Medieval Memoria Research in the Low Countries

Newsletter

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Frontpage: Centre panel of *Triumph over Death*, Hermann tom Ring, c. 1550. Panel, centre piece: 82 x 75 cm, side panels (not shown): 81 x 30 cm. Museum Catharijneconvent, Utrecht, ABM s40.

Welcome to the second issue of the newsletter *Medieval Memoria Research in the Low Countries* (MMR). We especially want to bring the symposium of February 13 to your attention. There are still a few places available, so please feel free to participate (see below, 'Symposia and congresses').

In this online newsletter you will find information on the work of scholars who research medieval *memoria* in the broad sense of the word. *Medieval Memoria Research in the Low Countries* will contain three sections: publications, announcements of upcoming symposia and congresses, and other news. In the section 'other news', you might for instance find information about new Ph.D. researchers, new projects or other new initiatives concerning medieval *memoria* research. The first two issues of this newsletter will contain overviews of the Postdoc and Ph.D. researchers, who are currently working on *memoria*.

This newsletter is created to inform scholars and other interested people of current developments concerning the research of the commemoration of the dead and commemorative practices in the Low Countries. This has proven to be necessary. It has been pointed out in various scholarly publications that *memoria*-researchers tend to limit themselves to researching within their own modern national borders and linguistic frontiers. They also seem to have their own 'citation communities' (Van Bueren, in her introduction of *Care for the Here and the Hereafter*, 2005, 13; Bijsterveld, *Do ut des*, 2007, *Introduction*, 13-16). Arnoud-Jan Bijsterveld wrote about his book: "... this volume means to give greater publicity to Belgian and Dutch research into the Central Middle Ages as well as to the possibilities and importance of research into sources from the medieval Low Countries (idem, 13)." We hope that this newsletter will also add to a wider knowledge of *memoria*-researchers in the Low Countries. The need to inform other scholars and to cooperate, has also been demonstrated by other initiatives. In 2007 professor Dieter Geuenich of the University of Duisberg-Essen, invited a Dutch group of *memoria*-researchers to a symposium, during which they and their German counterparts could inform each other of their activities. This initiative has since developed into a tradition, an event which takes place twice a year. The location of these symposia alternates between Germany and the Netherlands. You will find the announcement of the fourth symposium in this issue of our newsletter.

Keeping the previously discussed matters in mind, we do not wish to impose strict limitations upon the newsletter and its contents. For instance, Dutch and Belgian Ph.D. researchers, looking into *memoria* and related subjects outside of the Low Countries, can also present their work in this newsletter. Another case in point: in this issue of MMR you will find a summary of a publication by Bert Timmermans, titled *Patronen van Patronage in het zeventiende-eeuwse Antwerpen*, which deals with patronage in the Southern Netherlands. We decided to include this publication because in the Southern Netherlands the medieval *memoria*-culture did not recede, on the contrary it received a new impulse in the seventeenth century. Many of the works of art Timmermans deals with, had a distinct memorial function.

The newsletter has been set up as part of the Utrecht research project *The functions of art, ritual and text in medieval memoria*. Charlotte Dikken, who is a Ph.D. researcher (AIO) at Utrecht University, has agreed to act as the newsletter's editor-in-chief. In addition, the editorial staff will comprise of two other *memoria*-researchers, Bram van den Hoven van Genderen and myself, and Andrea van Leerdam. Andrea has also worked in the Utrecht project; currently she is active as the web editor of the Faculty of Humanities of Utrecht University.

Truus van Bueren
Project leader of *The functions of art, ritual and text in medieval memoria*

The aim of *MMR* is to create greater publicity for *memoria*-research in the Low Countries. Readers are invited to inform us of news about congresses, publications, projects and other related

subjects, so that these subjects may be included in our future issues. Please consult the colophon for the address to which to send your messages!

The Mass of Saint Gregory the Great, Northern Netherlands, c. 1500. Panel 92.1 x 78.1 cm. Museum Catharijneconvent, Utrecht.

Recent publications

The following list of publications does not represent a complete bibliography about medieval *memoria*, but is only intended to provide the reader with the most recent titles. This list is an addition to the original list published in the first newsletter. For the complete list of publications featured in MMR, please visit our website: http://mmr.let.uu.nl/pages/archive-publications.html.

2006
- Ronald van Belle, *Vlakke grafmonumenten en memorietaferelen met persoonsafbeeldingen in West-Vlaanderen: een inventaris, funeraire symboliek en een overzicht van het kostuum* (Brugge, 2006).

2007
- Susanne Franke, 'Between status and spiritual salvation: The *Portinari triptych* and Tomasso Portinari's concern for his memoria', in: *Simiolus* 33 (2007/2008), 123-144.

2008
- Douglas Brine, 'Evidence for the forms and usage of early Netherlandish memorial paintings', in: *Journal of the Warburg and Courtauld Institutes* 71 (2008), 139-68.
- S.A.C. Dudok van Heel, *Van Amsterdamse burgers tot Europese aristocraten. De Heijnen maagschap 1400-1800. Hun geschiedenis en hun portretten* (Den Haag, 2008).
- Susanne Franke, 'Between status and spiritual salvation: The *Portinari triptych* and Tomasso Portinari's concern for his memoria', in: *Simiolus* 33 (2007/2008), 123-144.
- Bert Timmermans, *Patronen van patronage in het zeventiende-eeuwse Antwerpen. Een elite als actor binnen een kunstwereld* (Amsterdam, 2008).
- Dirk Vanclooster, Johan De Soete, Harry van Royen, *Dansen met de dood* (Brugge, 2008).

Review: Arnoud-Jan A. Bijsterveld, *Do ut des. Gift Giving,* Memoria*, and Conflict Management in the Medieval Low Countries*
- James M. Murray, 'Arnoud-Jan A. Bijsterveld, *Do ut des. Gift Giving, "Memoria", and Conflict Management in the Medieval Low Countries*', in: *Speculum* 84 (2009), 122-123.

Review: Llewellyn Bogaers, *Aards, betrokken en zelfbewust. De verwevenheid van cultuur en religie in katholiek Utrecht, 1300 – 1600*
- Martin W.J. de Bruijn, 'Buurschap en gerecht. De ontwikkeling van twee samenhangende instellingen in middeleeuws Utrecht', in: *Jaarboek Oud Utrecht* (2008), 127-154.
- Llewellyn C.J.J. Bogaers, 'Repliek: Wie organiseerde de straatfeesten in laatmiddeleeuws Utrecht?', in: *Jaarboek Oud Utrecht* (2008), 155-162.
- Martin W.J. de Bruijn, 'Dupliek: Van binnenuit en van onderop of van bovenaf?', in: *Jaarboek Oud Utrecht* (2008), 163-168.

Forthcoming (see archive: http://mmr.let.uu.nl/pages/archive-publications.html)

Books (tables of contents)

Ronald van Belle, *Vlakke grafmonumenten en memorietaferelen met persoonsafbeeldingen in West-Vlaanderen: een inventaris, funeraire symboliek en een overzicht van het kostuum* (Brugge, 2006).

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4. Grafzerken en vloerplaten
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6. Memorietaferelen en fundatieplaten
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S.A.C. Dudok van Heel, *Van Amsterdamse burgers tot Europese aristocraten. De Heijnen maagschap 1400-1800. Hun geschiedenis en hun portretten* (Den Haag, 2008).

Two volumes. Distribution within the Netherlands via the regular book trade or via http://www.knggw.nl. International distribution via www.erasmusbooks.nl.

In the Fall of 2008 Sebastian Dudok van Heel's long awaited book on the Amsterdam patriciate was published. This book comprises the genealogical and biographical details of thousands of descendants of Claes Heijn Claesznszn, covering the period 1400-1800.

Claes Heijn Claesznszn (d. before 1411) belonged to the more wealthy inhabitants of what was then still a small commercial community on the banks of the river Amstel. Soon after, Amsterdam would expand into a major port. Claes Heijn Claesznszn's descendants dominated the city's government for at least three centuries. Many of them amassed impressive fortunes which gave them access to ruling elites elsewhere in the Netherlands and, finally, all over Western and Northern Europe.

Van Heel demonstrates that a thorough understanding of the social history of a late mediaeval and early modern city like Amsterdam is impossible without genealogy, especially considering that this was a society which was not yet dominated by patrilineal relations. Intermarriage between different branches of the 'clan', inheritance through female lineages, and education were all key to the lasting dominance of the ruling elite dominated by the Heijnen and Boelen families. This pattern survived the 'Alteration' of 1578, when Amsterdam joined the revolt of the Dutch Republic against Spain.

What is relevant to those interested in the study of *Memoria*, is not only the incredible amount of data assembled over a period of more than forty years, but also the fact that Dudok van Heel has a keen eye for many aspects of this culture. He was able to newly identify many of the sitters in the 1.200 portraits which illustrate this book. Among those are a substantial number of sitters in triptychs, early militia pieces and individual portraits dating from before 1600, making this book a gold mine for anyone interested in the history of portraiture. He also devotes much attention to funeral culture, as well as to heraldry and genealogy as practiced in Amsterdam in connection with the process of aristocratization.

This book will be a must read and consult to anyone working on Dutch history, art and culture. It will provide many a scholar with reliable biographical data and clues for further research, especially regarding provenance.

- dr Marten Jan Bok, University of Amsterdam
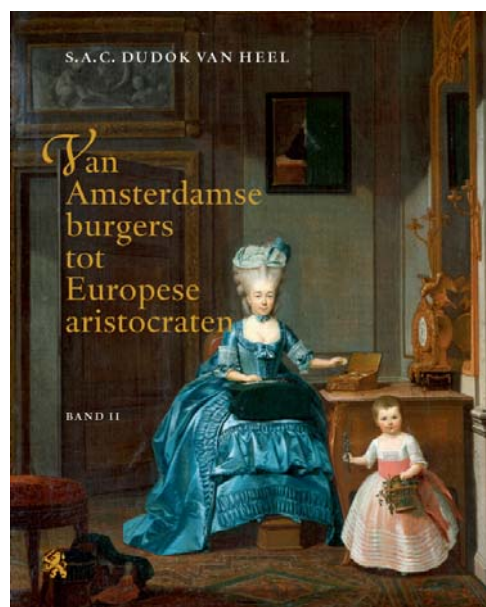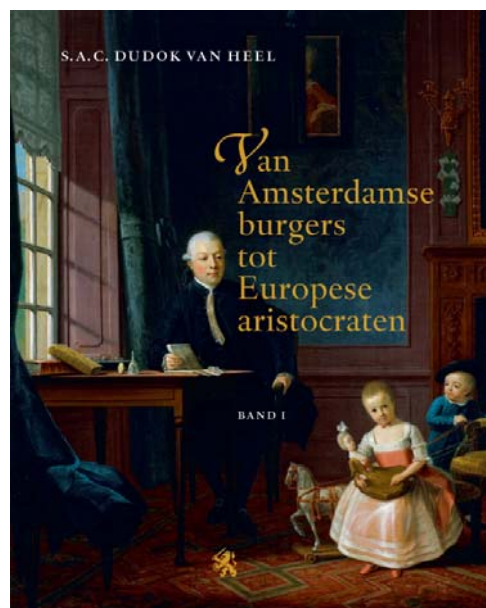
Bert Timmermans, *Patronen van patronage in het zeventiende-eeuwse Antwerpen. Een elite als actor binnen een kunstwereld* (Amsterdam, 2008).

In the 17th century, Antwerp was no longer the international trade metropolis of Western Europe. However, the city remained a pivotal centre of artistic trends, an important art centre spawning numerous artistic innovations. In spite of the emergence of a mass market for art, the consumption of architecture and the fine arts was still mainly the reserve of patronage. In this book, art patronage is studied as a social construction. The focus is on the organisational integration of art and patrons, which was the shape patronage took in the local art world. The position of commercial and political elites within the field is the focal point.
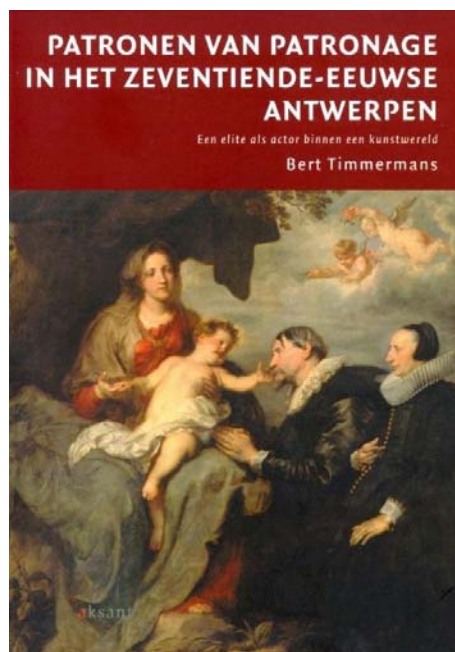
In the course of the 17th century, these elites were faced with a number of transformation processes. One of these processes was an ongoing aristocratisation of the mercantile elite. The blurring of the distinctions between the old urban nobility and the mercantile elite and the resulting competition between the old arbiters of status and the emerging leaders of new wealth, engendered feelings of uncertainty in both groups. This resulted in an increasing sensitivity for genealogy, life style and representation, culminating in status claims. This communication was evident in patterns of consumption and behaviour and in symbols; it took place through various channels. Patronage of architecture and art was one of those channels. It created a number of perspectives for the translation of individual, family and collective identities and value patterns. Moreover, it offered a platform for family prestige, political considerations, religious convictions and personal motivations to interact.

In the course of the research, it became clear that the families and individuals making up the elite were in possession of the instruments to fulfil a key function within the art patronage, and that this mainly depended on the existence of networks. Cultural and artistic projects, economic lobbies and political factions relied on the integration of capital and talent of several families. It was exactly in the absence of a strict separation between the spheres of economy, politics and art and culture, that the impact of the elite as an actor within art patronage lay.

This phenomenon is clearly illustrated by the role played by the elite during the 'invasion conventuelle'. The new political, economic and religious climate after 1585 showed in new spatial patterns. The restoration of Catholicism to its position of monopoly did result in a policy of spatial expansion from the first quarter of the 17th century. Both the number of religious institutions and their combined surface area increased considerably. Building projects in church buildings that had been suspended, were restarted. Not only was the impact on the building industry and the arts huge, what with the building boom involving hundreds of thousands of guilders; the social implications were also far-reaching. Such a material and socio-cultural filling of the urban space entailed serious repercussions for the actors involved (Church and city authorities, inhabitants, owners of real estate). Consequently, the different parties started mobilising power in order to guide the process of spatial transformation into a direction beneficial to them.

An analysis of large-scale projects such as the building of a church and monastery complex brings out the configurations of interests and power in Antwerp at that time. To a greater extent than before 1585, the political and commercial elites provided human, economic

and political capital for the religious institutions. As such, family interests were inextricably linked with those of the institutions. And while elite families contributed to the organisational and infrastructural construction of religious institutions, the elite simultaneously created a hold over the power centres of the Church, which grew in importance in post-1585 Antwerp.

The case of the Jesuit Society in particular illustrates the extent of this patronage. Through both donations of estates, properties or rents, and through purely financial contributions by (mainly) the members of the commercial elite, the Jesuits were enabled to build their own capital with a yearly income, which soon overshadowed the patrimony of many an established monastery. They also made the building policy of the Jesuits possible. Especially in (wealthy) merchant families with relatives in the order, part of the family fortune would flow into the Society's coffers.

The Tridentine guidelines concerning church interiors, the damage after the iconoclasm and the proliferation of monasteries in the 17th century led to large-scale (re)decoration campaigns. Again, churches and monasteries could not possibly finance this by themselves; so they relied on the support of intermediary organisations, religious fraternities and sodalities, and individuals.

In order to persuade rich individuals to provide money in exchange for salvation, religious institutions set up campaigns after 1585, explicitly putting support for building and redecoration on a par with penance. On the post-reconciliation piety market, lay demand for services and what may be termed the privatisation of the church space saw a considerable growth. Both celebrating masses for spiritual salvation and acquiring liturgical space were part of this phenomenon. It was hardly exceptional for elite families to spend considerable sums on art with a commemorative dimension. In some cases, prominent families even went further, and also funded the infrastructure. Between 1620 and 1650, there was a revival of the phenomenon of the family chapel. (The different foundations tended to turn into important consumers of religious art.) In a social investigation of the founders of chapels, a number of elements stand out: while old patrician families are lacking, the number of 'climber families' (families of mercantile origins, with recent titles) is considerable.

During the 16th and 17th centuries, the participation of the urban bourgeoisie in the Antwerp art world expanded. Forms of art experience, until then reserved for the higher aristocracy, became more widely available. Some members of the elite became more than mere consumers. Large and valuable collections were especially found in families of mercantile origin. In the 17th century, a new category of membership of the St. Luke's guild was introduced: 'liefhebber van schilderyen'. The 'liefhebber van schilderyen' cultivated a public image of cultured individuals. Though collecting did have a symbolic dimension, many patrons seem to have come to it through personal interest.

Initially, the circle of art lovers and connoisseurs proved to be open to foreign influence, and played an important role in the appropriation of artistic innovation. In the course of the 17th century, the milieu gained considerable expertise and showed an increasing consciousness of the Antwerp artistic heritage. Several members of the Antwerp intelligentsia were part of the 'Literary Republic' and as such were in contact with academics and scholars elsewhere in Europe. Respectable premises such as the *Officina Plantiniana* of Balthasar Moretus, the *Gulden Rinck* of Nikolaas Rockox and Rubens' residence functioned as meeting places. They turned into key locations in the Antwerp 'society life', where information about collections was shared and new ideas were noted. In this way, the circle not only kept in touch with cultural and artistic developments abroad, but also stimulated innovation in Antwerp itself. A crucial role in the transmission of cultural and artistic developments was also reserved for the wide network of eminent mercantile houses with an international scope. The professionalisation of the art trade had strengthened the position of 'trader in paintings' in the 16th century, and in the 17th century

specialised businesses ran an internationally oriented art trade. Nevertheless, more than one family from the core of the business community developed peripheral activities in the art trade.

Due to their social position and cultural competence, some connoisseurs-collectors sat on temporary committees deciding on artistic projects. As such, they offered artists the opportunity to show off their artistic skills, and stimulated artistic life in Antwerp. This so-called 'committee patronage' was inherent to corporations and brotherhoods, but the city government also delegated in dossiers of artistic commissions. Apart from such temporary constructions, there were also more permanent institutions within the Antwerp art world, formal channels complementing informal and temporary focal points, associations – such as the brotherhood of Romanists, the archers' guild, the chamber of rhetoric, the St. Luke's guild and later also the Academy – that shaped the art world. The participation of the elite in the management of such social-cultural institutions encouraged the accumulation of social capital and made the elite perfectly suitable to play the role of gatekeeper in the Antwerp art world.

Dirk Vanclooster, Johan De Soete, Harry van Royen,
Dansen met de dood, (Brugge, 2008).

Catalogue of the exhibition 'Dansen met de dood' held in
Abdijmuseum Ten Duinen in Koksijde, Belgium. For
additional information:
http://www.standaard.be/Artikel/Detail.aspx?artikelId=811
suqsd

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        Besluit

Johan De Soete. Dodendansen, een kennismaking

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                Ca. 1455 Totentanz in Heidelberger/Münchener Bockbücher
                1485 Dans Macabre – Guyot Marchant
                1485/89 Der doten dantz mit figuren clage und antwort …
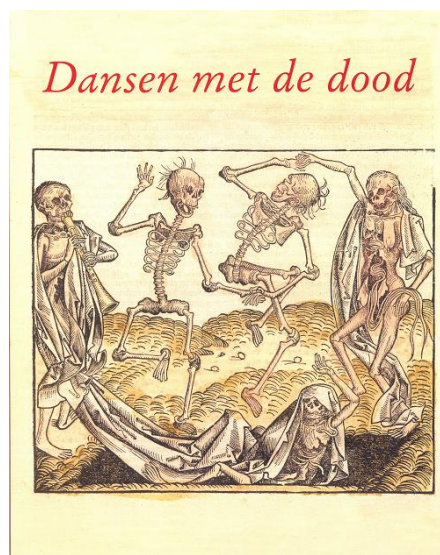
Harry van Royen: De 'novissima inimica' of de laatste vijandin. De perceptie van de dood bij cisterciënzers, 12de -21ste eeuw

Upcoming symposia and congresses

Fourth Symposium on Memoria Research
(organized by the University of Duisburg-Essen and Utrecht University)

Date: 13 Februari 2009
Time: 11.00 - 17.00
Location: Utrecht, Kromme nieuwe gracht 80, Van Ravesteinzaal

The Fourth Symposium on Memoria Research, organized by the University of Duisburg-Essen and Utrecht University, will take place next week. In the morning papers will be presented on various subjects, while the papers in the afternoon will focus on medieval memorial pieces, and their context and their various functions. There will also be an excursion to the former Buurkerk (currently the 'Museum van Speelklok tot Pierement'), during which the remnants of the memorial culture in this church will be highlighted. We will also see how the medieval church was converted into an extraordinary museum for mechanical musical instruments.

Applications for this symposium can be sent to Charlotte Dikken, using the following e-mail address: Charlotte.Dikken@let.uu.nl. Lunch will be provided. Please apply before February 10th.

Program:

10.30 - 11.00	Reception, coffee and tea, etc.
11.00 - 11.40	Anna Adamska, Developments in *memoria* research in Eastern Europe
11.40 - 12.20	Sandra Büttner, *Memoria* am Stift Essen (Dissertationsprojekt)
12.20 - 13.00	Thomas Schilp, Das Armreliquiar der Beatrix von Holte
13.00 - 15.00	Break and excursion with guided tour to the Buurkerk/Museum van Speelklok tot Pierement
15.00 - 15.40	Douglas Brine, Wall-mounted memorials in the Southern Netherlands: an overview
15.40 - 16.00	Truus van Bueren, Presentation of the website/database *Memoria* in beeld
16.00 - 16.40	Caroline Horch, Bemerkungen zur einer Theorie des Memorialbildes
16.40 - 17.00	Discussion
17.00 - 18.00	Drinks

Symposium report: 'ICT in de mediëvistiek. Het *memoria*-onderzoek in Nederland'

During the symposium 'ICT in de mediëvistiek. Het *memoria*-onderzoek in Nederland', held on January 9th 2009, various examples were given, in which IT applications secured a place for themselves in medieval studies in the Netherlands and Belgium, and in *memoria* research in particular. Given the large number of participants and the interesting discussions, this is a subject which appealed to many. Part of the papers held that day have since then been published on the website of DANS: http://www.dans.knaw.nl/nl/dans_symposia/2009_1/

Work in progress: *Memoria in Beeld* – by Fenna Visser
(Representations of medieval *memoria*: memorial paintings and sculptures from the Netherlands)

For a number of years different people have been working on the database and website *Memoria in Beeld*, which was initiated by Truus van Bueren. The aim of this website is to provide an overview of works of art that functioned - with certainty or possibly - in the commemoration of the dead during the Middle Ages, in the area which makes up the present-day Netherlands. In the last five months much work had been done to complete and improve both the website and the database.

One of the most important activities of the last few months has been to obtain the copyright of many of the database's works of art from museums worldwide, in order to be able to display images of these works on the website. Almost all of the over eighty museums gave their permission for publication, and in addition a large number of museums provided us with their own images. Because of this the number of high-quality images on the website has expanded significantly.

In addition to this a large number of works of art have been added to the database. Many of these works are from religious institutions in the region of the Netherlands outside the archbishopric of Utrecht, and had previously been inventoried by Charlotte Dikken, Charlotte van Hout and Cees Beerthuizen. Other added works include the stained glass windows of the church of St Jan in Gouda, and a large number of reliefs with commemorative texts which were originally accompanied by now-lost religious scenes. Many of the latter could be added thanks to a large number of high-quality photographs of these reliefs provided to us by Douglas Brine. In total over two hundred works have been added to the database, bringing the total number of works it contains up to over 520.

Another important part of our activities has been the improvement of the database's contents. By checking and adding to the information on the works of art, the contents have been expanded and enhanced. We also revised and further structuralized the way some of the information was recorded in the database. This concerned especially the tables which can be searched with the 'advanced search'-option. Because of this these revisions have greatly improved the facility with which information can be found on the website.

The website *Memoria in Beeld* can be found at www.let.uu.nl/memorie.

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Medieval commemoration practices. Presentation of research
– by dr Els Rose, Utrecht University
H.G.E.Rose@uu.nl
A website is being developed; for information see for the time being:
www2.let.uu.nl/solis/frame.htm?http://telefoon.let.uu.nl/detailsNed.asp?ID=1650

'Do this in remembrance of me'. This call to remembrance has been the core of liturgical practice from the very beginning of Christianity. Commemorating the great events of the *historia salutis* is the central characteristic of medieval liturgical celebration. In the work of modern liturgists, the investigation of the anamnetic element of Christian worship is often focused on the commemoration of Christ's passion and resurrection. In a medieval context, Christ is not self-evidently and exclusively the object of liturgical commemoration. The remembrance of the miracles and virtues of the saints is at an equal level [Rose 2005[a]].

Over the past twelve years my research has centered on the liturgical commemoration of the saints and on the relation between liturgy and hagiography. While my dissertation dealt

primarily with commemoration practices in the liturgy of early medieval Gaul [Rose 2005[b]], I focused on a broader geographical and chronological area while examining the liturgical cults of the apostles during my first postdoctoral project. In this project, the results of which will be published in March [Rose 2009], I studied the use of extra-canonical (apocryphal) Acts of the apostles in a variety of medieval liturgical traditions (Rome, Gaul, Spain, North and South Italy, England) until the beginning of the thirteenth century. The apocryphal legends of the apostles, transmitted in Latin from the sixth century onwards, are frequently used as foundation myths in medieval traditions of commemoration.

At present I lead the NWO-VIDI-project *The Dynamics of Apocryphal Traditions in Medieval Religious Culture*. Participants are Maarten Prot, MA (PhD-student) and Fenna Visser, MA (Research Assistant). Departing from an early medieval collection of apocryphal Acts, known as the Collection of Pseudo-Abdias, we investigate the use and transmission of the apocryphal Acts in the medieval world, both in written and pictorial form. A new edition, a study of language and audience of the collection, and an investigation of the representation of the apocryphal traditions in stained glass windows will be the main harvest of this project.

Selected publications
- Rose 2005[a]: 'Hagiography as a liturgical act. Liturgical and hagiographic commemoration of the saints in the early Middle Ages', in M. Barnard, P. Post, E. Rose (eds.): *A cloud of witnesses. The cult of saints in past and present* (Louvain 2005 = Liturgia Condenda 18) 161-183.
- Rose 2005[b]: *Missale Gothicum e codice Vaticano Reginensi latino 317 editum* (Turnhout: Brepols 2005 = Corpus Christianorum Series Latina 159D).
- Rose 2009: *Ritual memory. The apocryphal Acts and liturgical commemoration in the medieval West (c. 500-1215)* (Leiden e.a.: Brill 2009, forthcoming in March).

Multi-media Memorial Research on the web – by Leen Breure

The website *Memoria in beeld. Middeleeuwse memorievoorstellingen uit Nederland* (http://www.let.uu.nl/memorie/) was officially presented to the public at the beginning of January. It contains an archive of images and descriptions of over 500 works of art, see also 'Work in progress: *Memoria in Beeld*' by Fenna Visser in this same issue.

The database contains a wealth of photographic material, which allows visitors to study the works of art in great detail. Because it mainly concentrates on the visual aspect of the art which functioned in the medieval *memoria* culture, *Memoria in beeld* distinguishes itself from most art historical websites. These websites tend to focus mostly on the classical genres found in illustrated art historical publications, often neglecting the differences in the form and execution of the individual works of art. Because of this the emphasis in these websites is often on the texts, even though there is so much to be seen and discovered by studying the work of art itself.

Only a few websites, such as the one belonging to the *Metropolitan Museum of Art*, goes beyond this and also contains a section *Explore & Learn*. The difference between this section and the classical genres is immediately apparent: the presentation is more multi-media oriented. Images are combined with movies and sounds and the visitor is given a more active role. The user is allowed to decide at any given time which information he or she would like to access and is invited to examine the offered images. Web applications such as these, in which texts, images, sounds and animations are combined, are known as *Rich Internet Applications* (RIAs), because of the many possibilities which offer the user valuable experiences on the web.

RIAs are usually created with the education of a large public in mind, but they can also play an important role in research (and the education of students). This can be demonstrated by returning to *Memoria in beeld.* During a recently held symposium *ICT in de mediëvistiek: Het memoria-onderzoek in Nederland* a first version of a RIA for memorial research was presented. This RIA focused on one painting and its historical context, namely the memorial *'Maria met Kind met de gebedsportretten van de familie Van Zwieten'* and the abbey Mariënpoel (near Leyden), where the painting was originally located. The history of the family Van Zwieten, the abbey and the political circumstances of the time are included, allowing the visitor to easily navigate from one subject to another, without having to miss out on important foreknowledge and having to scroll back, or search the database for more information.

How a RIA may contribute in allowing a visitor to use a database more efficiently can also be demonstrated using *Memoria in beeld* as an example. No matter how advanced the search functions of a database may be, one is always required to possess some background information to be able to formulate the right questions and to interpret the results correctly. This becomes apparent just by studying the instructions and disclaimers accompanying *Memoria in beeld.*

This RIA shows the work of art as the rich primary source in relation to other sources, which may either be texts or other works of art. This literally brings the image closer to the text and makes is faster and easier to 'read' the work of art. It also demonstrates how the combinations of different sources have led to the final interpretation.

A RIA functions as a 'show case', an additional and alternative form of an online publication. The technical means to achieve such a direct and concrete form of communication have been unavailable for centuries. This is why we have become very attached to the textual form and need time to adjust ourselves to the new genre. However, the visual form is on the rise, supported by the 2D (and more and more often 3D) internet culture. In the field of humanities the practices of abstract reading and mentally reconstructing meaning can gradually make room for a more direct experience, which will increase the interest and commitment among scholars and a larger audience alike. This particular RIA will be added to *Memoria in beeld* a few months from now.
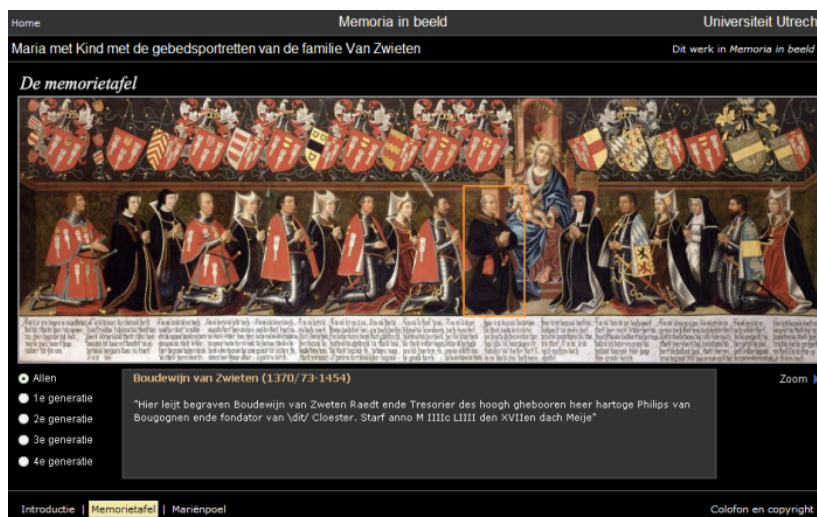
Fragment from the Rich Internet Application about
the memorial piece of the family Van Zwieten.

Request for Information – By Douwe Faber
The Leyden 'Memorieboeken': a unique situation?

In *MMR Newsletter* 1, a short notice introduced my research of *memoria* in the town of Leyden, in Holland. This research focuses on the many calendars, containing the names of those who wished to have either their own anniversaries, or those of their friends and relatives performed annually in one of Leyden's three parish churches. Of these *memorieboeken* ten are still preserved in the Leyden Archives, and in the Royal Library of The Hague. Together they contain well over 2000 entries. They cover a period from about 1300 to the end of the 16th century.

A distinct feature of these sources is the fact that the books, that have come down to us, stem for a greater part from non-ecclesiastical authorities. This holds especially for Leyden's oldest parish (St. Peters, developed at some date in the 13th century out of the chapel of the original committal village founded in 1121), which was served by priests from the Teutonic Order since 1268. In this parish we find *memorieboeken* of the churchwardens and the boards of two charitable institutions namely, a) the Hospital of St. Catharine and b) *De Heilige Geest,* the latter being an institute for poor relief which later became an orphanage. People in Leyden commissioned their anniversaries through these institutions, which in turn made sure that the parish priests, very often seconded by other priests, executed the anniversaries. These institutions acted as mediators between the commissioners and the priests. In the St. Peters parish one could also contract the parish priest directly or, from about 1430, commission a consortium of altar priests, but neither left us *memorieboeken.* In the two younger parishes a somewhat different situation presents itself. In the relatively modest parish of Our Lady (founded in 1364) the parish priest and the churchwardens shared a common *memorieboek,* in which a clear distinction is made between the anniversaries commissioned from the priest and those contracted through the churchwardens. For a correct understanding: in Leyden the churchwardens were lay authorities, controlled by the city magistrate. The third parish, that of St. Pancratius (founded in 1366), was served by the chapter, founded in the same year and by priests with a pronounced Leyden background. The chapter dominated the anniversary practices in its own church, although there are some indications that the churchwardens were also involved.

I am currently under the impression that this strong involvement of lay authorities in *memoria* in Leyden, especially in St. Peters parish, should be considered as exceptional. So far I have not been able to find a similar situation (found in sources like these, originating from non-ecclesiastical authorities) outside of Leyden. The Leyden situation may well have to be described and explained as differing from the standard. More information is, however, still needed to either confirm or disprove this. Perhaps we will have to make do with arguments *e silentio.* I very sincerely hope, therefore, to be advised about situations more or less akin to Leyden, or at least in some way deviating from what could be considered the standard situation.

Reactions and information will be greatly appreciated. They can be mailed to: do.faber@planet.nl

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Postdoc and Ph.D. researchers working on *memoria*

<u>Dissertations on the commemoration of the dead</u>

Bini Biemans

University	Affiliated member of the OGC (Research Institute for History and Culture), Utrecht University
Title research	"God heb altoos danc ende loff'. De laatmiddeleeuwse memoriecultuur in de Klaaskerk te Utrecht'
Project	*The functions of art, ritual and text in medieval memoria*
Promotor	Prof Mayke de Jong
Co-promotor and supervisor	Dr Truus van Bueren
Year of promotion	2012
E-mail address	jan.biemans@planet.nl

Summary
The memorial culture in the Church of St. Nicolas in Utrecht in the late Middle Ages

The late medieval city of Utrecht contained five chapter churches, twenty convents and hospitals with chapels, and four parish churches: the Church of Our Lady (Onze Lieve Vrouwe Minor, a.k.a. the Buurkerk), the Church of St. Jacob (Jacobikerk), the Church of St. Nicolas (Klaaskerk) and the Church of St. Gertrude (Geertekerk).

My research focuses on the memorial practices – the donations, burials and commemorations – in the Klaaskerk. It is a sequel to an earlier research, concerning the (late) medieval interior of the Klaaskerk. In the 15th century in particular, this church was enlarged with a new choir and several chapels. The nave was converted into a hall church. This increase in size was part of the reason why the number of altars in the Klaaskerk increased during the late Middle Ages. There were sixteen altars, of which only four fell under the direct responsibility of the church wardens. Of the remaining altars, two were entrusted to local guilds and nine were entrusted to fraternities.

Researching the memorial culture of the Klaaskerk is possible thanks to the historical sources, which are still available to us today. During this research I wish to concentrate on the interaction between the parishioners and the church building. Who were the donors in the parish and how did their donations take shape? Who was buried where in the church? And which shape did the memorial culture take in the various guilds and fraternities? I hope to gain insight in the patterns of donations, burials and commemorations in this parish church, and to determine how these developed over time.

Viera Bonenkampová

University	VU University
Research institute	Netherlands Research School for Medieval Studies
Title research	'Late Medieval Remembrance of the Dead as a Tool in the Cultural Construction of the Family'
Promotor	Prof Dr Koen Goudriaan
Supervisors	Prof Dr Koen Goudriaan, Dr Truus van Bueren, Prof Dr Jeroen Deploige
Year of promotion	2012
E-mail address	v.bonenkampova@let.vu.nl

Summary
Institutional settings of remembrance of the dead could be instrumental in sustaining awareness of different kinds of relationships. In medieval society people were expected to care for their own souls and for the souls of their relatives. One was expected to support both the living and the deceased family members. So the remembrance of the dead opened up the possibilities to strengthen the ties between the family members, even those who were separated from each other by several generations.

The main objective of my research is to investigate how the remembrance of the dead contributed to the establishment and the expression of identity, and to the self representation of families in the Late Middle Ages. For this, different kinds of sources, including texts (mainly administrative memorial registers such as registers of burial places and registers of memorial services, gifts and foundations) and objects (artifacts with a commemorative function such as gravestones, effigies, tombs and paintings), will be studied in detail. In the quantitative analysis I will focus on the reconstruction of the groups from the entries from the administrative registers. This will be complemented with case studies on specific families, for which the richness of sources with commemorative functions makes in depth analysis possible.

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Charlotte Dikken

University	Utrecht University
Research institute	OGC (Research Institute for History and Culture), Utrecht University
Title research	'Stained glass windows and their social, cultural, political and memorial functions in medieval society. A comparative study'
Project	*The functions of art, ritual and text in medieval memoria*
Promotor	Prof Jeroen Stumpel
Co-promotor and supervisor	Dr Truus van Bueren
Year of promotion	2012
E-mail address	Charlotte.Dikken@let.uu.nl

Summary
Why did medieval donors donate stained glass windows to churches and which 'messages' were these windows supposed to convey to their viewers? In my research project, I intend to examine medieval stained glass windows and their various functions. A donor could donate a window to a church or to an ecclesiastical institution for devotional, social, political, personal and memorial reasons, to name just a few possibilities. Furthermore, a stained glass windows could easily have more than one intended function. This leads to the following question: how did the intended functions of these stained glass windows affect their design, composition, iconography, location – in short: their appearance within the receiving churches?

In my research project I will conduct a broad comparative study of all still existing Dutch and Belgian churches with medieval stained glass windows. This will hopefully uncover more information about the various aspects which influenced the forms and functions of stained glass windows.

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Vincent Robijn

University	Affiliated member of the Faculty of Arts, University of Groningen
Research institute	Groningen Research Institute for the Study of Culture (ICOG)
Title research	'Memoriecultuur in Kampen, Doesburg en Zutphen (1300-1580)'
	'The Culture of Memoria in Kampen, Doesburg and Zutphen (1300-1580)'
Promotor	Prof Dick de Boer
Co-promotor and supervisor	Dr Hanno Brand
Year of promotion	2010
E-mail address	vincentrobijn@gmail.com

Summary
This research is concerned with the religious, social and economic aspects of *memoria* in late medieval Kampen, Doesburg and Zutphen. What kind of provisions did the citizens of these Hanseatic cities arrange to secure the salvation of their souls? Did the different social groups in the cities (e.g. merchants, nobility) have their own, specific memorial rituals? What was the social position of the founders of memorial masses in the urban monasteries and parish churches? What was the relationship between the founders of the masses and the religious institutions? Answering these questions will give insight into the several religious and secular factors that determined the form, location and function of memorial foundations late medieval cities.

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Dissertations on other aspects of the culture of commemoration

Emmanuel Nathan

University	Katholieke Universiteit Leuven
Research institute	Biblical Studies Department (NT)
Title research	'New Perspectives on Paul and the New Covenant: Social Memory and Identity Formation in the Corinthian Correspondence'
Project	'New Perspectives on Paul and the Jews' (FWO-Vlaanderen & Onderzoeksraad, K.U. Leuven, http://theo.kuleuven.be/page/projects/419/)
Promotor	Prof Dr Reimund Bieringer
Co-promotor and supervisor	Prof Dr Didier Pollefeyt
Year of promotion	2010
E-mail address	Emmanuel.Nathan@theo.kuleuven.be
Website	http://theo.kuleuven.be/page/conf_paulandthejews/

Summary
Social, or collective, memory studies in biblical research are still relatively new. Much of the research is currently in its theoretical and methodological phase, but its potential for opening up new perspectives would be enhanced by in-depth studies of specific texts. My PhD research undertakes a close and careful reading of the literary contexts in which Paul employs the term *kaine diatheke* ('new covenant') in order to gauge its use as both a social boundary marker and mnemonic device. Paul only employs this term in the Corinthian correspondence, first in 1 Cor

11:25 when he is quoting the tradition of the Lord's supper, and then again in 2 Cor 3:6 where he is countering opponents and uses antithetical language of 'old' and 'new' covenants. In 1 Cor Paul was writing to a community riven by internal conflicts. Within a relatively short period of time, however, Paul found himself involved in a conflict with members of the Corinthian community as well. 2 Cor displays a Paul on the defensive, polemically and apologetically defending his apostolic ministry and seeking to win back the Corinthian communities onto his side.

Since conflict situations provide the occasion for identity negotiation and group formation, Paul's use of 'new covenant' within these two contexts allows me to explore the range of the term as an identity marker. In addition, recent memory theory on ritual embedding, narrativization, and counter-memory, also help make the case for viewing 'new covenant' as a mnemonic term, given the ritual and anamnetic associations of 'new covenant' in 1 Cor 11, and its subsequent embedding in a 'counter-narrative' of Moses' glory in 2 Cor 3.

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