's *Arch of the Mint* for the Entry of Cardinal-Infante Ferdinand (1635)

Christine Göttler (University of Bern)

The focus of my paper is the 'Arch of the Mint', designed by Peter Paul Rubens for the Triumphal Entry of Cardinal-Infante Ferdinand into Antwerp in 1635. Set up against the backdrop of the river Scheldt and representing the silver-bearing mountain of Potosí in then Spanish Peru, the sixty-feet-high arch was one of the most eye-catching structures of the whole entry. Unlike the other eight arches and stages that were designed by Rubens, the 'Arch of the Mint' was not financed by the city government, but by the masters of the Royal Mint themselves.

My point of departure is the dynamic and complex relationship between two 'world cities' of the Spanish Empire: between the mining city at an altitude of roughly 4000 meters at the foot of a mountain with seemingly inexhaustible deposits of silver and the port city roughly at sea level on the river Scheldt that, with its access to the world of trade, was also associated with prosperity and wealth. I aim to explore Rubens's *papier mâché* mountain of Potosí within a larger historical framework of the global and transnational circulation of silver (both as bullion or coins and as high-quality silverware) and of the creation and circulation of values, including monetary, moral, epistemic, and artistic values. The juxtaposition of the unshaped mountain of Potosí (with its potential and promise of wealth) with the elaborate architecture of the Royal Mint (where coin was minted and monetary policy made) raises a number of questions about such interrelationships as those between material and form, the raw and the refined, the local and the faraway, labour and wealth.

Images of Brazil and the Tupinambás in Anti-Catholic Netherlandish Art during the Early Modern Period

Maria Berbara (Rio de Janeiro State University)

An engraving on the front page of the Dutch pamphlet *Mirror of the Spanish and the Aragonese* (*Den Spaenschen ende Arragoenschen Spiegel*, Frankfurt, 1599) depicts Tupinambás, Turks and Dutchmen in horror as they watch massacres perpetrated by Spaniards in the Low Countries. A mirror, in which a soldier stabs a woman and her baby, is sided by a burning village and a scene of cannibalism in which a man is being roasted on a spit. This motif derives from maps representing present-day Brazil produced as early as in the 1520's, and was repeated many times in book illustrations about the region.

In this presentation I will focus on the borrowing of visual elements connected to the inhabitants of coastal Brazil — particularly the Tupinambás — in anti-Catholic propagandistic images produced in the Low Countries in the Early Modern Period. I will pay special attention to how these elements were incorporated into scenes of torture and martyrdom.

Mechelen, Mexico, Manila: Makers, Markets and the Making of the ‘Global’

Stephanie Porras (Tulane University, New Orleans)

According to legend, in 1521 when Ferdinand Magellan “discovered” the archipelago now known as the Philippines, his crew left behind a small statue of the Christ Child. This statue, gifted to Rajah Humabon and his wife, was likely one of the many thousands made in Mechelen for export. Indeed, when Spanish troops under the command of Miguel López de Legazpi conquered the islands in 1565, a soldier rediscovered this sculpture, described as “a child Jesus like those of Flanders.” The so-called Santo Niño de Cebu and other small-scale imported devotional statuary quickly spawned a rival local industry: immigrant Chinese ivory carvers, likely from Fujian, saw an opportunity to meet the devotional needs of the missionary orders and merchants of the newly Spanish islands. The first bishop of Manila, Domingo de Salazar, wrote to Philip II in 1590 that these immigrants were so prodigiously talented at crafting small ivory figures of the Christ Child that “it should not be long when even those made in Flanders will not be missed.” This paper considers the intersecting geographies of manufacture and demand for wooden devotional statuary made in Mechelen and luxury ivory sculpture of the same subjects made in Manila, two art industrial complexes that relied and responded to Latin American and European models and markets.

From Ghent to Tenochtitlán and Back Again: The Circulation of Artworks from Pedro de Gante’s Workshop in the Sixteenth Century

Sarah Moran (Utrecht University)

In 1522 Charles V sent a group of missionaries, recommended by pope Adrian VI, to the newly conquered territories of New Spain. Among them was a Flemish Franciscan known now by his Spanish name Pedro de Gante (or Peter of Ghent), who was posted to the site of the fallen Aztec capital of Tenochtitlán to help rebuild it into the colonial capital of Mexico City. Within a few years de Gante had established the first art school in colonial Latin America, training and employing indigenous artists to use their own

techniques to create Catholic religious images that were, in turn, used to help convert the native population. Some of these images, most notably ‘feather paintings’, were sent back to Europe where they were marveled over for their combination of beautiful and exotic materials and fine artisanship. This paper traces de Gante’s known workshop productions, examining their shifting functions as they moved from spaces of preaching and conversion to the collections of the European elite, and investigates how these objects helped to shape continental perceptions of indigenous Americans.

The ‘Chinoiserie’ Prints of Pieter Schenk I and II as Sources for Dutch interiors in Chinese Style, c. 1710–1740

Geert-Jan Janse (Utrecht University)

In 1702 the Amsterdam printmaker Pieter Schenk I (1660–1711) published the series *Picturae Sinicae ac Surattanae*. Apart from the illustrations in early travel accounts on China and individual Chinese motives in ornament prints, *Picturae Sinicae* is the first example of a complete series devoted to a Chinese subject in European graphic art. A unique album containing the most comprehensive collection of ‘chinoiserie’ prints by Pieter Schenk I and II in the collection of the Rijksmuseum will serve as a starting point to present several case studies of the uses of these prints as sources for Dutch interiors in Chinese style between circa 1710 and 1740.

In this paper the lacquered rooms of the countryseats *Buitenzorg* (near The Hague) and *De Cannenburch* (near Apeldoorn) will be discussed, as well as miniature panels for the Doll’s House of Petronella Oortman (now in the Rijksmuseum, Amsterdam) and the gilt-leather wall hangings for the Burgomaster’s Room in Maastricht Town Hall. How were the ‘chinoiserie’ prints of the Schenk family used to create interiors in Chinese style? And is it possible to reconstruct how these interiors were perceived by contemporaries? Were they seen as ‘European’ imitations of Asian motives or was there no clear distinction made by contemporaries between Asian and European elements in an interior in Chinese style? It is interesting to note the surviving examples of the uses of the Schenk prints as sources for Dutch interior decoration mainly date from the 1720–1740s. Perhaps it is no coincidence his prints, which are in part faithfully copied after Chinese sources, with even the Chinese script rendered legibly, became less popular when a more fanciful strain of ‘chinoiserie’ became fashionable around 1740–1760, with prints by French designers and printmakers providing the predominant examples for decorations in Chinese style.

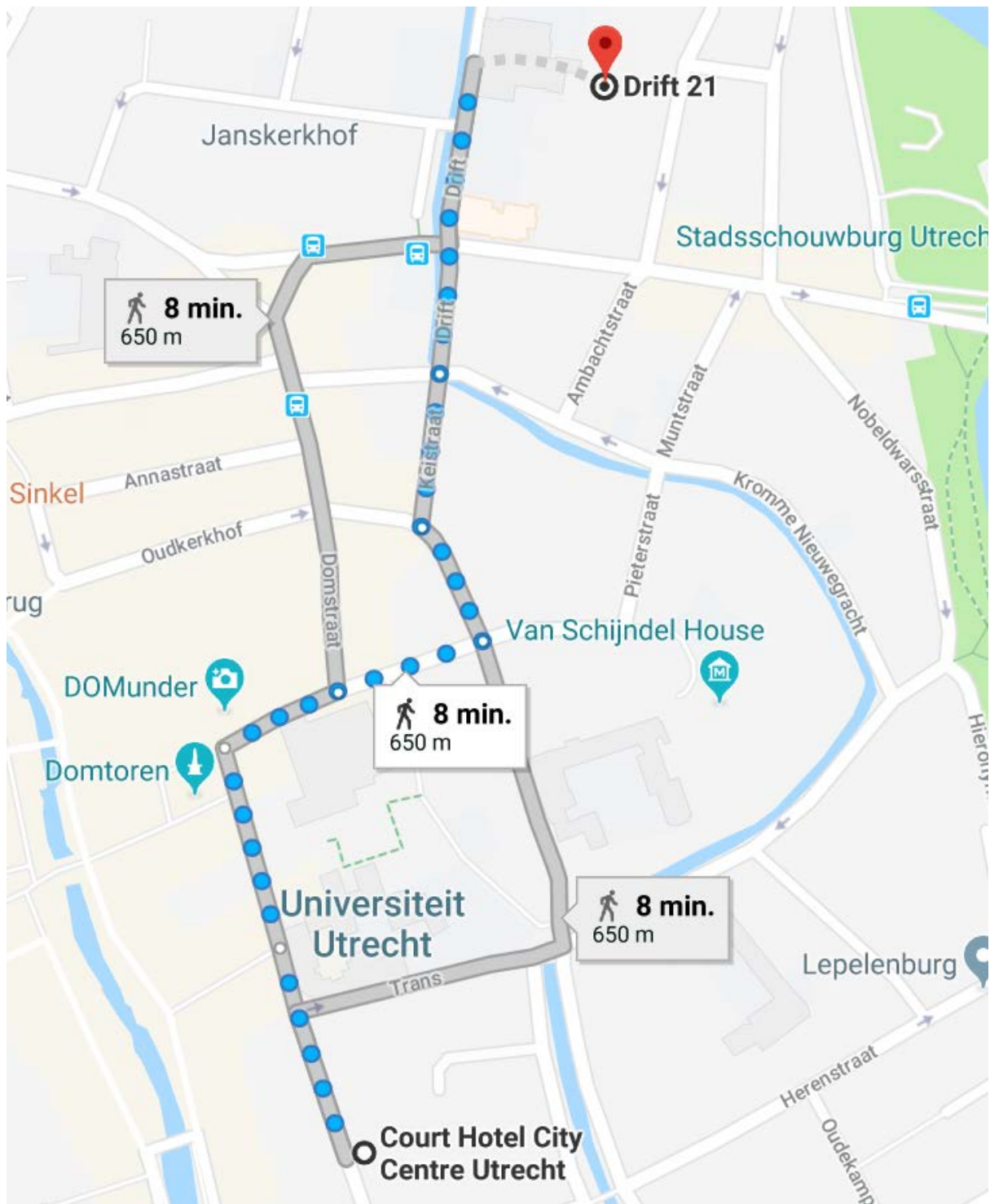
China and Europe, Original and Copy, Narrative and Fiction: Chinoiserie Prints at the Saxon Court

Cordula Bischoff (Technische Universität Dresden)

The graphic medium played a key role in the establishment and dissemination of the Chinoiserie style. The collection of Saxon elector and King of Poland Augustus the Strong (1670-1733), compiled in the 1720s, united original Asian and Chinoiserie works on paper. They were kept together in a cupboard called “La Chine” and were inventoried for the first time in 1738. Until today still 1300 Chinese and 850 Dutch and German Chinoiserie prints and drawings have been preserved. They were closely investigated in a three-year research project.

This homogeneous undisturbed first-hand material permits highly differentiated statements regarding the development and dissemination of Chinoiserie motifs and their stereotyping and the correlation between Chinese and European artworks. Using some examples I would like to outline some fundamental issues concerning:

- the image sources: (few) copies after Chinese works; copies after European works (travelogues); Chinese copies after European Chinoiserie works (reimportation);
- the system of copy and compilation; the dissemination of Netherlandish images by German and French artists;
- the limited range of motifs (what makes an object or an image Chinese?);
- the persistence of motifs;
- the relation between graphics and handicraft (textiles, lacquerware);
- the usage of Chinese and Chinoiserie prints in the context of the courtly sphere; differences as to the usage of porcelain.



*Walking route from Court Hotel to Drift 21.
Restaurant De Rechtbank is an annex of the hotel.*