

Kyoto Art History Colloquium
Sacred and Profane in Early Modern Art
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Graduate School of Letters, Kyoto University

Abstracts

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***The Man of Sorrows* in the Staatliche Kunsthalle Karlsruhe: A Reconsideration of Dürer's Gold-Ground Panel Painting**

The Man of Sorrows in the Staatliche Kunsthalle in Karlsruhe, a masterpiece painting created by young Dürer at the end of the fifteenth century, shows Christ with the wounds of his Passion surrounded by a blue circle before the gold-ground. The gold-ground is usually applied in medieval paintings to glorify sacred figures depicted on them as well as to give them the valuable appearance similar to goldsmith works. On the other hand, the blue circle around Christ is thought to be a kind of the glory cloud often seen in early German paintings. Intriguingly, a reddish-blue color is recognized in the blue circle in Dürer's work, which we associate with a corroded metal plate. This paper examines this unique depiction of the glory cloud and its relationship with the gold-ground from the viewpoint of Dürer's struggle with the reality of visionary appearance and the materiality of panel painting.

Ayumi Yasui (Kanazawa College of Art)

Where Has Paris Gone? Sebald Beham's *Fountain of Youth* Reconsidered

Sebald Beham's *Fountain of Youth* is his master work, and one of the most representative large size woodcuts of the first half of the sixteenth century. The fountain of youth has a magical power. Who bathed in it, regains his or her youth. His *Fountain of Youth* is an exceptional work, because two different themes, "fountain of youth" and "bathhouse", are combined. This work is also well known for the use of other works as model, especially Italian Renaissance art. Many scholars have studied this work in various contexts. Most recently in 2011 Jan-David Mentzel proposed even an interpretation related to a special discussion on baptism in Reformation. It is obvious that it would have been printed in a large number. Therefore I wonder how many people in Beham's age have understood such a complicated connotation. In this paper I will examine *Fountain of Youth* returning to its essential characteristics and reconsider it showing some new pictorial sources for it.

Andreas Tacke (Trier University)

The Winner: Lucas Cranach and the Art Market of the Reformation Period

In the course of European history, radical upheavals in society have also repeatedly appropriated the arts. This is true as well for the Early Modern Era with the time of the Reformation. This article examines what effects Martin Luther had on the visual arts beginning in 1517, primarily the phase of radicalisation in which religious art was attacked during the period of iconoclasm, that is, starting in the mid-1520s. What did the sculptors or painters do in the core area of the Reformation when their already delivered works were not paid for or no new art works were commissioned? The lament of the artists was exceedingly loud. Appeals to the civic authorities expressed this lament as did numerous printed broadsheets. As a result of the Reformation, artists moved to other towns or, in worst case scenarios, changed their line of work. Whoever wished to receive further commissions had to pursue a new future-oriented thematic direction in his art. This is especially true of Lucas Cranach the Elder, who established new imagery after 1517. Wittenberg thus remained an important place for the visual arts in pre-modern northern Europe even after the Reformation.

Toshiharu Nakamura (Kyoto University)**Making of Frans Hals's Painterly Style: An Examination of the Influence of Antwerp Painters**

In his book *Les Maîtres d'Autrefois* (1876), which contributed greatly to the international fame of Frans Hals, Eugène Fromentin described the painter's touch as follows: "The execution is free, wise, supple, daring, never wild, never insignificant". With this virtuoso painterly style, Hals represented spontaneous facial expressions of figures so vividly, creating a sense of fleeting moment that his portraits were said to live and breathe. Recent studies have pointed out the importance of Antwerp painters such as Rubens, Jordaens, and Van Dyke for the formation of Hals's style. In fact, Hals traveled to Antwerp in 1616, and seems to have studied there a lot of works, including head studies which were painted with fluid brushstrokes and used as models for figures in history paintings. This paper examines the characteristics of these oil sketches to show what aspects of them especially interested Hals, and how he adapted them for the realization of his life-like portraits and genre paintings.

Yoriko Kobayashi-Sato (Mejiro University)***De Hollandse Tuin* and *de Nederlandse Maagd*: An Attempt of Interpreting Some Dutch Genre Paintings**

Around the middle of the seventeenth century, Dutch art market showed a keen interest in a new type of genre paintings like Vermeer's *A Woman in Blue*, in which one or two middle-class women occupied a closed room. The objective of my paper is to present a possible interpretation of some among them within a context of *De Hollandse Tuin* or *De Hollandse Maagd*, an iconography which was supported by a patriot feeling among the Dutch. It was firstly enhanced especially through the conflict with Spain. After the ratification of the treaty of Münster in 1648, the feeling was newly remarked: although the difficulties brought about by losing the first Anglo-Dutch war (1652-1654) were soon recovered, the menace coming from surrounding countries didn't cease. The genre painters imbued their depiction of daily lives with the patriot feeling, using the iconography above mentioned, and tried to meet the requirement of their purchasers.

Michiko Fukaya (Kyoto City University of Arts)

Dutch Painters in Roman Churches in the Early Seventeenth Century

It is well known that northern artists travelled to Italy from the sixteenth century onward, but few managed to secure commissions from the churches there. Given these circumstances, it is noteworthy that painters from Utrecht were able to obtain a few prestigious commissions from Roman clergymen during their rather brief sojourns. Among the many painters who left the northern Netherlands in the early seventeenth century, only those from Utrecht received commissions from the churches in Rome (the situation was different, however, for the painters from the southern Netherlands). *The Entombment* by Dirck van Baburen will be examined as an example of one such work. Here, Baburen conceived an impressive composition, referring to important precedents according to the tastes of his patron. Further, the connections behind the patronage, which enabled the young foreign artists to move into the circle of Scipione Borghese and Spanish faction, will be explored.

Mia Mochizuki (New York University Abu Dhabi/Institute of Fine Arts, New York)

Sacred Art in an Age of Mechanical Reproduction: The *Salus Populi Romani* Madonna in the World

In the waning days of May 1569, Pope Pius V took the unprecedented step of permitting St. Francis Borgia, third Superior General of the Society of Jesus (r. 1565-1572), to have the earliest official copies of the *Salus Populi Romani* Madonna made. With this seemingly innocuous act, he sealed this icon's status as one of the best known miraculous images of the post-Tridentine world. Prints of the Lukan *Madonna*, like the design by Hieronymus Wierix, provided the sheer quantities required for widespread diffusion of a visual idea, co-opting a printing press model for the reform of traditional narratives of touch-based sacred imagery in the process. Before photography (Walter Benjamin), before the internet (David Joselit), technologies of transmission like the paper revolution of the printing press manually reformatted the machinery of devotional art — from reliquary “*translatio*” to dematerialized translation — for the newly global arena.