Panels and Abstracts

RULERS ON DISPLAY: TOMBS AND EPITAPHS OF PRINCES AND THE WELL-BORN IN NORTHERN EUROPE 1470-1670

26–27 April 2019
Victoria College
University of Toronto

Religion & Theatre
Friday April 26

Jeffrey Chipps Smith (University of Texas at Austin): "Gerhard Gröninger, the Theatrics of Faith, and the Renewal of Noble Identity in St. Paulus Cathedral in Münster"

Long after the destruction of much of the art in Münster Cathedral by the Anabaptists between 1534 and 1535, efforts to repair and replace the church altars and funerary monuments proceeded slowly. In the decades around 1600, the cathedral canons, all members of regional noble families, once again commissioned at least nine elaborate epitaphs and four epitaph altars. Each is characterized by lavish armorial displays, ornamental abundance, and multitiered architectural stagings. These impressive memorials ring the interior of the building and reassert collective identity of these noble clerics. My paper will address the epitaphs of Canon Bernhard von Westerholt zu Lembeck (d. 1609) and Canon Wennemar von Aschebrock (d. 1609) as well as the St. Stephan Altar (epitaph of Deacon Heidenrich von Letmathe [d. 1625]). These were carved in Baumberg sandstone by Gerhard Gröninger (1582 to 1652), then the foremost sculptor in Münster.

Ivo Raband (University of Bern/Kunsthistorisches Institut in Florenz, Max Planck Institute): "Contested Memory? Northern European Princely Funeral Monuments During the Early Confessionalization"

Martin Luther proclaimed in 1545 that funeral monuments belong to the adiaphora, objects which are not necessary but whose creation, and hence their use, should not be altogether banned. This quite ambivalent stand of the German reformer fostered the on-going creation of large scale funeral monuments under the commission of Protestant princes in Northern Europe. It will be discussed why these no longer needed monuments were kept alive, which other and/or new functions they henceforth received, and how they served as new arenas of creativity for artists and sculptors. These monuments, which easily, and probably wrongly, could be called Protestant monuments will be contrasted with Catholic commissions. Based on this side by side analysis, I will argue that the monuments were intrinsically connected to the traditions of the unreformed church of Rome and oscillated between the creation of a Protestant style versus a Counter Reformation style.

Elizabeth Rice Mattison (University of Toronto): "Carving a Lineage: The Black Marble Tombs of the Clergy in Sixteenth-Century Liège"

The role of tombs in promoting noble lineage was of central importance in the sixteenth century. Yet, what did the funerary monument do for the nobleman with no heir, such as the aristocratic priest? This paper considers churchmen's tombs as a means of crafting alternative genealogies, generations of a brotherhood of clerics. In Liège, nicknamed the Paradise of Priests, such a transhistorical community of noble priests was formed through their black marble tombs. Sourced in nearby Theux and Dinant, incredibly expensive, black marble was prized throughout Europe for use in funerary monuments; in Liège, it was particularly favored by the clerics of its forty- three churches. These funerary monuments, examined in the broader European context of clerics tombs, established a priestly network in stone; through their shared use of black marble, the tombs formed a history of the succession of priests in Liège.

Confession & Its Discontents
Friday April 26

Ruben Suykerbuyk (University of Ghent): "Preserving Devotional Identity in a Multiconfessional Society: Netherlandish Epitaphs as Markers of Religious Change (1520–1585)"

By means of a survey of local elites' epitaphs in the Low Countries, this paper will investigate the role of religious patronage in expressing religious convictions. It will be argued that *memoria* culture underwent significant transformations in the sixteenth century, to an important extent as a result of a heightened sensibility for the contested nature of religious material culture. As epitaphs were conceived as ultimate statements towards the community, they visualized how the patron wanted to be remembered and thus were inseparably connected with the perpetuation of religious identities. Considering epitaphs as significant markers of religious change in the sixteenth-century Low Countries, it will be demonstrated how such monuments could visually and materially voice the confessional sympathies and religious convictions of patrons.

Joanna Miles (University of Toronto): "The Puritan Epitaph: The Politics of Religious Polemics"

The puritan warfare against popery lead it also to an attempt to reform epitaphs and the poetics of remembrance of the dead, which after the Reformation turned to more secular influences. Puritan funeral sermons were to stand as elaborate yet morally edifying tombstones, and epitaphs to refocus attention on transience of life and encourage readers to look inwards, and upwards, to heaven. These moralist efforts, however, went hand in hand with political upheavals of the 1650s and 1660s, and no one in England at the time regarded puritan funeral sermons or epitaphs as merely that: they constituted a political as much as a religious mission. This paper will trace a progression of polemics contained in funeral sermons and epitaphs from supporting to ridiculing the puritan cause politically, and will outline how this translated into the collapse of the puritan religious and moralist cause.

Princely Propaganda
Friday April 26

Birgit Ulrike Münch (University of Bonn): "Grasping eternity: the cadaver tomb of René de Chalon (1547)"

René de Chalon, Prince of Orange and brother-in-law of Duke Anton II of Lorraine, had fallen in battle in 1544 as a commander for Charles V. In his will he requested that his tomb sculpture in St. Etienne in Bar-le-Duc should consist of a corpse mirroring his decay after three years holding his heart in his hand surrounded by the apostles. The sculpture is presented under a later canopy of ermine fur while skin hangs in shreds from the transient human body. The paper discusses the origin and function of this innovative iconology and its models in early modern medical literature and illustrations of dances of death. It also raises the question of a stylistic classification of the sculpture. Together with an impressive workshop the sculptor Ligier Richier created a skeleton in mannerist style with late Gothic Flemish and Burgundian impact. Apart from that the paper seeks to explore its localization between centre and periphery, tradition and innovation, loss and hope, decay and eternal loyalty.

Stephan Hoppe (Ludwig Maximilian University, Munich):

Early humanistic identity and sepulchral design in 15th century southern Germany. Microarchitecture in a time of transition.

In the course of the 15th century, more and more German students studied at Italian universities and came into intensive contact with the new ideas and culture of humanism. Back in their homeland, they often held influential positions as bishops, councilors and other officials at princely courts. The formal language of their tombs was partly based on the local tradition, but it also deliberately introduced new elements. These were not merely copies of Italian motives but a selection and transformation of suitable elements. These include humanistic typography and new motifs of microarchitecture, which transformed and replaced the traditional Gothic. For the first time, the paper assembles examples from the second half of the 15th century in southern Germany and discusses them as testimonies to a changing world and early renaissance thought.

Central Europe: Networks and Communities
Friday April 26

Aleksandra Lipińska (Ludwig Maximilian University, Munich): "Revising the Sleeping Sarmatians: Rethinking Renaissance Tomb Sculpture of Nobility of the Polish-Lithuanian Commonwealth"

The proposed paper examines the Renaissance tomb sculpture of nobility of the Polish Lithuanian Commonwealth, a rich study material yet hardly known outside the lands of its origin. The study offers a critical view on the prevailing theses concerning this genre as well as aims at presenting it in the light of the developments in tomb sculpture among the noble classes in other

European countries. Moreover, it demonstrates how the inclusion of other methodologies, such as network analysis, has the potential to enrich our understanding of the complexity of factors that contributed to the development of Renaissance sepulchral sculpture among the Polish Lithuanian nobility.

Franciszek Skibiński (Nicolaus Copernicus University, Toruń): "Politics of Commemoration among Polish Lithuanian Nobility during the Reign of Sigismund III Vasa (1587–1632)"

Sixteenth and early seventeenth century marked a high point in funerary sculpture in Polish Lithuanian Commonwealth. Following example set by the royal court, members of the prominent noble houses holding the most important offices employed foreign sculptors arriving there to create sumptuous sepulchral monuments typically featuring figural sculpture and ornamental carvings set in a monumental architectural frame. In the period of rising political tensions during the reign of Sigismund III Vasa culminating in a violent civil war, nobles were eagerly using these monuments to promote their personal and class interests. Commemorating the dead, they were aimed at the living, pointing to the position of an individual and his family in the hierarchical society, expressing their ambitions, and stressing continuity with the past reaching into the future. Focusing on selected case studies this paper will present various strategies applied by nobles to confirm their position among the elite of the country.

Cynthia Osiecki (University of Greifswald/Nasjonalmuseet Oslo): "Jacob Binck: Mediating Monumental Monuments for Kings and Dukes"

This paper demonstrates how the sepulchral monuments in Schleswig and Königsberg, by the Antwerp sculptor Cornelis Floris are mediated by the art agent Jacob Binck. As a court artist he works simultaneously at the courts of the Danish king and the Prussian duke. Binck travels to Antwerp by the end of 1548 and selects Floris for both commissions. Due to his extensive travels, before becoming a court artist around 1530, Binck builds up a substantial network, spanning from France, The Low Countries through the German Speaking lands. His contacts make him the appropriate person to order the monumental works in Antwerp. In 1552, the monuments arrive from the workshop of Floris in the Baltic Sea Region. Both, upon placement, firmly establish the new ruling dynasties in Denmark and Prussia.

Empire & Republic
Saturday April 27

Ethan Matt Kavaler (University of Toronto): "Between Monarchy and Republic: The Tomb of William the Silent"

The Tomb of William I Prince of Orange (1614-22) is in certain ways the first national monument, a place of memory for the acknowledged *pater patriae*, father of the nascent Dutch Republic. Yet many of these features were adapted from memorials to kings, emperors, and their subjects. This iconographical ambivalence is not surprising considering the debated role of the Nassau family in Dutch politics. Assassinated in 1584, William became an unofficial martyr of the young republic. In fact, William's tomb also shares aspects with elaborate sepulchers for prominent

local saints. One important feature of the Tomb of William the Silent is its substantial and complex architectural structure, its appearance as a mausoleum. De Keyser made the architectural housing especially complex and imposing: an entire tomb-building or *graf-ghebouw* that welcomed all patriotic Dutch citizens who might come to render their gratitude.

Marisa Bass (Yale University): "Burgundian Legacy in the Admiral Tombs of the Dutch Golden Age"

This paper considers the afterlife of Burgundian funerary practice in the design of tombs honoring the seventeenth-century Dutch admirals. I argue that the admiral tombs produced in the later Republic resurrected the trappings of Burgundian ceremonial as a strategy for promoting the status of their subjects as the new knights and heroes of the age. My focus will be on the tomb of admiral Michiel de Ruyter in Amsterdam's Nieuwe Kerk, designed by Rombout Verhulst. Drawing on the encomiastic account of de Ruyter's own funeral and on other poems written to mark the occasion, I will show that the ornamental strategy of the tomb in the Nieuwe Kerk is one of metonymy, in which the admiral's trappings stand in for the claims that the monument makes about his place within the noble genealogy of the Netherlands.

Steven Thiry (University of Antwerp): "Waking the Dead: The Recovery of Princely Tombs as a Dynastic Obligation in the Habsburg Low Countries"

Several princely tombs vanished during the political and religious upheavals that ravaged the Low Countries in the sixteenth century. Once Habsburg authority was reestablished at the turn of the century, actions were taken to recover the tombs of local dynasts. Antiquarians and artists celebrated these monuments in print, and provided commemorative replacements when a restoration was no option. Usually interpreted as 'dynastic legitimation', this paper suggests a different reading of the state-sponsored recovery of princely tombs. Instead of focusing on Habsburg initiatives towards the tombs of ancestors, I will question the interests of the institutions that housed them and the men who documented them. For convents, ecclesiastical chapters and even urban groups, the dead princes therefore became mediators in renegotiating obfuscated rights, as well as ensuring institutional survival. Their willingness to accommodate the salvation of past overlords came with clear expectations about the favors shown by their new sovereigns.

Media: Stained Glass & Costume
Saturday April 27

Catherine Howey Stearn (Eastern Kentucky University): "A-Dressing the Dead: Connections Between Dress, Portraiture, and History in English Sixteenth- and Early Seventeenth-Century Female Tomb Effigies"

Tombs with effigies often tell their history through the words on the epitaph and by the clothing represented on the effigy. For too long historians have only used dress history to accurately date a tomb. However, as I will demonstrate by analyzing tombs of two Elizabethan female courtiers, Lady Bridget Tyrwhitt and the two funerary monuments of Lady Katherine Knollys, it

becomes clear that tombs were meticulously censored histories constructed with deliberately worded epitaphs and carefully chosen dress and dress accessories to adorn the tombs effigy. It also becomes evident how what is commemorated about an individual, signaled either in carved inscriptions or statuary, changed as the story a family wanted to tell about itself changed over time. Even more striking is the conjunction of gender, family history, and tombs: it is often the dress of female tomb effigies that play a key role in shaping these family histories.

Isabelle Lecocq (Royal Institute for Cultural Heritage, Brussels): "Stained Glass as a Commemorative Tool"

In the early modern period, as in the Middle Ages, funerary commemoration was a complex, multimedia phenomenon. Customary tomb sculpture was frequently integrated with panel paintings and, most impressively, with stained glass windows. The Netherlandish elite recognized that stained glass was particularly well adapted to this commemorative function: it was monumental, easily visible, and it enshrined the image of the deceased or dedicatee in an ethereal aura of light. These series of stained glass brought the elite permanently before the eyes of the congregation and helped establish a visible community of the leading members of society. The windows commonly included portraits of the deceased or donor, the coat of arms indicative of genealogy, and a religious scene. This inventory was completed by inscriptions. In this lecture I will address the ways that stained glass addressed the needs of the leading families of the Low Countries.

Textual Remembrance
Saturday April 27

Marc Laureys (University of Bonn): "Real and Imagined Communities in the *Parcae* of Justus Rycquius"

Among the humanist litterati who were educated at the university of Douai Justus Rycquius (1587 to 1627) takes pride of place. Various types of occasional poetry in honor of both living and deceased persons appear throughout his poetical collections. These eulogies illustrate his creative mastery of the literary techniques of praise and reveal at the same time his broad network of relations across regional and sociopolitical boundaries. In this paper I propose to analyze Rycquius's *Parcae*, a collection of funerary poems for a wide range of people from the real and imagined communities in which Rycquius located and fashioned himself. Published in Ghent in 1624, the Parcae were one of Rycquius's last collections of poetry. Special attention will be accorded to the question how these poems help shape Rycquius's sense of intellectual and cultural collectivity against the backdrop of the political and religious turmoils of his homeland.

Catharine Ingersoll (Virginia Military Institute): "An Incomparable Wife: Text and Image in the Sculpted Epitaph of Anna Lucretia von Leonsberg"

The sculpted epitaph of Anna Lucretia von Leonsberg (1525 to 1556) in Regensburg Cathedral commemorates its subject through a combination of text and image. Visual components typical of a tomb marker appear (coats of arms, skulls), but the focus of the memorial is the uncommonly lengthy and elaborate Latin inscription. Anna Lucretia was the illegitimate daughter of

Ludwig X, Duke of Bavaria (1495 to 1545), and her epitaph was composed by her husband, the eminent humanist Johann Albrecht Widmanstetter (c.1506 to 1557). This paper will investigate how in this monument Widmanstetter used rhetoric in linguistic and visual media to highlight his late wife's character, accomplishments, and piety by drawing both tacit and explicit connections to her noble parentage.

Programs & Advisors
Saturday April 27

Wiebke Windorf (Heinrich-Heine-University Düsseldorf): "'S'è portato bene': The Innovativeness and Exceptional Position of François Anguier's Sepulchral Monument in the Célestine Church in Paris"

François Anguier's Heart Monument for Henri I and Henri II de Longueville from 1661 is among the most outstanding and unusual examples of European sepulchral art in the second half of the 17th century. Up to now neither the projects of the Anguier sculpture family nor the tomb monuments of François Anguier have come under any extensive discussion. The Heart Monument of the House Orléans-Longueville was one of the most prestigious works commissioned for the now non-existent Célestine Church. With its pyramid-shaped installation portraying the cardinal virtues and the unusual synthesis between the triumph- and artes-context of the reliefs, the monument shows innovation that is free of both Roman and French examples.

This lecture takes up the special qualitative status of this conception, especially against the background of the genealogical, representative and sepulchral rivalry with other exalted French noble families and their tombs in the Paris Célestine Church.

Barbara Uppenkamp (Independent Scholar): "The Tomb of Edo Wiemken in Jever as an Image of Frisian Independence"

Half a century after the death of Edo Wiemken (1468-1511), the last chief of the Frisian Papinga clan, his daughter Maria (1511-1575) commissioned his mausoleum with a monumental canopy and a tomb. The monument was carried out by members of the Antwerp Cornelis Floris workshop. The monument clearly emulates the Royal Danish tombs in Schleswig and Roskilde, executed by the same workshop. The most striking features of the Jever monument are an octagonal arcade and a richly decorated wooden canopy. The architectural structure and the tomb are to be seen as a political statement of independence in a time when the power of the Frisian clans was waning. My paper will give a brief overview of the historical background and present recent research.