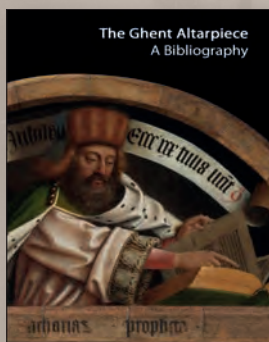


# Contributions to the Study of the Flemish Primitives

## Repertory of Flemish Paintings of the Fifteenth and Sixteenth Century

### Corpus of 15<sup>th</sup>-Century Painting in the Southern Netherlands



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## THE GHENT ALTARPIECE

### Research and Conservation of the Interior: The Lower Register

Griet Steyaert, Marie Postec, Jana Sanyova, H el ene Dubois

The Ghent Altarpiece by Hubert and Jan van Eyck has always attracted both admiration and curiosity. Following the treatment of the closed polyptych, we turned to the paintings of the lower register of the open altarpiece, which includes the famous Adoration of the Lamb. A major research and restoration campaign by the KIK was carried out between 2016 and 2020.

The findings reflect those from the treatment of the closed altarpiece: large areas of the panels were covered with overpaints, the vast majority dating from the 16th century. Their removal allows the Van Eycks brothers' paintings to be truly appreciated again.

The three years that the conservators spent working on the panels enabled them to examine the paintings down to the smallest detail. Interdisciplinary collaboration with laboratory scientists, art historians and experts in scientific imagery led to a series of discoveries – some anticipated in light of earlier research, others completely unexpected.

The authenticity of the quatrain stating that Hubert had begun the work, that his brother Jan completed it and that it was presented in 1432, has been firmly established by the KIK in the previous volume on the Ghent Altarpiece (2020). In this second volume, new hypotheses are proposed here regarding the division of labour between the two Van Eyck brothers. The contribution of Hubert, who died in 1426, can finally be seen more clearly and turns out to be far from negligible. But the removal of overpaints has revealed non-Eyckian interventions too...

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210 p., 420 col. ills, 220 x 280 mm, 2021

ISBN 978-2-930054-41-4

Hardback: € 54.72

Series: Contributions to the Study of the Flemish Primitives, vol. 16

## TABLE OF CONTENTS

### **Foreword**

Hilde De Clercq

### **Note to the Reader**

### **Introduction**

### **The Conservation-Restoration of the Interior Lower Register of the Ghent Altarpiece**

Hélène Dubois, Kathleen Froyen, Griet Steyaert, Marie Postec, Laure Mortiaux, Nathalie Laquière, Françoise Rosier, Bart Devolder, Cécile de Boulard

### **The Van Eycks' Creative Process and the Different Stages in the Execution of the Interior Lower Register of the Ghent Altarpiece**

Marie Postec, Griet Steyaert

With contributions by our colleagues, the researchers and specialists mentioned on the title page

### **The Challenges of a Complex Stratigraphy from a Chemical Point of View**

Jana Sanyova, Geert Van der Snickt, Francisco Mederos-Henry

With contributions by Cécile Glaude, Frederik Vanmeert, Steven De Meyer, Stijn Legrand, Koen Janssens

### **One Painter or Several? A Stylistic Study**

Griet Steyaert, Marie Postec

### **Conclusion**

### **Photography before and after Treatment**

### **Bibliography**

### **Project Participants**

### **Photographic Acknowledgements**

### **Abbreviations**



## THE GHENT ALTARPIECE Research and Conservation of the Exterior

Bart Fransen, Cyriel Stroo (eds)

The outer panels of the *Ghent Altarpiece* had been overpainted to a considerable extent. The virtuosity of the Eyckian technique and aesthetics remained hardly visible. And yet, this had never been observed before the start of the conservation treatment. By removing the overpaint, the tonal richness and the coherent rendering of light and space once again came to the fore. Especially the suggestion of volumes and the spaciousness of the ensemble gained strength because of the virtuoso play of deep shadows and bright light accents, and not in the least because of the surprising trompe-l'oeil effect of the frames conceived as a stone framework.

Or to put it in the words of the comments of one of the experts, dr. Maryan Ainsworth: *The paintings live and breathe again in the time of the Van Eyck brothers*. The sharp observation skills, the quick, accurate execution, the knowledge, curiosity and ingenuity about all the things that are depicted, are now unveiled after centuries. The profit for the knowledge of and further research into the essence of Eyckian aesthetics is considerable. And finally there is the discovery that the much-discussed quatrain was applied simultaneously with the polychromy of the frames: a real 'coup de foudre' in the discourse of the current art-historical research!

The subtleties of the Eyckian technique could also be mapped out in more detail. How the Van Eycks managed to keep the final result and the desired effect in mind during every phase of the execution, from imprimatura to finishing touch. The artists made a statement about the art of painting, giving 'technique' as such a new prominence. The *Ghent Altarpiece* may be understood at some point as a major showpiece for a highly sophisticated pictorial technique.

We hope that this publication of the results of the research and conservation campaign on the exterior of the altarpiece can help future researchers to ask better questions. Questions, and answers, that may produce a more balanced picture of Van Eyck's techniques, methods and materials.

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450 p., 300 ill., 220 x 280 mm, 2020,

ISBN 978-2-930054-38-4

Hardback: € 70

Series: Contributions to the Study of the Flemish Primitives, vol. 14

## TABLE OF CONTENTS

### Foreword

— Ludo Collin

### Preface

— Hilde De Clercq, Christina Ceulemans

### Introduction

— Maximiliaan Martens, Christina Ceulemans, Ron Spronk,  
Anne van Grevenstein-Kruse

### 1. Transformations in the Sixteenth and Seventeenth Centuries

— H  l  ne Dubois

### 2. Frames and Support: Technique and Structural Treatment

— Jochen Ketels, Jean-Albert Glatigny, Anne-Sophie Augustyniak

### 3. Paint and Polychromy: Chemical Investigation of the Overpaints

— Jana Sanyova, Geert Van der Snickt, H  l  ne Dubois, Alexia Coudray,  
Koen Janssens, Peter Vandenabeele

### 4. Conservation and Restoration Treatment

#### a. The Painted Surface

— Livia Depuydt-Elbaum, Fran  oise Rosier, Bart Devolder,  
Nathalie Laquiere

#### b. The Frames: In Search of Lost Unity

— Anne-Sophie Augustyniak, Laure Mortiaux

### 5. The Van Eycks' Creative Process

#### a. The Paintings: from (Under)drawing to the Final Touch in Paint

— Marie Postec, Griet Steyaert

#### b. The Frames: an Exceptional Polychromy

— Anne-Sophie Augustyniak, Laure Mortiaux, Jana Sanyova

### 6. The Authenticity of the Quatrain and the other Frame Inscriptions

— Susan Frances Jones, Anne-Sophie Augustyniak, H  l  ne Dubois

### 7. Imagining the Original Display

— Bart Fransen, Jean-Albert Glatigny

### 8. Restoring in the Public Eye

— Bart Devolder

### 9. Epilogue: Implications and Perspectives

— Cyriel Stroo, Maximiliaan Martens

### 10. Documentation

#### a. Photography before and after Treatment

— St  phane Bazzo, Jean-Luc Elias, Katrien Van Acker

#### b. Inscriptions on the Exterior

— Susan Frances Jones, Marc H. Smith

#### c. The Quatrain: a New Reconstruction

— Marc H. Smith, Susan Frances Jones, Anne-Sophie Augustyniak

#### d. Dimensions of Frames and Supports

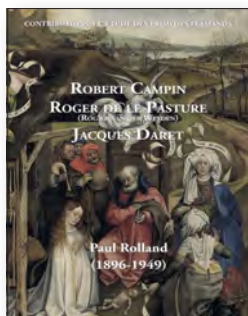
— Jochen Ketels, Jean-Albert Glatigny, Anne-Sophie Augustyniak

#### e. The Ghent Altarpiece: a Bibliography

— Dominique Deneffe, Jeroen Reyniers

Bibliography - Project Participants - Photographic Acknowledgements

Abbreviations - Index of Names - Index of Works of Art



## ROBERT CAMPIN, ROGER DE LE PASTURE (ROGIER VAN DER WEYDEN), JACQUES DARET

Paul Rolland (1898-1949)

Durant sa brève carrière, Paul Rolland (1896-1949), historien de l'art tournaisien, effectua des recherches d'archives approfondies sur les Primitifs flamands : Robert Campin, Roger de le Pasture (Rogier van der Weyden) et Jacques Daret. Il était sur le point de publier son manuscrit lorsqu'il mourut subitement en 1949.

L'IRPA conserve au Centre d'étude des Primitifs flamands le texte inédit de Rolland basé sur des documents d'archives précieux concernant ces trois pionniers de la peinture primitive flamande. Un grand nombre de ces documents d'archives ont disparu pendant la Seconde Guerre mondiale lors des bombardements à Tournai. Le manuscrit original de Rolland est un tapuscrit, difficilement lisible à certains endroits avec quelques annotations et corrections écrites par l'auteur-même. Ce texte a été soigneusement analysé, transcrit et édité au Centre d'étude et prévu d'une Préface.

Le projet de Paul Rolland s'est finalement concrétisé après plus de 70 ans avec la parution de l'œuvre de sa vie dans la série « Contributions à l'étude des Primitifs flamands ». On y trouvera pour chacun de ces peintres, Robert Campin, Roger de le Pasture et Jacques Daret, une longue notice biographique avec un aperçu de leurs œuvres. Le texte, écrit couramment en français, suit une approche chronologique des documents d'archives complétée dans les notes en bas de pages de multiples mentions authentiques provenant de ces pièces et de références bibliographiques. Le choix des images fait par Rolland pour agrémenter sa publication fut respecté par les éditeurs.

Cette publication est fortement recommandée pour tout chercheur ou lecteur intéressé par ces peintres et leurs œuvres.

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ix + 105 p., xxi pl., 220 x 280 mm, 2021

ISBN 978-2-930054-42-1

Series: Contributions to the Study of the Flemish Primitives, vol. 17

eBook available in open access on [www.kikirpa.be](http://www.kikirpa.be)





## THE GHENT ALTARPIECE A Bibliography

Dominique Deneffe, Jeroen Reyniers

The immense body of literature that has grown up around the Ghent Altarpiece poses a particular challenge to anyone researching this masterpiece by the brothers Hubert and Jan van Eyck. Over the years, hundreds of articles have been published in different languages, together with numerous monographs and exhibition catalogues. In addition to these scholarly contributions, there is a whole range of publications aimed at a more general readership. The themes studied are, moreover, highly varied, a diversity that does not make it any easier to compile a survey of the literature that aims to be both complete and relevant.

Is there actually any point in compiling a bibliographic guide to the world-famous artwork when so much information is available online in open access form? Certain references appear to be shared abundantly but others much less so, due more to their online accessibility in some cases than the relevance of their content. Hence our initiative to publish a coherent survey of the existing literature on the Ghent Altarpiece.

The drive for compiling this specific bibliographic survey was the polyptych's ongoing restoration by the Royal Institute for Cultural Heritage (KIK-IRPA). As a result of a considerable amount of detective work and study, this e-publication contains the fullest possible bibliography of the Ghent Altarpiece with the focus on relevance rather than exhaustiveness.

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96 p., 2020, ISBN 978-2-930054-39-1

Series: Contributions to the Study of the Flemish Primitives, vol. 15

eBook available in open access on [www.kikirpa.be](http://www.kikirpa.be)



## FRAMES AND SUPPORTS IN 15<sup>TH</sup>- AND 16<sup>TH</sup>-CENTURY SOUTHERN NETHERLANDISH PAINTING

Hélène Verougstraete

In the 15<sup>th</sup>- and 16<sup>th</sup>-century southern Netherlands the support of a painting was a work of joinery presented in its finished stage to the artist. From some time before 1520, artists began painting on panels outside the frame for improved efficiency, but throughout the 16<sup>th</sup> century, many panels were still painted in the frame. The evolution towards independent frames, where the decorative function becomes more important than the construction, is linked to the increasing popularity in the 17<sup>th</sup> century of canvas, a lighter support requiring less solid framing. The objectives of the French edition (1989) were to describe the supports in order to ensure their conservation, and contribute to the dialogue between art historians and restorers. This second augmented edition has a wider ambition: to describe how the joinery was devised in symbiosis with the painter's narrative and to analyse in depth a selection of masters and masterpieces.

Many articulated works unfold their story beginning with the wings closed and ending with them wide open. The dynamics of a work are at once material and spiritual. Today, many precious paintings are dismembered, with their frames in ruins. They are pale reflections of what they were, comprehensible only by theoretical reconstructions of their lost refinement: the reversible diptych that hides a second, objects with multiple openings revealing successive contents, an altarpiece with a transformation mechanism, now lost, of which the wheels embedded in the frames are the only clues to its erstwhile operation.

*Hélène Verougstraete is professor emerita of the Université catholique de Louvain (UCL) and of its sister university, the Katholieke Universiteit Leuven (KU Leuven). After an internship in restoration of works of art at the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels, she devoted her PhD in Art History (1987) to the frames and supports of 15<sup>th</sup> and 16<sup>th</sup> century paintings in the southern Netherlands.*

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710 p., 2015, ISBN 978-2-930054-26-1

Series: Contributions to the Study of the Flemish Primitives, vol. 13

Free e-book published with the support of The Getty Foundation as part of the

Panel Paintings Initiative: [balat.kikirpa.be/tools/frames/](http://balat.kikirpa.be/tools/frames/)



## 'UN BON OUVRIER NOMMÉ MARQUET CAUSSIN'

Peinture et enluminure en Hainaut  
avant Simon Marmion

Dominique Vanwijnsberghe

Until now, little was known about manuscript illumination in Hainault before the arrival of Simon Marmion at Valenciennes around 1458. This monograph intends to bridge that gap by highlighting the work of Marc Caussin, a Hainault miniaturist active in Valenciennes from the 1430s to the 1470s. An existing Cambrai missal paired with by a highly detailed contractual account has led to the attribution of fourteen manuscripts to Caussin. Alongside standard devotional books, Caussin illuminated more personalized commissions such as a copy of the *Chroniques martinienes* for Philippe de Croÿ, count of Chimay.

Caussin also worked for other renowned bibliophiles, the most illustrious being the Duke of Burgundy himself, Philip the Good. Caussin's activity could be placed in context thanks to an abundance of archival sources. Some fifty documents give unique information concerning his family background and his professional network in Hainault and other cities in the southern Netherlands.

Exploited for all the richness of their content, the manuscripts grouped around Marc Caussin have allowed us to reconstruct an artistic, social, religious and intellectual milieu about which very little was previously known.

**Dominique Vanwijnsberghe** is researcher at the Royal Institute for Cultural Heritage (IRPA-KIK, Brussels), specialized in 15<sup>th</sup>-century painting and manuscript illumination.

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502 p., 46 b/w ills, 400 col. ills, 220 x 280 mm, 2013,

ISBN 978-2-930054-17-9

Hardback: € 70

Série: Contributions to the Study of the Flemish Primitives, vol. 12



## EARLY NETHERLANDISH PAINTING

### A Bibliography. 1999-2009

Dominique Deneffe, Bart Fransen, Valentine Henderiks, H  l  ne Mund

This publication is only available on line and in pdf format. It is the continuation of), *Early Netherlandish Painting (1400-1500). A Bibliography (1984-1998)*, assembled by H  l  ne Mund and Cyriel Stroo and edited by the Centre for Study of the Flemish Primitives in 1998. In recent years the access to bibliographical references has been facilitated by multiple on line resources, databases and catalogues. Nevertheless during the past ten years the Study Centre continued its systematical excerption of publications and its classification of bibliographical references following a well-established method. Although we are now considering new formula for our bibliographical database, it would be a shame to lose the time consuming work that has been done over the past ten years, classifying multiple references into different rubrics and lists of art works. Therefore it has been decided to publish the bibliography as a pdf document assembling all bibliographical references assembled in the period from 1999 to 2009.

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295 p., 46 b/w ills, 400 col. ills, 220 x 280 mm, 2011,  
ISBN 978-2-930054-17-9

S  rie: Contributions to the Study of the Flemish Primitives, vol. 11  
eBook available in open access on [www.kikirpa.be](http://www.kikirpa.be)



## ALBRECHT BOUTS (1451/55 - 1549) - FR

Valentine Henderiks

La publication constitue la première monographie avec catalogue raisonné de l'œuvre d'Albrecht Bouts. Fils puîné de Dirk Bouts, formé dans l'atelier paternel à Louvain, l'artiste a joui d'une longévité exceptionnelle pour son temps. En préambule l'ouvrage retrace la fortune critique du peintre. Il dresse pour suivre la personnalité artistique du maître, l'héritage familial et le cadre de son activité, avec pour objectif de dégager la production qui lui est propre de celle de son atelier. Une cinquantaine de tableaux peuvent ainsi être attribués au maître et à ses proches collaborateurs. L'auteur, formée à la rigoureuse école de l'analyse technique, appuie sa démonstration sur un examen direct des œuvres tant sur le plan stylistique que de la technique d'exécution, en se basant notamment sur l'interprétation minutieuse de nombreux documents de laboratoire. En dehors des musées, l'apport de plusieurs œuvres inédites appartenant à diverses collections privées, a également constitué une source précieuse de renseignements, livrant des informations et des pistes de recherches nouvelles. Un catalogue raisonné illustré, de près de trois cents tableaux, a été dressé en fin de volume. Il démontre l'importante production de l'atelier, en particulier dans le domaine des peintures de dévotion privée, mais aussi l'étendue de l'influence boutsienne, perceptible bien au-delà de la sphère d'activité louvaniste jusqu'en Espagne, longtemps après le décès du maître. Une abondante illustration, constituant le complément indispensable à tout chercheur et érudit en la matière, complète l'ouvrage.

**Valentine Henderiks** est Maître de conférences à l'Université Libre de Bruxelles et collaboratrice scientifique au Centre des Primitifs flamands (IRPA).

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458 p., 400 col. ills, 218 x 283 mm, 2011,

ISBN 978-2-930054-15-5

Hardback: € 95 → € 50

Série: Contributions to the Study of the Flemish Primitives, vol. 10



## ALBRECHT BOUTS (1451/55 - 1549) - NL

Valentine Henderiks

De publicatie vormt de eerste monografie met oeuvrecatalogus van het oeuvre van Albrecht Bouts. Als jongste zoon van Dirk Bouts, opgeleid in het atelier van zijn vader in Leuven, kende de kunstenaar een voor die tijd uitzonderlijk lang leven. Het volume opent met een overzicht van de receptiegeschiedenis van de schilder. Vervolgens worden de artistieke persoonlijkheid van de meester, de familiale erfenis en het kader van zijn activiteiten behandeld, met als doel om zijn eigenhandige productie te scheiden van die van zijn atelier. Zo kan een vijftigtal schilderijen worden toegeschreven aan de meester en aan zijn naaste medewerkers. De auteur, die geschoold is in de technische analyse, steunt haar betoog op een direct onderzoek van de werken, zowel op stilistisch als op schildertechnisch vlak, waarbij ze zich onder meer baseert op de minutieuze interpretatie van talrijke wetenschappelijke beeldvormingsdocumenten. Naast de musea vormde ook de bijdrage van meerdere onbestudeerde werken uit privé-collecties een kostbare bron van informatie die eveneens nieuwe onderzoekspistes heeft aangereikt. Het volume vervolgt met een geïllustreerde oeuvrecatalogus met bijna driehonderd schilderijen. Deze toont de omvang van de atelierproductie, vooral op het vlak van private devotietaferelen, maar ook de reikwijdte van de boutsiaanse invloed die zich tot ver buiten de Leuvense activiteitsfeer tot in Spanje en tot lang na de dood van de meester laat gevoelen. Een rijkelijke reeks illustraties, die het onmisbare complement vormt voor elke vorser en geleerde ter zake, vervolledigt het volume.

**Valentine Henderiks** is *maître de conférences* aan de *Université Libre de Bruxelles* en *wetenschappelijk medewerkster* aan het *Studiecentrum Vlaamse Primitieven van het KIK*.

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466 p., 400 col. ills, 220 x 280 mm, 2011,

ISBN 978-2-930054-16-2

Hardback: € 95 → € 50

Series: Contributions to the Study of the Flemish Primitives, vol. 10



# PRE-EYCKIAN PANEL PAINTING IN THE LOW COUNTRIES

## 1. Catalogue. 2. Essays

C. Stroo (ed.)

Surviving pre-Eyckian panel painting of around 1400 is in short supply, but more remains than was thought. At present the list of works to be studied includes some thirty objects in collections in Belgium and elsewhere.

In the first volume ten objects, which in fact constitute the majority of pre-Eyckian works in Belgian collections, are documented as thoroughly as possible. Their interpretation is underpinned not only by classic art historical analysis but also by macro-photography, X-radiography, infrared photography and reflectography, dendrochronological data and, in so far as was feasible or justifiable, laboratory analysis of pigments and binding media. The research has benefited to the full from the expertise of the many specialists of the IRPA/KIK.

In volume two of this publication are a number of individual contributions by 'guest authors'. They cover diverse topics, ranging from specific technical observations regarding one noteworthy feature or group of works, to historical context, peripheral iconographic phenomena, aspects of restoration, and the exploration of Ghent's archives by way of a case study.

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2 vols, 728 p., 400 col. ills, 218 x 283 mm, 2009,

ISBN 978-2-87033-014-2

Paperback: € 90 → € 60

Series: Contributions to the Study of the Flemish Primitives, vol. 9



**EARLY NETHERLANDISH PAINTING  
(1400-1500)**

**A Bibliography (1984-1998)**

H. Mund and C. Stroo (eds.)

400 p., 225 x 300 mm, 1998, ISBN 2-87033-009-8

Hardback: € 24 → € 20 (Only available at the KIK-IRPA: [publi@kikirpa.be](mailto:publi@kikirpa.be))

Série: Contributions to the Study of the Flemish Primitives, vol. 8

Free eBook available on [www.kikirpa.be](http://www.kikirpa.be)

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**MÉMORIAUX D'ANTOINE DE  
SUCCA. CATALOGUE, I-II**

M. Comblen-Sonkes and C. Van den Bergen-Pantens

2 vols., 402 p., 212 ills, 185 x 255 mm, 1977, REF 13030070200

Série: Contributions to the Study of the Flemish Primitives, vol. 7

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REVELAIS DE L'ÉCOLE BRUGEOISE  
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J. Trizna

138 p., 18 ills, 225 x 300 mm, 1976, REF 13030060100

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**DESSINS DU XV<sup>e</sup> SIÈCLE: GROUPE  
VAN DER WEYDEN**

M. Comblen-Sonkes

334 p., 68 ills, 225 x 300 mm, 1969, REF 13030050100

Hardback: € 38 → € 20 (Only available at the KIK-IRPA: [publi@kikirpa.be](mailto:publi@kikirpa.be))

Série: Contributions à l'étude des Primitifs Flamands, vol. 5

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## LES PRIMITIFS FLAMANDS DE BRUGES

Apports des archives contemporaines (1815-1907)

J.-P. Sosson

230 p. , 15 ills, 225 x 300 mm, 1966, REF 13030040100

Série: Contributions to the Study of the Flemish Primitives , vol. 4

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## IDENTIFICATION D'UN PORTRAIT DE GILLES JOYE ATTRIBUÉ À MEMLINC

F. Van Molle

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## L'AGNEAU MYSTIQUE AU LABORATOIRE. EXAMEN ET TRAITEMENT

P. Coremans

130 p., 73 ills, 225 x 300 mm, 1953, REF 13030020100

Série: Contributions to the Study of the Flemish Primitives , vol. 2

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## DE OORSPRONKELIJKE PLAATS VAN HET LAM GODS-RETABEL

A. De Schryver and R. Marijnissen

15 p., 5 ills, 1952, REF 130300001-6

Série: Contributions to the Study of the Flemish Primitives , vol. 1

eBook available on [www.kikirpa.be](http://www.kikirpa.be)

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## LA PEINTURE DU XV<sup>e</sup> ET DU DÉBUT DU XVI<sup>e</sup> SIÈCLE DANS LES COLLECTIONS PUBLIQUES DE LIÈGE

Dominique Allart

La ville de Liège possède une collection méconnue de peintures du XV<sup>e</sup> et du début du XVI<sup>e</sup> siècle, exécutées par les maîtres actifs dans la Principauté et les Pays-Bas méridionaux.

Dominique Allart, professeur à l'université de Liège s'est attachée avec rigueur et compétence à l'étude scientifique de quarante-trois tableaux constituant cet ensemble. La Vierge à l'Enfant au papillon, tableau au caractère insolite attribué à l'école liégeoise, ayant servi d'épitaphe à Pierre van der Meulen doyen de la cathédrale Saint-Paul, fait l'objet du plus récent état de la question. La Vierge à l'Enfant avec donatrice, une œuvre réputée du Maître à la Vue de Sainte-Gudule a été soumise à un examen minutieux et complet.

De nouvelles prises de vues ont été réalisées à l'occasion de cet ouvrage et quelques documents techniques inédits émaillent l'illustration photographique. On relève encore l'analyse de divers tableaux de maîtres anonymes, dont l'activité s'étend jusqu'aux années 1530 incluant la production d'artistes travaillant dans l'entourage de Jérôme Bosch, Joos van Cleve, le Maître du Saint-Sang, Ambroise Benson et Pieter Coeck d'Alost. Cette étude constitue le sixième ouvrage de la série du Répertoire et le trente-sixième volume dans l'ensemble des publications du Centre.

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245 p., 138 col. ill., 215 x 280 mm, 2008,

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Série: Repertory of Flemish Paintings of the Fifteenth and Sixteenth Century, vol. 6



## COLLECTIONS DU NORD-PAS-DE-CALAIS

### La peinture de Flandre et de France du Nord au XV<sup>e</sup> et au début du XVI<sup>e</sup> siècle

Christian Heck

Du Retable des saints Crépin et Crépinien, vers 1410-1420, témoin rare de l'art pré-eyckien, aux écus des chevaliers de la Toison d'Or, à de nombreux panneaux anonymes de la fin du XV<sup>e</sup> et du début du XVI<sup>e</sup> siècle, à un ensemble exceptionnel d'œuvres de Jean Bellegambe, dont le grand Polyptyque d'Anchin, aux maniéristes du second quart du XVI<sup>e</sup> siècle, et à la Vanité de Jan van Hemessen, sept musées du Nord et du Pas-de-Calais -- conservent plus d'une centaine de peintures de Flandre et de France du Nord, réalisées à la fin du Moyen Age et au début de la Renaissance.

Les quatre-vingt-quatorze œuvres étudiées dans ce volume représentent la totalité de ces fonds - à l'exception d'un petit nombre de peintures flamandes du XV<sup>e</sup> siècle du Musée de Lille, et qui feront l'objet d'un Corpus spécifique, par Albert Châtelet -, et constituent la première publication scientifique de cet ensemble. A côté d'œuvres majeures, un grand nombre de panneaux très peu connus, voire totalement inédits, sont inclus dans ce catalogue.

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2 vols, 602 p., 100 b/w ills, 230 x 300 mm, 2005,

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## LOS ANGELES MUSEUMS

Diane Wolfthal, Catherine Metzger

This book represents the first comprehensive study of all the fifteenth-century Flemish paintings in Los Angeles, including those in the J. Paul Getty Museum, the Los Angeles County Museum of Art, the Norton Simon Museum of Art (Pasadena) and the Henry E. Huntington Library and Art Gallery (San Marino). It examines well-known masterpieces by Dirk Bouts, Gerard David, and Hans Memling as well as little-known works, some published here for the first time. Using the latest advances in technical studies, including weave density maps, it reveals new insights. Beautifully designed and lavishly illustrated with numerous color illustrations, this volume joins a series of exhaustive studies of early Netherlandish paintings that was begun shortly after the second world war.

*Diane Wolfthal* is the David and Caroline Minter Chair in the Humanities and Professor of Art History at Rice University. **Catherine Metzger** is a senior painting conservator. She worked at the National Gallery of Art, Washington, from 1990 - 2013. She was the senior conservator for the exhibitions "Luis Melendez: Master of the Spanish Still Life" and "Prayers and Portraits: Unfolding the Netherlandish Diptych," the catalogue of which won the George Wittenborn Memorial Book Award.

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344 p., 260 col. ills, 215 x 280 mm, 2014,

ISBN 978-2-930054-21-6

Hardback: € 80 → € 55

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## LE MUSÉE DES BEAUX-ARTS DE LILLE

Albert Châtelet, Nicole Goetghebeur

Le Musée des Beaux-Arts de Lille possède une intéressante collection de Primitifs flamands. Albert Châtelet, conservateur honoraire du musée et professeur émérite à l'université Marc-Bloch de Strasbourg, assisté de Nicole Goetghebeur restauratrice en chef honoraire à l'Institut royal du Patrimoine artistique à Bruxelles, a entrepris l'étude rigoureuse des dix-neuf tableaux constituant cet ensemble. Le Paradis terrestre et l'Enfer de Dirk Bouts font l'objet d'un dernier état de la question. De nouvelles prises de vues ont été réalisées à cette occasion et des documents techniques inédits émaillent l'abondante illustration photographique. On relève également l'analyse des portraits de Louis de Quarré et Barbe de Cruysinck et du Triptyque de la Vierge et l'Enfant, deux œuvres appartenant au groupe du Maître au feuillage en broderie, un artiste énigmatique dont la personnalité a été récemment mise en relief par une exposition dans ce même musée. Le Concert dans l'œuf d'après Jérôme Bosch, le Portrait de Philippe le Bon de l'entourage de Rogier van der Weyden et des tableaux du Maître au brocart d'or, du Maître de 1499, du Maître de la Famille de sainte Anne et de divers anonymes complètent cet ensemble.

**Albert Châtelet** est docteur des lettres et sciences humaines (1973), conservateur du Musée classé de Lille (1962-1969) et professeur d'histoire de l'Art à l'Université de Strasbourg (1969-1993). Il a été président (1989-1992) du Comité International d'Histoire de l'Art et est membre étranger de la classe des Beaux-Arts de la Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten (1990).

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