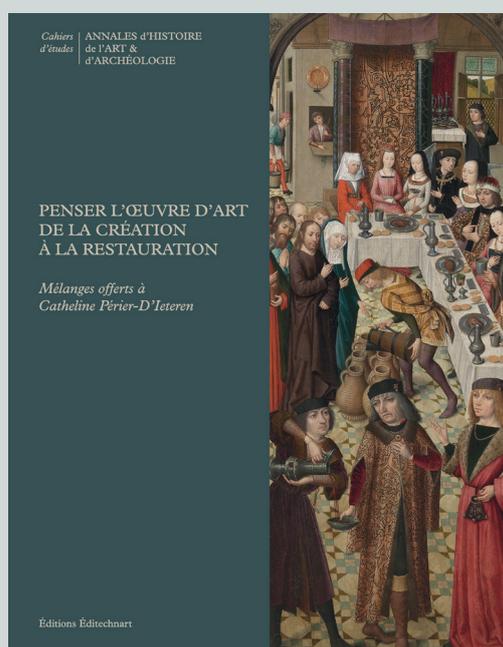


Penser l'œuvre d'art de la création à la restauration

Mélanges offerts à Catheline Périer-D'Ieteren
à l'occasion de son quatre-vingtième anniversaire

Édité par Sacha Zdanov, Xénia Wasilewski & Wendy Frère



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CE VOLUME REND HOMMAGE à Catheline Périer-D'Ieteren, membre de l'Académie royale de Belgique et Professeur Émérite de l'Université Libre de Bruxelles, dont l'impact dans le domaine de l'histoire de l'art des anciens Pays-Bas méridionaux et de la conservation-restauration a été considérable. Il rassemble, à l'occasion de son quatre-vingtième anniversaire, 32 contributions traduisant l'intérêt porté par Catheline Périer-D'Ieteren à toutes les étapes de la vie matérielle d'une œuvre d'art, depuis son élaboration et les premiers processus techniques mis en œuvre, jusqu'aux différentes

interventions de conservation-restauration. Les contributions reflètent son engagement dans l'approche holistique de l'œuvre en embrassant des considérations variées allant des matériaux constitutifs aux techniques de production, des influences stylistiques aux collaborations entre artistes, ainsi que des relations entre différentes formes artistiques, principalement dans le domaine de la peinture, mais aussi de la sculpture, de la tapisserie et des vitraux.



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5. Gerard David, *Crucifixion*, c. 1475, oil on panel, 60 x 50 cm (Madrid, Thyssen-Bornemisza Museum).
6. Dieric Bouts and Hugo van der Goen, *Saint Hippolytus Triptych*, c. 1475 and 1479, oil on panel, central panel 91 x 90 cm, wings 91 x 40 cm each (Saint Saboteur's Cathedral, treasury, Bruges).
7. South-Netherlandish School (Ghent-Bruges?), *Christ Nailed to the Cross*, c. 1470-80, metalpoint on prepared paper, 12 x 16 cm (Robert Landolt Collection).



work was ongoing from his earliest output, as mentioned above concerning the Thyssen-Bornemisza *Crucifixion*. There appears to have been an especially fruitful mutual exchange of patterns and motifs during David's professional career in Bruges, among others with the noted illuminator Simon Bening¹⁴. Moreover, often referenced is the 1519-1520 record of litigation between David and his journeyman Ambrosius Benson over the ownership of the contents of two trunks, including workshop paraphernalia such as *patrons* (patterns) for panel painting and manuscript illumination, a small sketchbook of heads and of nudes, etc.¹⁵ There is no exact relationship between any of the extant manuscript illuminations and the composition of the centerpiece of David's triptych. They all show similar motifs arranged in various ways¹⁶. Of particular note here is the *Book of Hours of Mary of Burgundy* (1470s, Codex Vindobonensis 1857, 225 x 163 mm, Österreichische Nationalbibliothek, Vienna) including folios 43 that represents *Christ Nailed to the Cross*. Here, Christ is similarly angled obliquely on a hill below Golgotha, and one of the soldiers pulls taught a rope stretching out Christ's left arm just like the figure pulling Christ's feet in David's painting. Such compositional models must have been perused by David as he considered the

possibilities for a theme not frequently depicted in Flemish panel paintings. Although *Christ Nailed to the Cross* appears as one episode among many in multi-scene representations of the Passion of Christ, such as Hans Memling's panel in Turin, Galleria Sabauda, rare indeed is the case where it is featured as the centerpiece of a triptych. Therefore, available representations of the theme in manuscript illumination and multi-scene panel paintings may have been recorded by David on paper in order to serve as inspiration for this commission. One such rare drawing of this type in metalpoint on prepared paper is a *Christ Nailed to the Cross* in the Robert Landolt Collection, where it is attributed to the South-Netherlandish School¹⁷ (fig. 7). At first glance, the rather loose handling of the metalpoint suggests that this is a rough sketch for a composition, exploratory in nature¹⁸. David, in fact, was among those at the end of the fifteenth century by whose handling the metalpoint technique evolved from its formerly highly finished nature with delicate fixed strokes to a much looser handling¹⁹. However, a closer look reveals that it is more likely a *ricordo* of another composition from a painting or illumination that was in turn used as a workshop drawing. Although the rendering of the figures appears to be sketchy, the complicated poses

are all well-established rather than formative in nature. Supporting this conclusion is that the two figures in poses that pull taught the ropes, extending Christ's limbs, are rendered without the ropes in hand. Furthermore, the locations of the main figures on the hillside are pre-formed with little evidence of searching lines and fit into an already well conceived landscape setting of the hillocks of Golgotha. It is clear that the draughtsman was primarily interested in the poses of the figures in the process of nailing Christ to the cross, for the other elements of the composition – figures at the upper right as well as a horse – are only summarily noted.



While David may have had such a workshop drawing on hand as he contemplated his commission for the *Christ Nailed to the Cross Triptych*, the relationship between the two perhaps is less direct than one might at first suppose. Although the drawing includes the essential components of the composition, the scull and rocky landscape denoting Golgotha, Christ's garment strewn on the ground, several figures nailing Christ's limbs or stretching his limbs to the edges of the cross, the suggestion of onlookers – a number of elements differ. The variety of actions of the figures is not entirely consistent between the drawing and the painting; there is a

pre-established stand for the cross instead of the hole is being dug for the cross near Christ's feet; the figure on the horse at the upper right indicates a self-contained theme, not one that would move this and other figures to the wings of the triptych. Moreover, the low viewpoint of David's composition and the dramatically foreshortened body of Christ present a sophisticated development beyond the features of the metalpoint drawing. David must have conceived of his work from the beginning as

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Papers Presented at the First Study Day on
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CE VOLUME RASSEMBLE les onze communications présentées en novembre 2023 lors de la journée d'étude internationale organisée par la Fondation Périer-D'Ieteren (Bruxelles) et l'Instituto Moll (Madrid). Celle-ci prend place dans le cadre du projet *Flemish Art in Spain* inauguré en 2020 par les deux institutions et dont l'objectif est de recenser et d'étudier les œuvres des Pays-Bas produites du XV^e au XVIII^e siècle actuellement conservées en Espagne. La première journée d'étude fut consacrée aux peintures. Elle sera suivie d'une prochaine rencontre, en novembre 2024, sur les tapisseries.



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