

# LIST OF ILLUSTRATIONS

## FIG. 1

Adam Dircksz and workshop, *Prayer Nut with Scenes from the Life of Mary Magdalen and St Adrian of Nicomedia* (closed), northern Netherlands (county of Holland), c. 1519–30. Boxwood, diam. 65 mm. Riggisberg, Abegg-Stiftung, inv. no. 7.15.67 (cat. no. 32)

## FIG. 2

*Prayer Nut with Scenes from the Life of Mary Magdalen and St Adrian of Nicomedia* (fig. 1), open

## FIG. 3

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion, the Carrying of the Cross, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 69 mm. Munich, Schatzkammer der Residenz, inv. no. ResMü.Schk.0029 WAF (cat. no. 28)

## FIG. 4

Jan Gossaert, *Virgin and Child*, Utrecht, c. 1522. Oil on panel, 38.5 x 30 cm. Münster, LWL-Museum für Kunst und Kultur, inv. no. 159WKV

## FIG. 5

*Christ and the Soul, Picking Apples*, woodcut from *Die geestelicke boomgaard der vruchten*, Utrecht (Jan Berntsen) 1521, fol. 17. The Hague, National Library of the Netherlands, call no. 150 G 44

## FIG. 6

Master of St Anthony (?), *St James the Greater*, Lower Rhine (duchy of Cleves?), c. 1480–1510. Boxwood, h. 89 mm. Amsterdam, Rijksmuseum, inv. no. BK-2011-23; gift of the Goldschmidt-Pol Collection, 2011 (cat. no. 65)

## FIG. 7

*Comb*, France, c. 1475–1500. Boxwood, mica, Toronto, Art Gallery of Ontario, inv. no. 29131

## FIG. 8

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the*

*Cross*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 50 mm. Copenhagen, Statens Museum for Kunst, inv. no. KMS 5552 (cat. no. 14)

## FIG. 9

Adam Dircksz and workshop, *Devotional Tabernacle with the Crucifixion, the Entombment, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1510–30. Boxwood, h. 267 mm. Vienna, Hofgalerie Ulrich Hofstätter (cat. no. 40)

## FIG. 10

Adam Dircksz and workshop, *Triptych with the Virgin in Sole and Saints*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 185 mm. Amsterdam, Rijksmuseum, inv. no. BK-BR-946-h; on permanent loan from Museum Catharijneconvent, Utrecht, since 2013 (cat. no. 48)

## FIG. 11

Adam Dircksz and workshop, *Triptych with the Nativity, the Annunciation to the Shepherds, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 229 mm. Detroit, The Detroit Institute of Arts Founders Society Purchase, Robert H. Tannahill Foundation Fund, Benson Ford Fund and Henry Ford II Fund, inv. no. 79.177 (cat. no. 42)

## FIG. 12

Adam Dircksz and workshop, *Prayer Nut with the Virgin and Child, and John the Evangelist*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 40 mm. Hamburg, Museum für Kunst und Gewerbe, inv. no. 1891.431c-f (cat. no. 7)

## FIG. 13

Master of Balaam, *St Eligius in his Workshop*, Germany, c. 1450. Engraving, 115 x 185 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-OB-963

## FIG. 14

Simon Bening, *Self-Portrait*, Bruges, 1558. Tempera and gold leaf on vellum, 85 x 57 mm. New York, The Metropolitan Museum of Art, Robert Lehman Collection, inv. no. 1975.1.2487

## FIG. 15

*Icosaëder* from Luca Pacioli, *De divina proportione*, Milan 1509. Amsterdam, Rijksmuseum Research Library, call no. 331 A 11, pl. XXVIII

## FIG. 16

Adam Dircksz and workshop, *Prayer Nut with Scenes from the Life of St James the Greater*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 58 mm. Cleveland, The Cleveland Museum of Art, J.H. Wade Fund, inv. no. 1961.87 (cat. no. 34)

## FIG. 17

*Incised Construction Lines on a Devotional Tabernacle*. London, The Wallace Collection, inv. no. S279

## FIG. 18

Adam Dircksz and workshop, *Devotional Monstrance* (detail with the Adoration and movable rosary), northern Netherlands (county of Holland), c. 1500–30. Boxwood on a late sixteenth-century gold and enamel base. Munich, Schatzkammer der Residenz, inv. no. ResMü.Schk. 0028 WAF (cat. no. 38)

## FIG. 19

Master I.P. (?), *Model for a Pendant with Adam and Eve*, Bavaria, c. 1530. Pear wood, h. 123 mm. Amsterdam, Rijksmuseum, inv. no. BK-16987

## FIG. 20

Pieter Cornelisz (design), *Pulpit*, 1532. Oak. Leiden, St Peter's Church

## FIG. 21

Jan Borman the Younger and workshop, *Christmas Crib*, Brussels, c. 1500–10. Oak, h. 62.5 cm. Amsterdam, Rijksmuseum, inv. no. BK-2013-14-1; purchased with the support of the Frits en Phine Verhaaff Fonds/Rijksmuseum Fonds and the Ebus Fonds/Rijksmuseum Fonds, 2013

## FIG. 22

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross* (detail with the inscription 'ADAM THEODRICI ME FECIT'), northern Netherlands (county of Holland), c. 1500–30. Boxwood.

Copenhagen, Statens Museum for Kunst, inv. no. KMS 5552 (cat. no. 14)

## FIG. 23

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 58 mm. Toronto, private collection, inv. no. 22707 (cat. no. 16)

## FIG. 24

Anonymous artist, *The Ship of St Stony-Broke* (detail with a man selling devotional objects), Leiden, c. 1525–30. Woodcut. Amsterdam, Rijksmuseum, inv. no. RP-P-1932-119; purchased with the support of the Vereniging Rembrandt, 1932

## FIG. 25

Adam Dircksz and workshop, *Coffin and Lid with the Resurrection of the Dead and Dives Suffering the Torments of Hell*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 59 mm. Paris, Musée du Louvre, inv. no. OA 5614 (cat. no. 56)

## FIG. 26

Adam Dircksz and workshop, *Devotional Tabernacle with the Crucifixion, the Entombment, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1510–30. Boxwood, h. 267 mm. Vienna, Hofgalerie Ulrich Hofstätter (cat. no. 40)

## FIG. 27

Adam Dircksz and workshop, *Prayer Nut with the Nativity, Seven Martyrs, and Seven Confessors*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 58 mm. Madrid, The Thyssen-Bornemisza Collection, inv. no. K79A (cat. no. 25)

## FIG. 28

Adam Dircksz and workshop, *Prayer Nut with the Seated Virgin and Child, and St Bruno Accompanying François du Puy* (detail with the kneeling donor), northern Netherlands (county of Holland), c. 1517–21. Boxwood. Toronto, private collection, inv. no. 15849 (cat. no. 23)

FIG. 29

Adam Dircksz and workshop, *Triptych with the Crucifixion and Other Biblical Scenes*, northern Netherlands (county of Holland), 1511. Boxwood, h. 251 mm. London, The British Museum, Waddesdon Bequest, inv. no. WB.232

FIG. 30

Adam Dircksz and workshop, *Prayer Nut with Sts Christopher and Sebastian*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 37 mm. Uden, Museum voor Religieuze Kunst, inv. no. 0371 (cat. no. 11)

FIG. 31

Jan van Scorel, *Portrait of a Twelve-Year-Old Student*, Utrecht, 1531. Oil on panel, 46.5 x 35 cm. Rotterdam, Museum Boijmans Van Beuningen, inv. no. 1797

FIG. 32

Adam Dircksz and workshop, *Prayer Nut with Empty Upper Half and Christ as Man of Sorrows*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 45 mm. Toronto, private collection, inv. no. 24370 (cat. no. 18)

FIG. 33

Adam Dircksz and workshop, *Prayer Nut with the Harrowing of Hell and the Resurrection*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 56 mm. Lisbon, Museu Nacional de Arte Antigua, inv. no. 1961.87 (cat. no. 33)

FIG. 34

Adam Dircksz and workshop, *Lid of a Coffin with the Resurrection of the Dead and Dives Suffering the Torments of Hell*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 62 mm. New York, The Metropolitan Museum of Art, inv. no. 1985.136 (cat. no. 58)

FIG. 35

Adam Dircksz and workshop, *Devotional Tabernacle* (detail with the Adoration of the Magi, the Annunciation to the Shepherds, the Crucifixion, the Entombment, the Three Marys at the Tomb, and the Resurrection), northern Netherlands (county of Holland),

c. 1510–30. Boxwood. Vienna, Hofgalerie Ulrich Hofstätter (cat. no. 40)

FIG. 36

Adam Dircksz and workshop, *Prayer Nut in the Form of a Peapod with Five Peas, each Containing Two Biblical Scenes*, Low Countries (northern Netherlands (county of Holland)?), c. 1500–30. Boxwood, l. 100 mm. Berlin, Kunstgewerbemuseum, inv. no. F2497 (cat. no. 53)

FIG. 37

Master of Catherine of Cleves, *Angels Singing the Te Deum for the Hours of the Blessed Virgin, Lauds, from the Book of Hours of Catherine of Cleves*, Netherlands, c. 1440. Tempera and gold leaf on vellum, 192 x 130 mm. New York, The Morgan Library & Museum, MS M. 945, fol. II

FIG. 38

Adam Dircksz and workshop, *Prayer Nut in the Form of a Peapod with Scenes of Joseph and Potiphar's Wife, and the Judgement of Paris*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 76 mm. Hamburg, Museum für Kunst und Gewerbe, inv. no. 1923.53 (cat. no. 54)

FIG. 39

Adam Dircksz and workshop, *Knife Handle with Eight Biblical Scenes and the Tree of Jesse*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. approx. 125 mm. Paris, Musée du Louvre, inv. no. OA 5611 (cat. no. 52)

FIG. 40

Adam Dircksz and workshop, *Devotional Monstrance*, northern Netherlands (county of Holland), c. 1500–30. Boxwood on late sixteenth-century gold and enamel base, h. 129 mm. Munich, Schatzkammer der Residenz, inv. no. ResMü.Schk. 0028 WAF (cat. no. 38)

FIG. 41

Master HW (Hans Witten?), *'Tulip Pulpit'*, Freiberg, c. 1505–08. Stone, h. approx. 3.50 m. Freiberg, Cathedral

FIG. 42

Adam Dircksz and workshop, *Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1510–30. Boxwood, h. 438 mm. London, The Wallace Collection, inv. no. S279

FIG. 43

Rear of *Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes* (fig. 42)

FIG. 44

Jan Gossaert, *St Luke Drawing the Virgin* (detail with fountain), Middelburg, c. 1515. Oil on panel. Prague, The Metropolitan Chapter of St. Vitus, Národní Galerie, inv. no. VO 1261

FIG. 45

Follower of Adam Dircksz, *Prayer Nut with the Nativity and the Adoration of the Magi*, northern Netherlands (Amsterdam?), c. 1530–40. Boxwood with traces of gilding, diam. 49.5 mm. Antwerp, Bernard Descheemaeker Works of Art (cat. no. 3)

FIG. 46

Adam Dircksz and workshop, *Prayer Nut with the Nativity and the Adoration of the Magi*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 35 mm. The Netherlands, private collection (cat. no. 2)

FIG. 47

Follower of Adam Dircksz, *Prayer Nut in the Form of a Walnut with Scenes of David and Jonathan*, northern Netherlands (Amsterdam?), c. 1540 or later. Boxwood, l. 36.5 mm. Cracow, Wawel Castle, inv. no. 9397 (cat. no. 55)

FIG. 48

*Prayer Nut in the Form of a Walnut* (fig. 47)

FIG. 49

*Prayer Nut in the Form of a Skull*, Germany (Nuremberg?), c. 1520–40. Pear wood, h. 56 cm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGO1D 29282 (cat. no. 62)

FIG. 50

*Prayer Nut in the Form of a Skull with the Temptation and the Crucifixion* (fig. 49)

FIG. 51

*Prayer Nut in the Form of the Virgin's Head*, Germany (Nuremberg?), c. 1500 – before 1526. Pear wood, h. 44 mm. Cologne, Museum Schnütgen, inv. no. A997 (cat. no. 60)

FIG. 52

*Prayer Nut in the Form of the Virgin's Head with the Carrying of the Cross and the Crucifixion* (fig. 51)

FIG. 53

Adam Dircksz and workshop, *Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes* (detail with the Presentation in the Temple and the basket with doves), northern Netherlands (county of Holland), c. 1510–30. Boxwood. London, The Wallace Collection, inv. no. S279

FIG. 54

Adam Dircksz and workshop, *Prayer Nut* (detail with the Adoration of the Magi and the movable ring on the wall in the center), northern Netherlands (county of Holland), c. 1500–30. Boxwood. The Netherlands, private collection (cat. no. 2)

FIG. 55

Adam Dircksz and workshop, *Triptych with the Crucifixion and Other Biblical Scenes* (detail with a soldier and a movable ball hanging on his lance), northern Netherlands (county of Holland), 1511. Boxwood. London, The British Museum, Waddesdon Bequest, inv. no. WB.232

FIG. 56

Monogrammist AC, *David Beheading Goliath*, Netherlands, c. 1520. Engraving, diam. 92 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-1892-A-17388

FIG. 57

Adam Dircksz and workshop, *Prayer Nut with the Nativity and the Adoration of the Magi* (detail of the window in the vaulting of the lower half through which the carver could undercut), northern Netherlands

(county of Holland), c. 1500–30. Boxwood. Amsterdam, Rijksmuseum, inv. no. BK-2010-16-1; purchased with the support of the Ebus Fonds/Rijksmuseum Fond, 2010 (cat. no. 12)

FIG. 58

Hans Kamensetzer (?), *The Nativity* (detail of the Virgin's robe), Strasbourg, c. 1470. Limewood or walnut with original polychromy. Amsterdam, Rijksmuseum, inv. no. BK-16985

FIG. 59

*Prayer Nut with the Nativity and the Adoration of the Magi* with contemporary silver casing (cat. no. 12), detail with a monkey

FIG. 60

*Prayer Nut with the Nativity and the Adoration of the Magi* with contemporary silver casing (cat. no. 12), detail with the man and a falcon personifying Air

FIG. 61

*Prayer Nut with the Nativity and the Adoration of the Magi* (cat. no. 12) in its eighteenth-century box. Boxwood and parcel-gilt silver; red and gold embossed leather on wood, h. 82 mm

FIG. 62

Description of the *Prayer Nut with the Nativity and the Adoration of the Magi* (cat. no. 12), The Netherlands, late eighteenth century. Pen and black ink, 74 x 107 mm. Amsterdam, Rijksmuseum, inv. no. BK-2010-16-3; purchased with the support of the Ebus Fonds/Rijksmuseum Fonds, 2010

FIG. 63

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 132 mm. The British Museum, Waddesdon Bequest, inv. no. WB.236

FIG. 64

Adam Dircksz and workshop, *Left Half of a Prayer Nut with the Crucifixion*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 57 mm. New York,

The Metropolitan Museum of Art, inv. no. 17.190.473b (cat. no. 17)

FIG. 65

Adam Dircksz and workshop, *Prayer Nut with the Vision of St Hubert*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 36 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGO1D 29359 (cat. no. 10)

FIG. 66

Adam Dircksz and workshop, *Decade Rosary* (ten Ave beads of increasing size and Paternoster bead) with *Apostles Holding Scrolls Containing the Abbreviated Lines of the Apostles' Creed*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, textile string and tassel, l. 345 mm. Strasbourg, Musée de l'Oeuvre Notre-Dame, inv. no. 22.998.0.353 (cat. no. 37)

FIG. 67

*Pomander with the Virgin and Child*, Rhineland, late fifteenth century. Parcel-gilt silver, h. 50 mm. Munich, Bayerisches Nationalmuseum, inv. no. MA 3072

FIG. 68

*Five Episodes from Christ's Childhood (or: Five Joys of the Virgin)*, woodcut from Alanus de Rupe, *Von dem psalter unnd Rosen krancz unser lieben frauen*, Augsburg (Anton Sorg) 1492 (ed. princ. 1483)

FIG. 69

Monogrammist S, *The Seven Sorrows of the Virgin*, Netherlands, c. 1510–30. Engraving, hand-colored and gilded, pasted into a prayer book. Amsterdam, Rijksmuseum, inv. no. RP-P-2011-115-15; private gift, 2011

FIG. 70

*The Virgin of the Rosary*, Germany, 1485. Woodcut, hand-colored, 372 x 248 mm. Washington, National Gallery of Art, Rosenwald Collection, inv. no. 1943.3.564

FIG. 71

Anonymous Benedictine nun, *The Agony in the Garden within a Rose Blossom*, south

Germany (Eichstätt), c. 1490–1500.  
Single-leaf colored drawing on vellum,  
84 x 74 mm. Eichstätt, Benedictine Abbey  
of St Walburg, inv. no. A3

FIG. 72

Robert Campin and workshop, *The Annunciation ('Merode Altarpiece')*, Doornik, c. 1427–32. Oil on panel, 64.5 x 117.8 cm. New York, The Metropolitan Museum of Art, The Cloisters Collection, inv. no. 56.70a-c

FIG. 73

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and Other Passion Scenes* (detail with the Crucifixion), northern Netherlands (county of Holland), c. 1500–30. Boxwood. New York, The Metropolitan Museum of Art, inv. no. 17.190.474a (cat. no. 27)

FIG. 74

Master Arnt, Jan van Halderen and Ludwig Jupan, *Passion Altarpiece* (detail with the Crucifixion), Kalkar and Zwolle, 1488–98. Oak, h. 419 cm (total). Kalkar, Church of St Nicholas

FIG. 75

*Reliquary with Imago pietatis*, Paris, c. 1400–10. Enamel and gold, h. 125 mm. Amsterdam, Rijksmuseum, inv. no. BK-17045

FIG. 76

*Pendant with Imago pietatis*, Paris, c. 1390–1405. Enamel and gold, diam. 62 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.913; gift of J. Pierpont Morgan, 1917

FIG. 77

Jacob Cornelisz van Oostanen, *Portrait of Jan Gerritsz van Egmond van de Nijenburg*, Amsterdam, c. 1518. Oil on panel, 41.5 x 33.5 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-3838

FIG. 78

Master of Mary of Burgundy, *Christ Nailed to the Cross*, miniature from the *Book of Hours of Mary of Burgundy*, Ghent, 1475–80. Tempera and gold leaf on vellum, 225 x 163 mm. Vienna, Österreichische

Nationalbibliothek, Codex Vindobonensis 1857, fol. 43v

FIG. 79

Cornelis Cort after a painting by Frans Floris, *Hercules and the Pygmies*, Antwerp, 1563. Engraving, 323 x 460 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-1985-276; purchased with the support of the F.G. Waller-Fonds, 1985

FIG. 80

Albrecht Dürer, *Nemesis*, Nuremberg, c. 1499–1503. Engraving, 334 x 231 mm. Rijksmuseum, inv. no. RP-P-OB-1241

FIG. 81

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and Other Passion Scenes* (detail with the seated figure in the center foreground holding his glasses to his nose), northern Netherlands (county of Holland), c. 1500–30. Boxwood. New York, The Metropolitan Museum of Art, inv. no. 17.190.474a (cat. no. 27)

FIG. 82

Jannella's eyeglasses from the *Montemurro* for Ottaviano Jannella, Italy, c. 1654–60 and later. Metal and glass. Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29339 (cat. no. 79)

FIG. 83

Adam Dircksz and workshop, *Devotional Monstrance*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 222 mm. London, The British Museum, Waddesdon Bequest, inv. no. WB.233

FIG. 84

*Devotional Monstrance* (fig. 83), detail with the lily-shaped top section half open

FIG. 85

*Devotional Monstrance* (fig. 83), detail with the lily-shaped top section open

FIG. 86

*Devotional Monstrance* (fig. 83), detail with the base with lions

FIG. 87

*Devotional Monstrance* (fig. 83), detail with the base with the Entry into Jerusalem

FIG. 88

*Devotional Monstrance* (fig. 83), detail with the interior of the stem with the Last Supper

FIG. 89

*Devotional Monstrance* (fig. 83), detail with the exterior upper half of the spherical section with the Flagellation

FIG. 90

*Devotional Monstrance* (fig. 83), detail with the interior of the upper half of the 'prayer nut' with the Crucifixion

FIG. 91

Adam Dircksz and workshop, *Prayer Nut with the Nativity and the Adoration of the Magi*, with contemporary parcel-gilt silver casing (detail with the inscription 'SOKET WAER GHI VILT' on the banderole), northern Netherlands (county of Holland), c. 1500–30. Boxwood. Amsterdam, Rijksmuseum inv. no. BK-2010-16-1; purchased with the support of the Ebus Fonds/Rijksmuseum Fond, 2010 (cat. no. 12)

FIG. 92

Jean Coenen IV, *Pageant Stage with Mechanical Rose and Lily Erected in Paris for the Reception of Princess Mary Tudor, Daughter of Henry VII, 6 November 1514*, France, 1515–1525. Tempera on parchment, 280 x 180 mm. London, British Library, MS Cotton Vespasian B.II, fol. 10

FIG. 93

*King from a Game of Chess*, The Netherlands, late seventeenth century. Boxwood, h. 175 mm. Munich, Bayerisches Nationalmuseum, inv. no. 13/547

FIG. 94

*King from a Game of Chess* (fig. 93), open

FIG. 95

Adam Dircksz and workshop, *Altarpiece with the Nativity* (on nineteenth-century foot), northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 123 mm. The Hague, private collection (cat. no. 39)

FIG. 96

*Spiel* ('play object', 'game'),

Berchtesgaden, before 1596. Fruitwood, h. 47 cm. Vienna, Kunsthistorisches Museum, Schloss Ambras, inv. no. PA 749

FIG. 97

*Prayer-Mill in the Form of a Lantern*, Netherlands or England, c. 1520–30. Fruitwood, h. 71 mm. England, private collection; on loan to the British Museum

FIG. 98

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion, and Moses and the Brazen Serpent*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 60 mm. Riggisberg, Abegg Stiftung, inv. no. 7.14.67

FIG. 99

*Dice*, supposedly made for Emperor Charles V, Netherlands or Spain, first half of the sixteenth century. Ivory, diam. approx. 50 mm. Madrid, Museo Lázaro Galdiano, inv. no. 4279

FIG. 100

Adam Dircksz and workshop, *Decade Rosary* (detail with the Ave beads), northern Netherlands (county of Holland), 1500–39. Boxwood. Paris, Musée du Louvre, inv. no. OA 5610 (cat. no. 36)

FIG. 101

*Memento mori Bead in the Form of Christ's Head and a Skull with a 'pop up' Christ as Man of Sorrows*, southern Netherlands, c. 1550. Boxwood, h. 200 mm. San Francisco, Fine Arts Museum of San Francisco, Legion of Honor, inv. no. 41751; gift of Albert C. Hooper (cat. no. 59)

FIG. 102

*Rosary with memento mori Beads*, Germany, c. 1500–25. Ivory and parcel-gilt silver, l. 62.7 cm. New York, The Metropolitan Museum of Art, inv. no. 17.190.306; gift of J. Pierpont Morgan, 1917

FIG. 103

Geertgen tot Sint Jans and workshop, *The Holy Kinship* (detail with the children playing: Simon Zelotes with a saw, John the Evangelist with a chalice, and St James the Greater with a wine cask), Haarlem,

c. 1495. Oil on panel. Amsterdam, Rijksmuseum, inv. no. SK-A-500

FIG. 104

*Ruins of Ascalon*, screenshot from the game 'Guild Wars 2' (Photo: <http://www.mmorpg.com/photo/52e937fb-45f0-48b4-a1ef-0c2c494ee1ad>)

FIG. 105

Jan van Scorel, *Anonymous Female Donor* (right wing of a triptych), Utrecht, c. 1535. Oil on panel, 98.5 x 28.5 cm. Utrecht, Museum Catharijneconvent, inv. no. ABM s95

FIG. 106

Adam Dircksz and workshop, *Initial M* (of Margaret of Austria) with *Scenes from the Life of St Margaret*, northern Netherlands (county of Holland), before 1524. Boxwood, 87 x 97 mm. Ecoenen, Musée national de la Renaissance, inv. no. ECL 21327 (cat. no. 50)

FIG. 107

Adam Dircksz and workshop, *Initial F* (of King François I of France?) with *Scenes of the Nine Worthies*, northern Netherlands (county of Holland), 1500–30. Boxwood, 75 x 80 mm. Ecoenen, Musée national de la Renaissance, inv. no. ECL 21326 (cat. no. 51)

FIG. 108

Exterior of *Initial F* (fig. 107), open

FIG. 109

Interior of *Initial F* (fig. 107)

FIG. 110

Lucas van Leyden, *The Nine Worthies* (series of three woodcuts), Leiden, 1518–22. Woodcut, 315 x 508 mm, 324 x 600 mm and 313 x 504 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-BI-62361, L, N

FIG. 111

Adam Dircksz and workshop, *Decade Rosary with the Arms of Floris van Egmond and his Wife Margaretha van Glymes*, northern Netherlands (county of Holland), 1500–39. Boxwood, l. 470 mm. Paris, Musée du Louvre, inv. no. OA 5610 (cat. no. 36)

FIG. 112

Adam Dircksz and workshop, *Devotional Pendant with the Arms of Dismas van Berghen and his Wife Marie Lauweryn*, northern Netherlands (county of Holland), c. 1510–32. Boxwood, l. 111 mm (open). London, The British Museum, Waddesdon Bequest, inv. no. WB.239

FIG. 113

Adam Dircksz and workshop, *Prayer Nut with the Seated Virgin and Child, and St Bruno Accompanying François du Puy* (exterior with St Bruno and his followers in front of the sleeping St Hugo of Chateauneuf), northern Netherlands (county of Holland), c. 1517–21. Boxwood, diam. 47 mm. Toronto, private collection, inv. no. 15849 (cat. no. 23)

FIG. 114

Adam Dircksz and workshop, *Triptych with the Crucifixion and Other Passion Scenes*, northern Netherlands (county of Holland), 1503–33. Boxwood, h. 195 mm. Paris, Musée du Louvre, inv. nos. OA 5612, 5613 (cat. no. 47)

FIG. 115

*Triptych with the Crucifixion and Other Passion Scenes* (fig. 114), detail with the kneeling donors Augustijn Florisz van Teylingen and Judoca Jansdr van Egmond van de Nijenburg, and their patron saints Augustine of Hippo and Barbara of Nicomedia

FIG. 116

Jacob Cornelisz van Oostsanen, *Portrait of Jan Gerritsz van Egmond van de Nijenburg*, Amsterdam, c. 1523. Oil on panel, 46.5 x 35 cm. Paris, Musée du Louvre, inv. no. 4100

FIG. 117

Jacob Cornelisz van Oostsanen, *Triptych with the Virgin and Child, and Donors Augustijn van Teylingen and Joost ('Judoca') Jansdr van Egmond van de Nijenburg*, Amsterdam, c. 1515. Oil on panel, 42 x 32 cm (central panel) and 50 x 17 cm (wings). Berlin, Gemäldegalerie, Staatliche Museen zu Berlin, inv. no. 607



FIG. 118

Adam Dircksz and workshop, *Prayer Nut with the Adoration of the Magi and the Nativity*, with contemporary parcel-gilt silver casing, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 48 mm. Amsterdam, Rijksmuseum, inv. no. BK-2010-16-1; purchased with the support of the Ebus Fonds/Rijksmuseum Fonds, 2010 (cat. no. 12)

FIG. 119

Adam Dircksz and workshop, *Prayer Nut with the Carrying of the Cross and the Crucifixion*, with contemporary silver casing, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 30 mm. Copenhagen, Nationalmuseet, inv. no. D166a (cat. no. 5)

FIG. 120

Adam Dircksz and workshop, *Prayer Nut with the Last Judgement and Death Hovering over a Feast*, with a late sixteenth-century gilt silver casing, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 44 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.328 (cat. no. 21)

FIG. 121

*Prayer Nut with the Last Judgement and the Death Hovering over a Feast* (fig. 120)

FIG. 122

Original *cuir bouilli* case of *Triptych with the Crucifixion and Other Passion Scenes* (fig. 114; cat. no. 47) with the inscription 'RIENS SANS PAIN'

FIG. 123

Adam Dircksz and workshop, *Triptych with Passion Scenes, and the Arms of Jacob Hugensz Quekel and Maria ('Mariken') Ockersdr Halling*, northern Netherlands (county of Holland), 1502–28. Boxwood, h. 141 mm. Copenhagen, Statens Museum for Kunst, inv. no. KMS 5532 (cat. no. 44)

FIG. 124

*Triptych with Passion Scenes* (fig. 123), detail with the Entombment and donors

FIG. 125

Adam Dircksz and workshop, *Prayer Nut*

*with the Crucifixion and the Carrying of the Cross*, northern Netherlands (county of Holland), c. 1500–31. Boxwood, diam. 45 mm. Amsterdam, Rijksmuseum, inv. no. BK-1981-1 (cat. no. 15)

FIG. 126

*Prayer Nut with the Crucifixion and the Carrying of the Cross* (fig. 125), detail of the exterior with the arms of Evert ('Eewert') Jansz van Bleyswijck and his wife Erkenraad ('Erckge') Dircksd'r van Groenewegen

FIG. 127

Adam Dircksz and workshop, *Prayer Nut with the Adoration of the Magi, the Pietà, and the Arms of Jacob van Borselen and Ursula Herpersdr van Foreest*, northern Netherlands (county of Holland), c. 1510–26. Boxwood, l. 97 mm (open). London, The British Museum, Waddesdon Bequest, inv. no. WB.238

FIG. 128

Adam Dircksz and workshop, *Prayer Nut with God in his Glory, the Last Judgement, Martyrs, and Confessors*, northern Netherlands (county of Holland), c. 1500–30. Boxwood with polychromy, diam. 58 mm. Paris, Musée du Louvre, inv. no. OA 5609 (cat. no. 29)

FIG. 129

Attributed to Jan van Scorel, *Portrait of Joost Aemsz van der Burch*, Utrecht (?), 1541. Oil on panel, 138.4 x 105.4 cm. Present whereabouts unknown

FIG. 130

Monogrammist II with a Skull, *Lamentation with the Seven Sorrows of the Virgin*, northern Netherlands, 1507. Engraving, 132 x 95 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-OB-2123

FIG. 131

Adam Dircksz and workshop, *Prayer Nut with the Seven Sorrows of the Virgin*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 45 mm. London, Ranger's House, The Wernher Collection (cat. no. 19)

FIG. 132

Adam Dircksz and workshop, *Prayer Nut with God in his Glory and the Last Judgement*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 113 mm. Salem (MA), Peabody Essex Museum, inv. no. M557; gift of Elias Hasket Derby, 1806 (cat. no. 22)

FIG. 133

Adam Dircksz and workshop, *Coffin and Lid with Dives in Hell, the Last Judgement, and the Resurrection of the Dead*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 61 mm. London, Ranger's House, The Wernher Collection, inv. no. 685 (cat. no. 57)

FIG. 134

Adam Dircksz and workshop, *Decade Rosary* (Paternoster bead, ten Ave beads, Cross and finger ring), northern Netherlands (county of Holland), 1509–26. Boxwood, l. 472 mm. Chatsworth House (UK), Collection of the Duke of Devonshire & the Chatsworth Settlement Trustees (cat. no. 35)

FIG. 135

*Decade Rosary* (fig. 134), detail of the Paternoster bead with the Coronation of the Virgin

FIG. 136

*Decade Rosary* (fig. 134), detail of the Paternoster bead with the Mass of St Gregory

FIG. 137

*Decade Rosary* (fig. 134), detail of the Paternoster bead with the Mass of St Gregory: a couple looking on from a balcony

FIG. 138

*Decade Rosary* (fig. 134), detail of the Paternoster bead with the English royal coat of arms

FIG. 139

Adam Dircksz and workshop, *Prayer Nut with The Crucifixion and The Carrying of the Cross*, with contemporary copper case, and velvet and calfskin pouch, northern

Netherlands (county of Holland), c. 1500–31. Boxwood, diam. 45 mm. Amsterdam, Rijksmuseum, inv. nos. BK-1981-1, 1-A, 1-B (cat. no. 15)

FIG. 140

Adam Dircksz and workshop, *Prayer Nut with God in his Glory and the Last Judgement*, in original cuir bouilli case, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 113 mm. Salem (MA), Peabody Essex Museum, inv. no. M557 (cat. no. 22)

FIG. 141

Adam Dircksz and workshop, *One Half of a Prayer Nut with the Lamentation*, northern Netherlands (county of Holland), c. 1500–30. Boxwood and silver, diam. 33 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.457 (cat. no. 8)

FIG. 142

Adam Dircksz and workshop, *One Half of a Prayer Nut with the Virgin and Child, and a Kneeling Nun*, northern Netherlands (county of Holland), c. 1500–30. Boxwood and silver, diam. 32 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.458 (cat. no. 8)

FIG. 143

Adam Dircksz and workshop, *Prayer Nut with the Nativity and the Adoration of the Magi* (detail with the Adoration and a rosary), northern Netherlands (county of Holland), c. 1500–30. Boxwood. Amsterdam, Rijksmuseum, inv. no. BK-2010-16-1; purchased with the support of the Ebus Fonds/Rijksmuseum Fond, 2010 (cat. no. 12)

FIG. 144

Simon Bening, *Book of Hours, Office of the Virgin and Annunciation*, Bruges, c. 1530. Ink, tempera and gold leaf on vellum, 65 x 52 mm. New York, The Metropolitan Museum of Art, The Cloisters Collection, inv. no. 2015.706

FIG. 145

Ottaviano Jannella and others, 'Monumentino', *Containing Micro-Sculptures, an Engraved Portrait, Tools and Eyeglasses of Ottaviano*

*Jannella*, Italy, c. 1654–60 and later.  
Boxwood, metal, glass and engraving on paper, 16.4 x 33.9 x 13.4 cm (box).  
Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29339 (cat. no. 79)

FIG. 146

Adam Dircksz and workshop, *Devotional Monstrance*, northern Netherlands (county of Holland), c. 1500–30. Boxwood on late sixteenth-century gold and enamel base, h. 129 mm, diam. 57 mm. Munich, Schatzkammer der Residenz, inv. no. ResMü.Schk. 0028 WAF (cat. no. 38)

FIG. 147

*Prayer Nut in the Form of a Skull*, Germany (Nuremberg?), 1515. Pear wood and metal handle, diam. 51 mm. Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29283 (cat. no. 63)

FIG. 148

*Prayer Nut in the Form of a Skull* (fig. 147), detail with the arms of Albrecht, Margrave of Brandenburg

FIG. 149

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion, and Moses and the Brazen Serpent*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 60 mm. Riggisberg, Abegg Stiftung, inv. no. 7.14.67

FIG. 150

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion, and Moses and the Brazen Serpent*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. approx. 45 mm. Dresden, Staatliche Kunstsammlungen, Grünes Gewölbe, inv. no. VII 32hh

FIG. 151

Adam Dircksz and workshop, *Prayer Nut with the Carrying of the Cross and the Crucifixion*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 30 mm. Copenhagen, Nationalmuseet, inv. no. D166a (cat. no. 5)

FIG. 152

Blaise Alexandre Desgoffe, *Objets d'art ancien de la collection de sir Richard Wallace à Londres*, Paris, 1880. Oil on canvas, 100 x 150.5 cm. Karlsruhe, Staatliche Kunsthalle, inv. no. 2858

FIG. 153

Adam Dircksz and workshop, *Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1510–30. Boxwood, h. 438 mm. London, The Wallace Collection, inv. no. S279

FIG. 154

*Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes* (fig. 153), detail with the Creation of Eve

FIG. 155

V.P. Veretshchaghin, *Prince Alexander Petrovich Basilewsky among his Collection*, Paris, 1870. Watercolor, 57 x 77.5 cm. St Petersburg, State Hermitage Museum, inv. no. 45878

FIG. 156

Illustration from E. Molinier, *La collection Spitzer, Planches III–IV, Paris 1891* (section 'Bois et Pierre de Munich', plates II, III). Amsterdam, Rijksmuseum Research Library, call no. 24A5

FIG. 157

Adam Dircksz and workshop, *One Half of a Large Prayer Nut with the Crucifixion*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 45 mm. Chicago, The Art Institute of Chicago, inv. no. 1937.874

FIG. 158

Adam Dircksz and workshop, *Triptych (wings missing) on a High Foot with the Carrying of the Cross*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 255 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 107464 (cat. no. 41)

FIG. 159

Nadar (Felix Tournachon), *Portrait of Frédéric Spitzer*, Paris, c. 1880. Photograph. New York, The Metropolitan Museum of Art

FIG. 160

Adam Dircksz and workshop, *Triptych with the Crucifixion and Other Biblical Scenes* (detail of left wing with the Carrying of the Cross), northern Netherlands (county of Holland), 1511. Boxwood, h. 251 mm. London, The British Museum, Waddesdon Bequest, inv. no. WB.232

FIG. 161

*Triptych with the Crucifixion and Other Passion Scenes* (cat. no. 47) in its original cuir bouilli case

FIG. 162

Adam Dircksz and workshop, *Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 150 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.453 (cat. no. 45)

FIG. 163

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and Other Passion Scenes*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 124 mm (open). New York, The Metropolitan Museum of Art, inv. no. 17.190.474a (cat. no. 27)

FIG. 164

Adam Dircksz and workshop, *Medallion with the Feast of Ahasuerus*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 46 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.471 (cat. no. 31)

FIG. 165

Adam Dircksz and workshop, *Diptych with the Nativity and the Mass of St Gregory*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 83 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.476 (cat. no. 46)

FIG. 166

Adam Dircksz and workshop, *Prayer Nut with the Queen of Sheba Visiting King Solomon and the Adoration of the Magi*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, silver-gilt rosettes and a ring on a chain, diam. 64 mm.

Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29458 (cat. no. 13)

FIG. 167

Adam Dircksz and workshop, *Prayer Nut with the Mass of St Gregory and the Virgin in Sole*, northern Netherlands (county of Holland), c. 1500–30. Boxwood with later silver mounts, diam. 41 mm. Northampton (MA), Smith College Museum of Art, purchased with funds realized from the sale of a work given by Mr. and Mrs. Alexander Rittmaster (Sylvian Goodkind, class of 1937) in 1958, inv. no. SC 1991:23 (cat. no. 9)

FIG. 168

Adam Dircksz and workshop, *Triptych with the Virgin in Sole and Other Biblical Scenes, Saints and a Donor*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 109 mm. London, private collection, inv. no. 1293 (cat. no. 49)

FIG. 169

Adam Dircksz and workshop, *Prayer Nut with the Expulsion of the Money Changers from the Temple and the Entry into Jerusalem*, northern Netherlands (county of Holland), c. 1500–30. Boxwood and metal, diam. 39 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29363 (cat. no. 4)

FIG. 170

Adam Dircksz and workshop, *Prayer Nut with Scenes from the Life of St Jerome*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 48 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29360 (cat. no. 24)

FIG. 171

Adam Dircksz and workshop, *Prayer Nut with Scenes from the Life of David*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 52 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29361 (cat. no. 30)

FIG. 172

Adam Dircksz and workshop, *Prayer Nut with the Carrying of the Cross and the Lamentation*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 70 mm. Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29364 (cat. no. 6)

FIG. 173

Adam Dircksz and workshop, *Prayer Nut with the Last Judgement and the Coronation of the Virgin*, northern Netherlands (county of Holland), c. 1500–30. Boxwood with later gilding, diam. 61 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29365 (cat. no. 20)

FIG. 174

Adam Dircksz and workshop, *Triptych with the Annunciation, the Journey to Bethlehem, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, and Christ in the Temple*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 156 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 34208 (cat. no. 43)

FIG. 175

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross*, in its eighteenth-century silver case, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 58 mm. Toronto, private collection, inv. no. 22707 (cat. no. 16)

FIG. 176

Adam Dircksz and workshop, *Prayer Nut with Empty Upper Half and Christ as Man of Sorrow*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 45 mm. Toronto, private collection, inv. no. 24370 (cat. no. 18)

FIG. 177

Adam Dircksz and workshop, *Prayer Nut with the Seated Virgin and Child, and St Bruno Accompanying François du Puy* (exterior with a blank escutcheon), northern Netherlands (county of Holland), c. 1517–21. Boxwood, diam. 47 mm. Toronto, private collection, inv. no. 15849 (cat. no. 23)

FIG. 178

*Venus Pudica*, Netherlands or Germany, c. 1480–1500. Boxwood, h. 11 cm. Vienna, Kunsthistorisches Museum, inv. no. KK-3950

FIG. 179

Jacques de Baerze, *Bust of a Female Saint (St Catherine?)*, with copper-gilt mount and crown with amethysts, Dendermonde or Dijon, c. 1390–1400. Boxwood with traces of red polychromy on the lips, h. 129.8 mm (including mount and crown). London, Victoria and Albert Museum, inv. no. 399-1872 (cat. no. 64)

FIG. 180

Niclaus Gerhaert von Leyden, *Virgin and Child, the so-called Rothschild Madonna*, Vienna, c. 1470–75. Boxwood, h. 336 mm. New York, The Metropolitan Museum of Art, The Cloisters Collection and Lila Acheson Wallace Gift, inv. no. 1996.14

FIG. 181

Follower of Niclaus Gerhaert von Leyden, *The Annunciation*, Strasbourg or Vienna, c. 1475. Boxwood (?), h. 30 cm. Private collection

FIG. 182

Follower of Niclaus Gerhaert von Leyden, *The Annunciation*, Strasbourg or Vienna, c. 1475. Papier-mâché with polychromy and gilding, h. 28 cm. Vienna, Kunsthistorisches Museum, inv. no. KK 31

FIG. 183

Jan van Steffeswert, *The Virgin and Child on a Crescent Moon*, Maastricht, c. 1510. Boxwood, h. 36 cm. Birmingham, Sutton Coldfield, St Mary's College, Oscott

FIG. 184

Jan van Steffeswert, *St Barbara*, south-east Netherlands (Maastricht), c. 1515–20. Boxwood, h. 105 mm. Cleves, Freundeskreis Museum Kurhaus und Koekkoek-Haus Kleve e.V., inv. no. FK-01-XI-I (cat. no. 75)

FIG. 185

Jan van Steffeswert, *St Barbara*, south-east Netherlands (Maastricht), c. 1510–20. Oak, h. 85.8 cm. Neeroeteren, Church of St Lambert

**FIG. 186**

Master of Elsloo (Jan van Oel?), *The Virgin and Child on a Crescent Moon*, south-eastern Netherlands, Limburg (Roermond?), c. 1520. Boxwood with remnants of later polychromy and gilding, h. 37.5 cm. Chicago, Loyola University Museum of Art, Martin D'Arcy, S.J. Collection, inv. no. 1984:02; bequest of Mr and Mrs Thomas F. Flannery, Jr (cat. no. 76)

**FIG. 187**

Master of Elsloo (Jan van Oel?), *Samson and the Lion*, south-east Netherlands (Roermond?), c. 1515–20. Boxwood, h. 127 mm. London, Victoria and Albert Museum, inv. no. A.4-1936 (cat. no. 77)

**FIG. 188**

Master of the Kalkar St Anne Altarpiece (?), *Dismas and Gestas (the Good and Bad Thieves from a Crucifixion Group)*, Lower Rhine (duchy of Cleves?), c. 1490–1510. Boxwood, h. 180 mm and 117 mm. Amsterdam, Rijksmuseum, inv. nos. BK-2014-20-1, 2; purchased with the support of the Frits en Phine Verhaaff Fonds/Rijksmuseum Fonds and the Ebus Fonds/Rijksmuseum Fonds (cat. no. 66)

**FIG. 189**

*Dismas and Gestas* (fig. 188), detail of *Dismas*

**FIG. 190**

*Altarpiece with the Crucifixion*, northern Netherlands or Lower Rhine, c. 1510, with later additions. Boxwood (figures) and walnut (base), h. 285 mm. Brussels, Museum voor Kunst en Geschiedenis, inv. no. 701 (cat. no. 67)

**FIG. 191**

*Altarpiece with the Crucifixion* (fig. 190), detail of *Dismas*

**FIG. 192**

*Devotional Altarpiece with the Crucifixion*, southern Netherlands or Lower Rhine, c. 1510. Boxwood, h. 41.3 cm. Munich, Bayerisches Nationalmuseum, inv. no. MA 1955

**FIG. 193**

*Passion Altarpiece*, Brussels, c. 1466. Oak with polychromy and gilding, h. 225 cm. Ambierle (France), Church and Priory of St Martin

**FIG. 194**

*Scenes from the Legend of St George*, Lower Rhine (duchy of Cleves?), c. 1510. Boxwood, h. 34 cm. London, Victoria and Albert Museum, inv. no. A.41-1954 (cat. no. 74)

**FIG. 195**

*Legend of St George* (fig. 194), detail with St George riding past the city gates of Silene

**FIG. 196**

*Legend of St George* (fig. 194), detail with Princess Cleodolinda begging for mercy outside the city gate

**FIG. 197**

*Legend of St George* (fig. 194), detail with a man insisting on the king to sacrifice his own daughter to the dragon

**FIG. 198**

*Legend of St George* (fig. 194), detail with St George riding through a wooded valley littered with bones, skeletons and little monsters

**FIG. 199**

*Legend of St George* (fig. 194), detail with St George attacking the dragon

**FIG. 200**

*Legend of St George* (fig. 194), detail with a skeleton with lizards, frogs and monsters

**FIG. 201**

*Legend of St George* (fig. 194), detail with St George on his way down to the city

**FIG. 202**

*Legend of St George* (fig. 194), detail with Princess Cleodolinda following St George with the captured and wounded dragon

**FIG. 203**

*Legend of St George* (fig. 194), detail with townsfolk watching the procession from windows and rooftops

FIG. 204

*St George and the Dragon*, Lower Rhine, c. 1510–20. Oak, h. 68.4 cm. Munich, Bayerisches Nationalmuseum, Bollert Collection, inv. no. 2004-175

FIG. 205

*Legend of St George* (fig. 194), detail with the face of the man on the roof

FIG. 206

Conrad Meit, *Philibert of Savoy, Husband of Margaret of Austria*, Mechelen, 1513–23. Fruitwood with remnants of gilding, h. 118 mm. Berlin, Bode Museum, inv. no. 818 (cat. no. 71)

FIG. 207

Conrad Meit, *Margaret of Austria*, Mechelen, before 1518 (?). Fruitwood with partial (original?) polychromy, h. 77 mm. Munich, Bayerisches Nationalmuseum, inv. no. R 420 (cat. no. 72)

FIG. 208

Conrad Meit, *Adam and Eve*, Saxony or the Netherlands (Mechelen?), c. 1510–12. Boxwood with polychromy, h. 36 cm and 33.7 cm. Gotha, Stiftung Schloss Friedenstein Gotha, inv. nos. P21, P22 (cat. no. 70)

FIG. 209

Netherlandish master from the circle of Jan Gossaert, *St George and the Dragon*, The Netherlands (Antwerp?), c. 1510–20. Boxwood with varnish, h. 27.8 cm. London, Victoria and Albert Museum, inv. no. A.30-1951 (cat. no. 73)

FIG. 210

Jan Gossaert, *A Standing Warrior in Fantastic Armor with a Halberd*, Middelburg, c. 1509. Pen and brown ink, 280 x 169 mm. Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett, inv. no. 790

FIG. 211

Jan Gossaert, *Bust of a Warrior in Fantastic Armor in Profile*, Middelburg, c. 1509 or slightly later. Pen and brown ink, 142 x 109 mm. Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett, inv. no. 789

FIG. 212

*St Adrian*, miniature from a Book of Hours, Antwerp c. 1510. Vellum, 47 x 47 mm (miniature). Grimbergen, Abbey

FIG. 213

Rear of *St George and the Dragon* (fig. 209; cat. no. 73)

FIG. 214

*Wooden Stump with Crooked Spoons*, Basel, c. 1550. Limewood, h. 41.5 cm. Basel, Historisches Museum, Amerbach-Kabinett, inv. no. HMB 1870-1043

FIG. 215

*Mary Magdalen*, (southern?) Netherlands, c. 1525. Boxwood, h. 20 cm. Ecouen, Musée national de la Renaissance, inv. no. ECL 21352 (cat. no. 68)

FIG. 216

Rear of *Mary Magdalen* (fig. 215)

FIG. 217

*Brother Cornelis van der Tyt*, Netherlands (Utrecht?), 1562. Boxwood with red, white and black polychromy on the coat of arms, h. 290 mm. London, Victoria and Albert Museum, inv. no. 229-1889 (cat. no. 78)

FIG. 218

Rear of *Brother Cornelis van der Tyt* (fig. 217), the inscription 'BROEDER \*CORNELIS \*VAN DER TYT A° S+ 1562'

FIG. 219

Bottom of *Brother Cornelis van der Tyt* (fig. 217), the coat of arms and the monogram 'EVS'

FIG. 220

Jan III van Doorne, *The Holy Family*, Mechelen, c. 1650. Boxwood and glass, 163 mm. Amsterdam, Rijksmuseum, inv. no. BK-2009-29

FIG. 221

*Group of the Virgin with Sts John and Judoc*, The Netherlands (Lower Rhine?), c. 1500–20. Boxwood, h. 178 mm. Munich, Bayerisches Nationalmuseum, inv. no. MA 1793 (cat. no. 69)

**FIG. 222**

Joseph at his workbench with the saws, brace with spoon bit, compass, chisel, and gimlet illustrative of the tools available to sculptors in the sixteenth century. Detail of Robert Campin and workshop, *The Annunciation* ('*Merode Altarpiece*'), Doornik, c. 1427–32. Oil on panel, 64.5 x 117.8 cm. New York, The Metropolitan Museum of Art, The Cloisters Collection, inv. no. 56.70

**FIG. 223**

Detail of the central scene of *Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes* (fig. 162; cat. no. 45), showing that the composition of the Crucifixion was subdivided into three cartoons, one for each panel comprising the relief

**FIG. 224**

Micro CT scan through the face of *Triptych with the Adoration of the Magi and Other Scenes* (fig. 174; cat. no. 43), showing the insert for the top of the arch and its screen, the insert along the left side, presumably replacing a flaw, and the attached bases and spires at the upper corners

**FIG. 225**

Micro CT scans of *Triptych with the Nativity, the Annunciation to the Shepherds, and Other Biblical Scenes* (fig. 11; cat. no. 42).

- a The block of wood for the niche is attached to a surrounding architectural frame with the wings of the triptych hinged to the front of the frame
- b An interior pin helps to secure the frame to the niche
- c The base of the niche and the frame are cut back to form a tenon for insertion into the base
- d Two integral tenons extend from the back of the carved figure of the prophet and his base, securing it to the frame – the canopy can be seen pinned in above

**FIG. 226**

Detail of *Triptych with the Crucifixion and Other Passion Scenes* (fig. 114; cat. no. 47). The openwork tendrils with their entwined figures and the central niche were all carved out of the same block of wood

**FIG. 227**

Micro CT scan of a cross-section of *Triptych with the Adoration of the Magi and Other Scenes* (fig. 174; cat. no. 43), illustrating the mushroom shape of the niche's cavity and of the relief. The holes on the side were for securing the relief while carving. The dowel-like shape set into the relief within the deep cavity on the center right is the column supporting the stable

**FIG. 228**

A series of micro CT scans of *Triptych with the Adoration of the Magi and Other Scenes* (fig. 174; cat. no. 43).

- a The base of the triptych showing wings, architectural frame pinned to the block for the niche
- b The prophets' tenons inset into the moldings, drilled holes from the sides of the relief used to secure the plaque during carving
- c Internal pins joining the two plaques comprising the relief

**FIG. 229**

Adam Dircksz and workshop, *Prayer Nut with the Annunciation and the Nativity*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 32 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29362 (cat. no. 1)

**FIG. 230**

*Prayer Nut with the Annunciation and the Nativity* (fig. 229)

**FIG. 231**

A paternoster maker at work with his bow drill cutting in the first set of hemispheres into the block he is holding in his left hand. *Brother Hans Paternoster*, illustration from *Hausbuch der Mendelschen Zwölfbrüderstiftung*, Nuremberg 1435. Ink and watercolor, 287 x 205 mm. Nuremberg, Stadtbibliothek, inv. no. Amb. 317.2°, fol. 58v

**FIG. 232**

A turner is using a pole lathe to turn the vessel mounted between the posts of the lathe. *Brother Lienhard Drechßel*, illustration from *Hausbuch der Mendelschen Zwölfbrüderstiftung*,



Nuremberg c. 1425. Ink and watercolor, 289 x 202 mm. Nuremberg, Stadtbibliothek, inv. no. Amb. 317.2°, fol. 18v

FIG. 233

Detail of *Prayer Nut with the Adoration of the Magi and Other Biblical Scenes* (cat. no. 26). The incised parallel concentric lines from turning are visible on the interior shelf. The circles defining the tracery pattern would have been drilled in, the stippled pattern punched in, and the triangular notches engraved

FIG. 234

Detail of *Prayer Nut with the Adoration of the Magi and Other Biblical Scenes* (cat. no. 26). Looking into the interior of the nut's shell, the marks of the gouge can be seen just below the shelf widening the cavity for the relief

FIG. 235

Detail of *Prayer Nut with Scenes from the Life of David* (fig. 171; cat. no. 30). The solid disc at the top of the exterior shell shows a division into sixteen parts. A straightedge was used to bisect the circle, while another line bisected the first line at an angle of 90 degrees. Two additional lines, positioned at 45 degrees, were then drawn to divide the circle into eight equal segments, which were then divided again to double their number

FIG. 236

Detail of *Prayer Nut with Scenes from the Life of David* (fig. 171; cat. no. 30). The division of a circle into six parts was accomplished by drawing three circles at the top of the spherical dome

FIG. 237

*Prayer Nut with the Annunciation and the Nativity* (fig. 229; cat. no. 1).

- Dome's central disc divided into six parts
- Superimposition of three circles linking odd and even numbered nodes of the divided, central disc
- Redefinition of the central disc and, if necessary, truncation of the design to fit the dome
- View from above showing the tracery pattern, first style

FIG. 238

*Prayer Nut with the Last Judgement and the Coronation of the Virgin* (fig. 173; cat. no. 20).

- Superimposition of small circles between and bisected by radii superimposed on the dome
- Transformation of the circles into teardrop shapes
- View from above showing the tracery pattern, second style

FIG. 239

*Prayer Nut with Scenes from the Life of St Jerome* (fig. 170, cat. no. 24).

- Circles of different sizes placed over the dome, divided into sixteen segments, in various repeating patterns
- Design further articulated with the addition of partial circles and the removal of others
- Linkages drawn between elements unifying the design
- View from above showing the tracery pattern, third style

FIG. 240

The illustration gives an idea of the range of variously sized augers and gimlets available around 1525. *A Blacksmith at Work*, illustration from *Hausbuch der Mendelschen Zwölfbrüderstiftung*, Nuremberg 1526. Ink and watercolor, 295 x 209 mm. Nuremberg, Stadtbibliothek, inv. no. Amb.279.2, fol. 15v

FIG. 241

Detail of *Prayer Nut with the Adoration of the Magi and Other Biblical Scenes* (cat. no. 26). The spokes at the top align with the shell's division into sixteen sections with the centering and scribed lines of the compass visible across the tops of the mullions. Various sized bits cleared the cells to the lower tracery pattern with their circular or elliptical forms clarified with chisels. The same process was repeated to open up the 'window'

FIG. 242

Paternoster from a decade rosary (fig. 134; cat. no. 35), rendered using micro CT scanning and advanced 3D analysis software

**FIG. 243**

Paternoster from a decade rosary (fig. 134; cat. no. 35), rendered using micro CT scanning and advanced 3D analysis software. Exterior roundels removed from virtual model revealing Roman numeral system used to link voids with associated roundels

**FIG. 244**

Micro CT scan through the face of *Triptych with the Adoration of the Magi and Other Scenes* (fig. 174; cat. no. 43). The scan distinguishes the different grain patterns of the column supporting the stable roof and, to its left, the insert with the head of the ox (also visible in fig. 260)

**FIG. 245**

Micro CT scan of a detail of *Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes* (fig. 162; cat. no. 45). The mortise and tenon system joining the three plaques is visible at their base – the central plaque has both a mortise and a tenon. The figure set into the back of the niche and his separately modeled hand are visible at the top of the image

**FIG. 246**

*Prayer Nut with the Vision of St Hubert* (fig. 65; cat. no. 10).

- a The deeper relief shows a hunting scene which is revealed through openings in the anterior carving
- b Micro CT scan of a cross-section of a two-layer relief in the shell

**FIG. 247**

Micro CT scan of a cross-section of a three-layer relief in the shell of *Prayer Nut with Scenes from the Life of St Jerome* (fig. 170; cat. no. 24). The rear disc is set into a mortise, and two anterior discs are butt joined

**FIG. 248**

Reverse of the interior relief of *Prayer Nut with the Crucifixion and Other Biblical Scenes* (fig. 163; cat. no. 27), showing three discs cut down, fitted, and pegged into beveled mortises – note the horizontal peg at the top edge of the smallest disc. The holes at bottom center of the second disc

and in the side of the front disc may have served to secure them during carving

**FIG. 249**

Reverse of the interior relief of *Prayer Nut with the Crucifixion and the Carrying of the Cross* (fig. 64; cat. no. 17), showing construction with four discs cut down and fitted into beveled mortises

**FIG. 250**

The exterior of *Prayer Nut with the Last Judgement and the Coronation of the Virgin* (fig. 173; cat. no. 20), showing the second style of tracery, an openwork vine pattern, the incised lines from the lathe across the letters in the inscription, and the dotted layout marks along the bottom edge of the lower band of the inscription

**FIG. 251**

Lower relief of *Prayer Nut with the Crucifixion and the Carrying of the Cross* (fig. 125; cat. no. 15), showing the use of a tab to key the relief into the exterior shell as well as the use of a tiny, well-spaced script

**FIG. 252**

Detail of *Prayer Nut with the Adoration of the Magi and Other Biblical Scenes* (cat. no. 26). The profile of the gimlet's bit is visible in a hole that was initiated on the reverse of the Crucifixion relief. The scale indicates that the bit was just under 1 millimeter wide

**FIG. 253**

Tools made and used by Ottaviano Jannella to carve his micro-sculptures, part of his *Monumentino* (fig. 145; cat. no. 79)

**FIG. 254**

Detail of the lower relief of a prayer nut (London, The Wallace Collection, inv. no. S280). Tool marks indicate the use of a V-shaped graver, U-shaped gouge and punches. A later restoration is visible along the right edge

**FIG. 255**

Micro CT scan of a detail of *Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes* (fig. 162; cat. no. 45). The scan confirms that the two standing figures were each modeled separately and set in to the back of the niche behind Christ. The bubble texture around the perimeter of the inserts is associated with glue. See fig. 245 for another view of the man on the right

**FIG. 256**

The rectangular cut in the relief wall of *Prayer Nut with the Crucifixion and the Carrying of the Cross* (fig. 64; cat. no. 17) allowed an additional house profile to be inserted behind that structure visible on the opposite face

**FIG. 257**

Detail of *Prayer Nut with Scenes from the Life of St Jerome* (fig. 170; cat. no. 24), showing deer inserted into the composition as a separate element through the rectangular cut in the relief wall

**FIG. 258**

A wealth of information is visible in the relief of *Prayer Nut with the Crucifixion and Other Biblical Scenes* (fig. 163; cat. no. 27): the shaft of St Stephanon's sponge inserted through a drilled hole in his hand, the horseman on the right with his back to the viewer with his shield and the finial on his helmet are additional elements set in, and the empty hole on the right was for a lost element

**FIG. 259**

Close-up of the central figure in *Prayer Nut with the Crucifixion and Other Biblical Scenes* (fig. 163; cat. no. 27), showing the three buttons set into the back of the rider's jacket

**FIG. 260**

A micro CT scan down the side of *Triptych with the Adoration of the Magi and Other Scenes* (fig. 174; cat. no. 43) reveals the rabbet along the bottom front edge of the relief, the rectangular insert behind Mary, and the hole for attaching the relief during carving

**FIG. 261**

*Prayer Nut with Scenes from the Life of David* (fig. 171; cat. no. 30). The wings are held closed with hook-shaped elements and a disc covering the lower relief

**FIG. 262**

*Prayer Nut with Scenes from the Life of David* (fig. 171; cat. no. 30). The wings are opened and the disc lifted to reveal the interior reliefs

**FIG. 263**

Rear of *Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes* (fig. 162; cat. no. 45). The inferior quality of the base is apparent in its distinct cant to the right, overexuberant marking and mis-drilled openwork elements

**FIG. 264**

Detail of *Prayer Nut with the Crucifixion and Other Biblical Scenes* (fig. 163; cat. no. 27). The dark droplets along the top of the mullions are the residues of the coating applied to the surface of the shell

# BIBLIOGRAPHY

## ARCHIVAL SOURCES

AmrRAA

Regionaal Archief Alkmaar, *Archief van de Familie Van Egmond van de Nijenburg*, entry 79.006, inv. no. 24

AmrRAA

Regionaal Archief Alkmaar, *Archief van het Klooster van St. Catharina genaamd De Oude Hof te Alkmaar*, entry 10.4.037, inv. no. 75

BHIC

Brabants Historisch Informatie Centrum, 's-Hertogenbosch, *Archief van de Illustre Lieve Vrouwe Broederschap in 's-Hertogenbosch, 1318–1993*, inv. no. 128

RAD

Regionaal Archief Dordrecht, *Collectie van bescheiden met betrekking tot de familie De Bevere (Van Beveren)*, entry 123, inv. no. 51

## LITERATURE

AINSWORTH 2010

M.W. Ainsworth (ed.), *Man, Myth, and Sensual Pleasures. Jan Gossart's Renaissance. The Complete Works*, New York, New Haven & London 2010

AINSWORTH 2014

M.W. Ainsworth, *Jan Gossart's Trip to Rome and his Route to Paragone* (Hofstede de Groot Lecture, no. 3), The Hague 2014

AINSWORTH *et al.* 2015

M. Ainsworth, S. Hindriks & P. Terjanian, 'Lucas Cranach's Saint Maurice', *The Metropolitan Museum of Art Bulletin* 72 (2015), no. 4, pp. 32–37

AMME 2002

J. Amme, *Historische Bestecke. Formenwandel von der Altsteinzeit bis zur Moderne*, Stuttgart 2002

VAN ANDEL 1913

M. van Anandel, 'Pestepidemieën te Gorinchem', *Nederlandsch Tijdschrift voor Geneeskunde* 56 (1913), pp. 1844–62

VAN ANROOIJ 1997

W. van Anrooij, *Helden van weleer. De Negen Besten in de Nederlanden (1300–1700)*, Amsterdam 1997

ARCANGELI 2003

A. Arcangeli, *Recreation in the Renaissance. Attitudes towards Leisure and Pastimes in European Culture, c. 1425–1675*, New York 2003

AREFORD 2010

D.S. Areford, *The Viewer and the Printed Image in Late Medieval Europe*, Farnham 2010

AUPERS 2015

S. Aupers, 'Spiritual Play. Encountering the Sacred in *World of Warcraft*', in Frissen *et al.* 2015a, pp. 76–93

AUTSCH *et al.* 2014

S. Autsch, C. Öhlschläger & L. Süwolto (eds.), *Kulturen des Kleinen. Mikroformate in Literatur, Kunst und Medien*, Paderborn 2014

**BACHELARD 1994**

G. Bachelard, *The Poetics of Space*, Boston 1994 (French ed., Paris 1958)

**BACHMANN et al. 1970**

E. Bachmann, H. Brunner, E. Schalkhausen & H. Thoma, *Schatzkammer der Residenz München. Katalog*, Munich 1970

**DE BAERE 1985**

G. de Baere, 'Het "ghemeine leven" bij Ruusbroec en Geert Grote', *Ons Geestelijk Erf* 59 (1985), pp. 172–83

**BAKER 1998**

M. Baker, 'Limewood, Chiromancy and Narratives of Making. Writing about the Materials and Processes of Sculpture', *Art History* 21 (1998), no. 4, pp. 498–530

**BALDRY 1904**

A.L. Baldry, *The Wallace Collection at Hertford House, London*, Paris, New York & Berlin 1904

**BALEN 1677**

M. Balen, *Beschryvinge der stad Dordrecht*, Dordrecht 1677

**BAROLSKY 1994**

P. Barolsky, *The Faun in the Garden. Michelangelo and the Poetic Origins of Italian Renaissance Art*, Pennsylvania 1994

**BAUER & HAUPT 1976**

R. Bauer & H. Haupt (eds.), 'Das Kunstkammerinventar Kaiser Rudolfs II., 1607–1611', *Jahrbuch der kunsthistorischen Sammlungen in Wien* 72 (1976)

**BAUM 2013**

J.M. Baum, *Sensory Perception, Religious Ritual and Reformation in Germany, 1428–1562* (diss. University of Illinois), Champaign 2013

**BAXANDALL 1980**

M. Baxandall, *The Limewood Sculptors of Renaissance Germany*, New Haven & London 1980

**BECK 1984**

J. Beck, 'Formalism and Virtuosity. Franco-Burgundian Poetry, Music and the Visual Arts, 1470–1520', *Critical Inquiry* 10 (1984), no. 4, pp. 644–67

**BELONJE 1955**

J. Belonje, 'De afkomst van het geslacht Van Egmond van de Nijenburg', *Jaarboek van het Centraal Bureau voor Genealogie* 9 (1955), pp. 39–76

**VAN DEN BERGH-HOOGTERP 1990**

L.E. van den Bergh-Hoogterp, *Gouden zilversmeden te Utrecht in de late middeleeuwen*, 2 vols., The Hague & Maarssen 1990

**BERNS 2003**

J.J. Berns, 'Rosarium und Bilddrift. Zur präcinematiscchen Bedeutung des Rosenkranzgebets', in Frei & Bühler 2003, pp. 303–19

**VAN BEVERWYCK 1640**

J. van Beverwyck, 't *Begin van Holland in Dordrecht*, Dordrecht 1640

**BEZEMER SELLERS 2001**

V. Bezemer Sellers, *Courtly Gardens in Holland 1600–1650. The House of Orange and the Hortus Batavus*, Amsterdam 2001

**BIETENHOLZ & DEUTSCHER 1985**

P.G. Bietenholz & T.B. Deutscher (eds.), *Contemporaries of Erasmus. A Biographical Register of the Renaissance and Reformation*, 3 vols., Toronto, Buffalo & London 1985

**BIRCKBEK 1849**

S. Birckbek, *The Protestant's Evidence* (John Cumming, ed.), 2 vols., London 1849 (ed. princ. London 1635)

**BLEYERVELD 2000**

Y. Bleyerveld, *Hoe bedriechlijk dat die vrouwen zijn. Vrouwenlisten in de beeldende kunst in de Nederlanden circa 1350–1650*, Leiden 2000

**BOCK 1986**

H. Bock (ed.), *Gemäldegalerie Berlin. Gesamtverzeichnis der Gemälde*, London 1986

**BÖHME 1996**

H. Böhme, *Feuer Wasser Erde Luft. Eine Kulturgeschichte der Elemente*, Munich 1996

**BÖHME 2000**

H. Böhme, 'Antropologie der Vier Elemente', in cat. Bonn 2000, pp. 17–38

**BORGSTÄDT 1986**

E. Borgstädt (transl.), *The Sister Catherine Treatise*, in B. McGinn & F.J. Tobin, *Meister Eckhart, Teacher and Preacher*, Mahwah (NJ) 1986, pp. 347–88

**BORK 2002**

R. Bork, 'Geometry and Scenography in the Late Gothic Choir of Metz Cathedral', in N.Y. Wu (ed.), *Ad quadratum. The Practical Application of Geometry in Medieval Architecture*, Farnham 2002, pp. 243–67

**BOS 2015**

A. Bos, 'Émile Molinier, the "Incompatible" Roles of a Louvre Curator', *Journal of the History of Collections* 27 (2015), pp. 309–21

**BOS-ROPS 1996**

J. Bos-Rops, '*Noblesse oblige*. Haarlem als tweede stad van Holland', in H. Brokken, F. Koorn & A. van de Steur (eds.), *Hart voor Haarlem. Liber Amicorum voor Jaap Temminck*, Haarlem 1996, pp. 22–30

**TER BRAAKE 2007**

S. ter Braake, *Met Recht en Rekenschap. De ambtenaren bij het Hof van Holland en de Haagse Rekenkamer in de Habsburgse Tijd (1483–1558)* (diss. University of Leiden), Leiden 2007

**BRANDENBARG 1990**

T. Brandenbarg, *Heilig familieleven. Verspreiding en waardering van de historie van Sint-Anna in de stedelijke cultuur in de Nederlanden en het Rijnland aan het begin van de moderne tijd (15de–16de eeuw)*, Nijmegen 1990

**BREDEKAMP 2000**

H. Bredekamp, *Antikensucht und Maschinenglauben. Die Geschichte der Kustkammer und die Zukunft der Kunstgeschichte*, Berlin 2000

**BREDEKAMP 2007**

H. Bredekamp, *Bilder bewegen. Von der Kustkammer zum Endspiel*, Berlin 2007

**BREDEKAMP 2013**

H. Bredekamp, 'Die Ich-werdung des Werkes im Mittelalter', in, pp. 90–99

**BRINE 2015**

D. Brine, *Pious Memories. The Wall-Mounted Memorial in the Burgundian Netherlands*, Leiden & Boston 2015

**BUCHELIUS**

A. Buchelius, *Inscriptiones monumentaque in templis et monasteriis Belgicis inventa*, at <http://www.hetutrechtsarchief.nl/collectie/handschriften/buchelius/inscriptiones>

**BUCHER 1976**

F. Bucher, 'Micro-Architecture as the "Idea" of Gothic Theory and Style', *Gesta* 15 (1976), no. 1/2, pp. 71–89

**BURGERS 2013**

J.W.J. Burgers, *The Lute in the Dutch Golden Age. Musical Culture in the Netherlands 1580–1670*, Amsterdam 2013

**BURK 2006**

J.L. Burk, 'Conrat Meit, Bildhauer der Renaissance', in cat. Munich 2006, pp. 15–67

**BUSCH 1997**

W. Busch, *Landschaftsmalerei*, Berlin 1997

**BUYLAERT et al. 2011**

F. Buylaert, W. De Clercq & J. Dumolyn, 'Sumptuary Legislation, Material Culture and the Semiotics of "vivre noblement" in the County of Flanders (14th–16th centuries)', *Social History* 36 (2011), pp. 393–417

**CALLEJA 2015**

G. Calleja, 'Ludic Identities and the Magic Circle', in Frissen *et al.* 2015a, pp. 212–24

**CALLOIS 1961**

R. Callois, *Man, Play, and Games*, New York 1961

**CARPENTER 1966**

E. Carpenter, 'Image Making in Arctic art', in G. Képes, *Sign, Image, Symbol (Vision + Value Series)*, New York 1966, pp. 206–24

**CARR 1960**

J.L. Carr, 'Pygmalion and the Philosophes. The Animated Statue in Eighteenth-Century France', *Journal of the Warburg and Courtauld Institutes* 23 (1960), no. 3/4, pp. 239–55

**CARRUTHERS 1990**

M.J. Carruthers, *The Book of Memory. A Study of Memory in Medieval Culture*, Cambridge 1990

**CARRUTHERS 1998**

M. Carruthers, *The Craft of Thought. Meditation, Rhetoric, and the Making of Images, 400–1200*, Cambridge 1998

**CARRUTHERS 2010**

M. Carruthers, 'The Concept of Ductus, or Journeying through a Work of Art', in M. Carruthers (ed.), *Rhetoric beyond Words. Delight and Persuasion in the Arts of the Middle Ages*, Cambridge 2010, pp. 190–214

**CARRUTHERS 2014**

M. Carruthers, *The Experience of Beauty in the Middle Ages*, Cambridge 2014

**CASPERS 1992**

C.M.A. Caspers, *De eucharistische vroomheid en het feest van de Sacramentsdag in de Nederlanden tijdens de Late Middeleeuwen (Miscellanea Neerlandica V)*, Leuven 1992

**CAT. AACHEN 1998**

Cat. Aachen, Suermondt-Ludwig Museum, *In gotischer Gesellschaft. Spätmittelalterliche Skulpturen aus einer niederländischen Privatsammlung*, Cologne 1998

**CAT. ALKMAAR & AMSTERDAM 2014**

Cat. Alkmaar, Stedelijk Museum Alkmaar & Amsterdam, Amsterdam Museum, *Jacob Cornelisz van Oostsanen (ca. 1475–1533). De Renaissance in Amsterdam en Alkmaar*, Zwolle 2014

**CAT. AMSTERDAM 1976**

Cat. Amsterdam, Rijksmuseum, *Tot lering en vermaak. Betekenissen van Hollandse genrevoorstellingen uit de zeventiende eeuw*, Amsterdam 1976

**CAT. BERN & STRASBOURG 2000**

Cat. Bern, Bernisches Historisches Museum & Strasbourg, Musée de l'Oeuvre Notre-Dame, *Bildersturm. Wahnsinn oder Gottes Wille?*, Bern 2000

**CAT. BONN 2000**

Cat. Bonn, Kunst- und Ausstellungshalle der Bundesrepublik, *Wasser*, Cologne 2000

**CAT. BRAUNSCHWEIG 2000**

Cat. Braunschweig, Herzog Anton Ulrich-Museum, *Weltenharmonie. Die Kunstkammer und die Ordnung des Wissens*, Braunschweig 2000

**CAT. BRUSSELS 2015**

Cat. Brussels, Paleis voor Schone Kunsten, *Renaissance portretten uit de Lage Landen*, Brussels 2015

**CAT. CLEVELAND 2004**

Cat. Cleveland, The Cleveland Museum of Art, *Art from the Court of Burgundy 1364–1419*, Cleveland 2004

**CAT. CLEVES 2002**

Cat. Cleves, Museum Kurhaus Kleve, *Dries Holthuys. Ein Meister des Mittelalters aus Kleve*, Cleves 2002

**CAT. COLOGNE 1904**

Cat. Cologne, *Collection Bourgeois Frères. Katalog der Kunstsachen und Antiquitäten des VI. bis XIX. Jahrhunderts*, Cologne 1904

**CAT. COLOGNE 1968**

Cat. Cologne, Museum Schnütgen, *Das Schnütgen Museum. Eine Auswahl*, Cologne 1968

**CAT. COLOGNE 1975**

Cat. Cologne, Erzbischöfliches  
Diözesan-Museum, *500 Jahre Rosen-  
kranz, 1475–Köln–1975*, Cologne 1975

**CAT. COLOGNE 1985**

Cat. Cologne, Schnütgen-Museum  
(Josef-Haubrich-Kunsthalle), *Ornamenta  
Ecclesia. Kunst und Künstler der Romanik*,  
vol. 1, Cologne 1985

**CAT. COMPIÈGNE 2000**

Cat. Compiègne, Musée national du  
Château de Compiègne, *Le comte  
de Nieuwerkerke. Art et pouvoir sous  
Napoléon III*, Paris 2000

**CAT. CRACOW 2015**

Cat. Cracow, *Zbiory Wawelski  
Nabytki 2014*, Cracow 2015

**CAT. FRANKFURT 1981**

Cat. Frankfurt am Main, Liebieghaus,  
Museum alter Plastik, *Dürers Verwandlung  
in der Skulptur zwischen Renaissance und  
Barock*, Frankfurt am Main 1981

**CAT. GRAND-HORNU 2015**

Cat. Grand-Hornu, Musée des Arts  
Contemporains, *De man, de draak en de  
dood. De glorie van Sint-Joris*, Brussels &  
Grand-Hornu 2015

**CAT. HAMBURG 1986**

Cat. Hamburg, Museum für Kunst und  
Gewerbe, *Vor Augen. Formen, Geschichte  
und Wirkungen der Brillen*, Hamburg 1986

**CAT. MADRID 2007**

Cat. Madrid, Museo del Prado, *Patinir*,  
Madrid 2007

**CAT. MECHELEN 2005**

Cat. Mechelen, Lamot, *Women of Distinc-  
tion. Margaret of York – Margaret of Austria*,  
Leuven 2005

**CAT. MUNICH 2006**

Cat. Munich, Bayerisches Nationalmuseum,  
*Conrat Meit. Bildhauer der Renaissance*,  
Munich 2006

**CAT. NEW YORK 1910**

Cat. New York, The Metropolitan Museum  
of Art, *Guide to the J. Pierpont Morgan  
Collection on Exhibition at the Metro-  
politan Museum*, New York 1910

**CAT. NEW YORK & SAN FRANCISCO 1978**

Cat. New York, The Metropolitan Museum  
of Art & San Francisco, Fine Arts Museums  
of San Francisco, *The Splendor of Dresden*,  
New York 1978

**CAT. NUREMBERG 2000**

Cat. Nuremberg, Germanisches  
Nationalmuseum, *Spiegel der Seligkeit.  
Privates Bild und Frömmigkeit im  
Spätmittelalter*, Nuremberg 2000

**CAT. PARIS 1861**

*Catalogue des Objets d'Art et de Haute  
Curiosité composant la célèbre collection  
du Prince Soltykoff*, Hôtel Drouot (C. Pillet),  
Paris, 8 April–1 May 1861

**CAT. PARIS 1893**

*Catalogue des Objets d'Art et de Haute  
Curiosité. Antiques, du Moyen-Age & de  
la Renaissance composant l'importante  
et précieuse Collection Spitzer*, Paris  
(P. Chevallier & C. Mannheim),  
17 April–16 June 1893

**CAT. PARIS 1899**

*Catalogue des Objets d'Art et de Haute  
Curiosité. Collection de Feu M. Charles  
Stein*, Paris (Galerie Georges Petit),  
10 June 1899

**CAT. PARIS 2004**

Cat. Paris, Musée du Louvre, *Paris 1400.  
Les arts sous Charles VI*, Paris 2004

**CAT. PARIS 2009**

Cat. Paris, Musée du Louvre, *Les premiers  
retables (XIIe – début du XVe siècle).  
Une mise en scène du sacré*, Paris 2009

**CAT. RHEINE 2010**

Cat. Rheine, Bentlage Monastery, *In cruce  
salus. 800 Jahre Klosterleben. Das Kultur-  
erbe der Kreuzherren in Westeuropa*,  
Rheine 2010



**CAT. ROTTERDAM 2008**

Cat. Rotterdam, Museum Boijmans Van Beuningen, *Vroege Hollanders. Schilderkunst van de late Middeleeuwen*, Rotterdam 2008

**CAT. SINT-TRUIDEN 1990**

Cat. Sint-Truiden, Provinciaal Museum voor Religieuze Kunst Begijnhof, *Laat-Gotische Beeldsnykunst uit Limburg en grensland*, Sint-Truiden 1990

**CAT. SINT-TRUIDEN 1992**

Cat. Sint-Truiden, Provinciaal Museum voor Religieuze Kunst Begijnhof, *Laat-Gotische Beeldsnykunst uit Limburg en grensland*, vol. 2 (*Handelingen van het symposium*), Sint-Truiden 1992

**CAT. STRASBOURG 1991**

Cat. Strasbourg, Eglise de Saint-Thomas, *Martin Bucer, Strasbourg et l'Europe. Exposition à l'occasion du 500<sup>e</sup> anniversaire du réformateur strasbourgeois Martin Bucer 1491–1191, Strasbourg 1991*

**CAT. UDEN 2003**

Cat. Uden, Museum voor Religieuze Kunst, *Deftige devotie*, Uden 2003

**CAT. ULM**

Cat. Ulm, Ulmer Museum, *Daniel Mauch. Bildhauer im Zeitalter der Reformation*, Ostfildern 2009

**CAT. UTRECHT 1999**

Cat. Utrecht, Museum Catharijneconvent, *Leven na de dood. Gedenken in de late Middeleeuwen*, Turnhout 1999

**CAT. UTRECHT 2013**

Cat. Utrecht, Museum Catharijneconvent, *Middeleeuwse beelden uit Utrecht 1430–1530*, Utrecht & Antwerp 2013

**CAT. VIENNA 2011**

Cat. Vienna, Kunsthistorisches Museum, *Dürer, Cranach, Holbein. Die Entdeckung des Menschen. Das deutsche Porträt um 1500*, Vienna 2011

**CEVAAL 2000**

W. Cevaal, *Alkmaars kleyn orgel. Het koororgel van de St. Laurenskerk te Alkmaar*, Zutphen 2000

**CHECA CREMADES 2010**

F. Checa Cremades (ed.), *Los inventarios de Carlos V y de la familia imperial*, 3 vols., Madrid 2010

**CLASSEN 2012**

C. Classen, *The Deepest Sense. A Cultural History of Touch*, Urbana, Chicago & Springfield 2012

**CLAUSSEN 1985**

P.C. Claussen, 'Künstlerinschriften', in cat. Cologne 1985, pp. 263–76

**CLAUSSEN 2013**

P.C. Claussen, 'Autorschaft als Egotrip im 12. Jahrhundert?', in Hegener 2013, pp. 76–89

**CONNORS 1990**

J. Connors, 'Ars tornandi. Baroque Architecture and the Lathe', *Journal of the Warburg and Courtauld Institutes* 53 (1990), pp. 217–36

**COOLS 2001**

H. Cools, *Mannen met macht. Edellieden en de Moderne Staat in de Bourgondisch-Habsburgse landen (1475–1530)*, Zutphen 2001

**COPPA 1998**

F.J. Coppa, *The Modern Papacy since 1789*, London 1998

**DaCOSTA KAUFMANN & ROEHRIG****KAUFMANN 1993**

T. DaCosta Kaufmann & V. Roehrig Kaufmann, 'The Sanctification of Nature. Observations on the Origin of Trompe l'Oeil in the Netherlandish Book Painting of the Fifteenth and Sixteenth Centuries', in T. DaCosta Kaufmann, *The Mastery of Nature. Aspects of Art, Science, and Humanism in the Renaissance*, Princeton 1993, pp. 11–48

**DAMEN 2000**

M. Damen, *De staat van dienst. De gewestelijke ambtenaren van Holland en Zeeland in de Bourgondische periode (1425–1482)*, Hilversum 2000

**DARCEL 1885**

A. Darcel, 'La collection Basilewsky', *Gazette des Beaux-Arts* 1 (1885), pp. 39–54

**DARCEL & BASILEWSKY 1874**

A. Darcel & A.P. Basilewsky, *Collection Basilewsky. Catalogue raisonné*, Paris 1874

**DASTON 1994**

L. Daston, 'Neugierde als Empfindung und Epistemologie in der frühmodernen Wissenschaft', in A. Grote (ed.), *Macrocosmos in microcosmo. Die Welt in der Stube. Zur Geschichte des Sammelns 1450 bis 1800*, Opladen 1994, pp. 35–59

**DASTON & KRÜGER 2002**

L. Daston & K. Krüger (eds.), *Curiositas. Welterfahrung und ästhetische Neugierde in Mittelalter und früher Neuzeit*, Göttingen 2002

**DASTON & PARK 1998**

L. Daston & K. Park, *Wonders and the Order of Nature 1150–1750*, New York 1998

**DAUB 1979**

A.J. Daub, *Meten met maten. Vademecum van veertig eeuwen*, Zutphen 1979

**DECKER 2016**

J.R. Decker, 'More Strength for Contemplation. Spiritual Play in the Amsterdam "Holy Kinship"', *Journal of Historians of Netherlandish Art* 8 (2016), no. 1, pp. 1–22

**DeLONG 1981**

A.J. DeLong, 'Phenomenological Space-Time. Toward an Experiential Relativity', *Science* (New series) 213 (1981), no. 4508, pp. 681–83

**DeLONG et al. 1994**

A. DeLong, D.W. Tegano, J.D. Moran, J. Brickley, D. Morrow & T.L. Houser, 'Effect of Spatial Scale on Cognitive Plays in Preschool Children', *Early Education and Development* 5 (1994), no. 3, pp. 237–46

**DESTRÉE 1930**

J. Destrée, 'Noix de chapelet', *Bulletin des Musées Royaux d'Art et d'Histoire* 3 (1930), pp. 20–22

**DICKENS 1989**

A.G. Dickens, *The English Reformation*, Pennsylvania 1989

**DIEMER et al. 2004**

P. Diemer, E. Bujok, D. Diemer & W. Sauerländer (eds.), *Johann Baptist Fickler. Das Inventar der Münchner herzoglichen Kunstkammer von 1598. Editionsband. Transkription der Inventarhandschrift cgm 2133*, Munich 2004

**DIEMER et al. 2008**

D. Diemer, P. Diemer, W. Sauerländer, L. Seelig & P. Volk, *Die Münchner Kunstkammer*, 3 vols., Munich 2008

**VAN DIJCK 1948**

A. van Dijk (ed.), *Verspreide sermoenen van Jan Brugman*, Antwerp 1948

**VAN DIJK 2000**

R.T.M. van Dijk, 'Thematische meditatie en beeld. Visualiteit in *De spiritualibus ascensionibus* van Gerard Zerbolt van Zutphen (1367–1398)', in Veelenturf 2000, pp. 43–63

**DILLENBERGER 1999**

J. Dillenberger, *Images and Relics. Theological Perceptions and Visual Images in Sixteenth-Century Europe*, New York & Oxford 1999

**DISTELBERGER et al. 1993**

R. Distelberger, A. Luchs, P. Verdier & T.H. Wilson, *Western Decorative Arts, Part I: Medieval, Renaissance, and Historicizing Styles including Metalwork, Enamels, and Ceramics* (The collections of the National Gallery of Art Systematic Catalogue), Washington 1993

**DREWES 1996**

J. Drewes, *Glans en glorie van de Grote Kerk. Het interieur van de Alkmaarse Sint Laurens*, Hilversum 1996

**DROST 1914**

J.W.P. Drost, *Het Nederlandsch kinderspel voor de zeventiende eeuw* (diss. University of Leiden), Leiden 1914

**DÜCKERS & PRIEM 2009**

R. Dückers & R. Priem (eds.), *The Hours of Catherine of Cleves. Devotion, Demons and Daily Life in the Fifteenth Century*, New York 2009

**DUDOK VAN HEEL 2011**

S.A.C. Dudok van Heel, 'De schilders Jacob Cornelisz alias Jacob War en Cornelis Buys uit Oostzaan. Hun werkplaatsen in Amsterdam en Alkmaar', *De Nederlandsche Leeuw* 128 (2011), pp. 49–79

**DUFFY 1992**

E. Duffy, *The Stripping of the Altars. Traditional Religion in England, c. 1400–1580*, New Haven & London 1992

**DUMALIN 2011**

N. Dumalin, 'Het testament van Jeronimus Lauwerein (21 juli 1509). Ambities en verwezenlijking van een parvenu', *Handelingen der Maatschappij voor Geschiedenis en Oudheidkunde te Gent* 65 (2011), pp. 79–101

**VAN EGMOND & MOSTERT 2001**

W.S. van Egmond & M. Mostert (eds.), *Spelen in de Middeleeuwen. Over schaken, dammen, dobbelen en kaarten*, Hilversum 2001

**EHRMANN 1968**

J. Ehrmann (ed.), *Game, Play, Literature*, Boston 1968

**EICHBERGER 2002**

D. Eichberger, *Leben mit Kunst, Wirken durch Kunst. Sammelwesen und Hofkunst unter Margarete von Österreich, Regentin der Niederlande*, Turnhout 2002

**EICHBERGER 2005**

D. Eichberger, 'The Culture of Gifts. A Courtyly Phenomenon from a Female Perspective', in cat. Mechelen 2005, pp. 287–95

**EICHBERGER 2010**

D. Eichberger, 'Margaret of Austria and the Documentation of her Collection in Mechelen', in Checa Cremades 2010, vol. 3, pp. 2351–63

**EICHBERGER 2015**

D. Eichberger, 'Visualizing the Seven Sorrows of the Virgin. Early Woodcuts and Engravings in the Context of Netherlandish Confraternities', in Thelen *et al.* 2015, pp. 113–43

**ELLIS *et al.* 2013**

L. Ellis, A. Suda, A. Nelson, R. Martin, Z. Morris, E. Moffat & R. Newman, 'Investigating Miniature Masterpieces. The Technical Study of Boxwood Prayer Beads in the Thomson Collection at the Art Gallery of Ontario', *Proceedings from ICOM Heritage Wood. Research & Conservation in the 21<sup>st</sup> Century, 28–30 October 2013*, Warsaw (forthcoming)

**ELLIS *et al.* 2016**

L. Ellis, A. Suda, R. Martin, E. Moffatt, J. Poulin & A. Nelson, 'The Virtual Deconstruction of a Prayer Bead in the Thomson Collection at the Art Gallery of Ontario with Micro-CT-Scanning and Advanced 3D Software', in Wetter & Scholten 2016.

**ENOCH 1998**

J.M. Enoch, 'The Enigma of Early Lens Use', *Technology & Culture* 39 (1998), no. 2, pp. 173–229

**ERASMUS (ASD) 1969**

Erasmus, *De ratione studii, Opera Omnia Desiderii Erasmi Roterodami* (ASD), vol. 1, part 2, Amsterdam 1969

**ESTERLEY 2012**

D. Esterley, *The Lost Carving. A Journey to the Heart of Making*, New York 2012

**EVANS 1953**

J. Evans, *A History of Jewellery 1100–1870*, London 1953

**EVELYN 1729**

J. Evelyn, *Silva or a Discourse of Forest-Trees [...]*, London 1729

**FABER 1651**

J. Faber, *Nova plantarum, animalum et mineralum mexicanorum historia*, Rome 1651

**FALKENBURG 1994a**

R.L. Falkenburg, *The Fruit of Devotion. Mysticism and the Imagery of Love in Flemish Paintings of the Virgin and Child, 1450–1550*, Amsterdam & Philadelphia 1994

**FALKENBURG 1994b**

R.L. Falkenburg, 'The Scent of Holiness. Notes on the Interpretation of Botanical Symbolism in Paintings by Hans Memling', in H. Verougstraete, R. Schoute, M. Smeyers & A. Dubois (eds.), *Memling Studies. Proceedings of the international Colloquium*, Bruges, 10–12 November 1994, pp. 149–61

**FALKENBURG 1999**

R.L. Falkenburg, 'Toys for the Soul. Prayer-Nuts and Pomanders in Late Medieval Devotion', in Scholten & Falkenburg 1999, pp. 32–47

**FALKENBURG 2001**

R.L. Falkenburg, 'The Household of the Soul. Conformity in the *Merode Triptych*', in M.W. Ainsworth (ed.), *Early Netherlandish Painting at the Crossroads. A Critical Look at Current Methodologies* (The Metropolitan Museum of Art Symposia), New York 2001, pp. 2–17

**FALKENBURG 2007**

R.L. Falkenburg, 'The Devil is in the Detail. Ways of Seeing Joachim Patinir's World Landscapes', in cat. Madrid 2007, pp. 61–79

**FALKENBURG 2011**

R.L. Falkenburg, *The Land of Unlikeness. Hieronymus Bosch, The Garden of Earthly Delights*, Zwolle 2011

**FALKENBURG 2012**

R. Falkenburg, "'Diplopia". Seeing Hieronymus Bosch's "St Jerome in the Wilderness" Double', in W.S. Melion, R. Dekoninck & A. Guiderdoni-Bruslé (eds.), *Ut pictura meditatio. The Meditative Image in Northern Art, 1500–1700*, Turnhout 2012, pp. 85–105

**FINDLEN 1990**

P.E. Findlen, 'Jokes of Nature and Jokes of Knowledge. The Playfulness of Scientific Discourse in Early Modern Europe', *Renaissance Quarterly* 43 (1990), pp. 292–331

**VAN FOREEST 1950**

H. van Foreest, *Het oude geslacht Van Foreest 1250–1570*, Assen 1950

**FRANKE 1997**

B. Franke, 'Gesellschaftsspiele mit Automaten. "Merveilles" in Hesdin', *Marburger Jahrbuch für Kunstwissenschaft* 24 (1997), pp. 135–58

**FREI & BÜHLER 2003**

U.-B. Frei & F. Bühler (eds.), *Der Rosenkranz. Andacht, Geschichte, Kunst*, Bern 2003

**FRISSEN et al. 2015a**

V. Frissen, S. Lammes, M. de Lange, J. de Mul & J. Raessens (eds.), *Playful Identities. The Ludification of Digital Media Cultures*, Amsterdam 2015

**FRISSEN et al. 2015b**

V. Frissen, S. Lammes, M. de Lange, J. de Mul & J. Raessens (eds.), 'Homo Ludens 2.0. Play, Media, and Identity', in Frissen et al. 2015a, pp. 9–52

**GABRIËLS 1985**

J. Gabriëls, 'Patrizier und Regenten. Städtische Eliten in den nördlichen Niederlanden 1500–1850', in H. Schilling & H. Diederiks (eds.), *Bürgerliche Eliten in den Niederlanden und in Nordwestdeutschland*, Cologne & Vienna 1985, pp. 37–63

**GANZ 2008**

D. Ganz, *Medien der Offenbarung. Visionsdarstellungen im Mittelalter*, Berlin 2008

**GANZ & LENTES 2004**

D. Ganz & T. Lentjes (eds.), *Ästhetik des Unsichtbaren. Bildtheorie und Bildgebrauch in der Vormoderne*, Berlin 2004

**GANZ & THÜRLEMANN 2010**

D. Ganz & F. Thürlemann (eds.), *Das Bild im Plural. Mehrteilige Bildformen zwischen Mittelalter und Gegenwart*, Berlin 2010

**GAYNOR 1985**

S. Gaynor, 'Comte de Nieuwerkerke. A Prominent Official of the Second Empire and his Collection', *Apollo* 122 (1985), no. 283, pp. 372–79

**GELL 2010**

A. Gell, *Art and Agency. An Anthropological Theory*, Oxford 2010

**GIBSON 1986**

J.J. Gibson, *The Ecological Approach to Visual Perception*, Hillsdale (NJ) 1986

**GILLEY 1981**

S. Gilley, 'Vulgar Piety and the Brompton Oratory, 1850–60', *Durham University Journal* 43 (1981), pp. 15–21

**GOLDSCHMIDT 2014**

T. Goldschmidt, *Vis in bad*, Amsterdam 2014

**GOMBRICH 1984**

E.H. Gombrich, *The Sense of Order. A Study in the Psychology of Decorative Art*, Oxford 1984

**GONSE 1878**

L. Gonse, *L'Art Ancien à L'Exposition de 1878*, Paris 1878

**GOODMAN 1964**

W.L. Goodman, *The History of Woodworking Tools*, London 1964

**GRAVES 1808**

J. Graves, *A History of Cleveland and the North Riding of Yorkshire*, Carlisle 1808

**GRELL 1996**

O.P. Grell, 'Exile and Tolerance', in O.P. Grell & B. Scribner (eds.), *Tolerance and Intolerance in the European Reformation*, Cambridge 1996, pp. 164–81

**GUÉPIN 1988**

J.P. Guépin, 'Hercules belegerd door de Pygmeeën. Schilderijen van Jan van Scorel en Frans Floris naar een Icon van Philostratus', *Oud Holland* 102 (1988), no. 2, pp. 155–73

**GUÉRIN 2013**

S.M. Guérin, 'Meaningful Spectacles. Gothic Ivories Staging the Divine', *The Art Bulletin* 95 (2013), no. 1, pp. 53–77

**GUIFFREY 1894–96**

J. Guiffrey, *Inventaires de Jean duc de Berry (1401–1416) publiés et annotés par Jules Guiffrey*, 2 vols., Paris 1894–96

**GUNDESTRUP 1991**

B. Gundestrup, *Det Kongelige danske Kunstkammer 1737 / The Royal Danish Kunstkammer 1737*, Copenhagen 1991

**HACKENBROCH 1989**

Y. Hackenbroch, 'A Paternoster Pendant in the Robert Lehman Collection', *Metro-politan Museum Journal* 24 (1989), pp. 127–33

**D'HAINAUT-ZVENY 2005**

B. D'Hainaut-Zveny (ed.), *Miroirs du sacré. Les retables sculptés à Bruxelles, XVe–XVIe siècles. Production, formes et usages*, Brussels 2005

**HAMBURGER 1997**

J.F. Hamburger, *Nuns as Artists. The Visual Culture of a Medieval Convent*, Berkeley, Los Angeles & London 1997

**HAMM 2007**

B. Hamm, 'Die Nähe des Heiligen im ausgehenden Mittelalter. Ars moriendi, Totenmemoria, Gregorsmesse', in B. Hamm, K. Herbers & H. Stein-Kecks (eds.), *Sakralität zwischen Antike und Neuzeit*, Stuttgart 2007, pp. 185–221

**HANSMANN & KRISS-RETTENBECK 1966**

L. Hansmann & L. Kriss-Rettenbeck, *Amulett und Talisman. Erscheinungsform und Geschichte*, Munich 1966

**HARAUCOURT 1925**

E. Haraucourt, *Catalogue des bois sculptés et meubles. Musée de Thermes et de l'Hôtel de Cluny*, Paris 1925

**HEBERLE 1898**

J.M. Heberle, *Katalog ausgewählter, hervorragender Kunstsachen und Antiquitäten aus der Sammlung des Herrn Heinrich Wencke*, Cologne 1898

**HEGENER 2013**

N. Hegener (ed.), *Künstler Signaturen von der Antike bis zur Gegenwart*, Petersberg 2013

**HEIMANN 1996**

M. Heimann, 'Devotional Stereotypes in English Catholicism, 1850–1914', in F. Tallett & N. Atkin (eds.), *Catholicism in Britain and France since 1789*, London & Rio Grande 1996, pp. 13–26

**HEINZ 2003**

A. Heinz, 'Die Entstehung des Leben-Jesu-Rosenkranzes', in Frei & Bühler 2003, pp. 23–47

**HELMSTUTLER DI DIO & COPPEL 2013**

K. Helmstutler Di Dio & R. Coppel, *Sculpture Collections in Early Modern Spain*, Farnham 2013

**HERMANS 1858**

C.R. Hermans, *Annales Canonicorum Regularium S. Augustini, Ordinis S. Crucis*, 3 vols., 's-Hertogenbosch 1858

**HIMMELHEBER 1972**

G. Himmelheber, *Spiele. Gesellschaftsspiele aus einem Jahrtausend*, Berlin 1972

**HOEK 1958**

D. Hoek, 'Het geslacht Duyst van Voorhout in de zestiende eeuw', *Jaarboek Centraal Bureau voor Genealogie* 12 (1958), pp. 185–212

**HOLLSTEIN**

F. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450–1700*, 72 vols., Amsterdam, Roosendaal, Rotterdam & Ouderkerk aan den IJssel 1949–2010

**HOPKINS 1998**

J. Hopkins (transl.), *Nicholas of Cusa. Metaphysical Speculations. Six Latin Texts Translated into English*, Minneapolis 1998

**VAN HOUTTE 1939**

J.A. van Houtte, 'Ambernijverheid en paternostermakers te Brugge gedurende de XIVE en XVE eeuw', *Handelingen van het Genootschap voor Geschiedenis gesticht onder de benaming Société d'Emulation te Brugge* 82 (1939), pp. 149–84

**HUIZINGA 1924**

J. Huizinga, *The Waning of the Middle Ages*, London 1924

**HUIZINGA 1955**

J. Huizinga, *Homo ludens. A Study of the Play-Element in Culture*, Boston 1955

**HUIZINGA 2007**

J. Huizinga, *Herfsttij der middeleeuwen. Studie over levens- en gedachtenvormen der veertiende en vijftiende eeuw in Frankrijk en de Nederlanden*, Amsterdam 2007 (ed. princ. 1919)

**HUIZINGA 2008**

J. Huizinga, *Homo ludens. Proeve eener bepaling van het spel-element der cultuur*, Amsterdam 2008 (ed. princ. 1938)

**HUOT 1993**

S. Huot, 'Sentences and Subtle Fictions. Reading Literature in the Later Middle Ages', in F. Cornilliat et al. (ed.), *What is Literature? France 1100–1600*, Lexington (KY) 1993, pp. 197–209

**HURX 2012**

M. Hurx, *Architect en aannemer. De opkomst van de bouwmarkt in de Nederlanden 1350–1530*, Nijmegen 2012

**HUSEMANN 1999**

S. Husemann, *Pretiosen persönlicher Andacht. Bild- und Materialsprache spätmittelalterlicher Reliquienkapseln (Agnus Dei) unter besonderer Berücksichtigung des Materials Perlmutter*, Weimar 1999

**HUSEMANN 2000**

S. Husemann, 'Pretiosen persönlicher Andacht', in cat. Nuremberg 2000, pp. 54–68

**HUTH 1967**

H. Huth, *Künstler und Werkstatt der Spätgotik*, Darmstadt 1967

**HÜTT 1993**

M. Hütt, *Aquamanilien. Gebrauch und Form. 'Quem lavat unda foris'*, Mainz 1993

**HUYSMANS 1996**

A. Huysmans (ed.), *Cornelis Floris 1514–1575, beeldhouwer, architect, ontwerper*, Brussels 1996

**IMPEY & MCGREGOR 1985**

O. Impey & A. McGregor (eds.), *The Origins of Museums. The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*, Oxford 1985

**IPPEL 2014**

I. Ippel, 'A Christmas Crib as a Meek Heart of the Late Medieval Christian', *The Rijksmuseum Bulletin* 62 (2014), no. 4, pp. 330–47

**JACOBS 1998**

L.F. Jacobs, *Early Netherlandish Carved Altarpieces, 1380–1550. Medieval Tastes and Mass Marketing*, Cambridge 1998

**JACOBS 2012**

L.F. Jacobs, *Opening Doors. The Early Netherlandish Triptych Reinterpreted*, University Park 2012

**JÄGER 2010**

M. Jäger, 'Bild für Bild, Perle für Perle, Finger für Finger. Der Rosenkranz als Teils inneres, teils äußeres Bildsystem', in Ganz & Thürlemann 2010, pp. 201–16

**JÄGER 2011**

M. Jäger, *Mit Bildern beten. Bildrosenkränze, Wundenringe, Stundengebetshänger (1413–1600). Andachtsschmuck im Kontext spätmittelalterlicher und frühneuzeitlicher Frömmigkeit* (diss. Justus-Liebig Universität, Gießen), Gießen 2011 ([www.geb.uni-giessen.de](http://www.geb.uni-giessen.de) > geb > volltexte > pdf)

**JÄGER 2013**

M. Jäger, 'Das Rosenkranzgebet. Texte, Bilder und Objekte aus niedersächsischen Frauenklöstern', in B.-J. Kruse (ed.), *Rosenkränze und Seelengärten. Bildung und Frömmigkeit in niedersächsischen Frauenklöstern*, Wiesbaden 2013, pp. 101–08

**JANSEN 1964**

A. Jansen, *Christelijke kunst tot het einde der Middeleeuwen* (Koninklijke Musea voor Kunst en Geschiedenis), Brussels 1964

**JANSON 1952**

H.W. Janson, *Apes and Ape Lore in the Middle Ages and the Renaissance*, London 1952

**JANSEN 2010**

R. Jansen o.s.c., *Oord van helder licht. 800 jaar Orde van het Heilig Kruis (1210–2010)*, Cuijk 2010

**JOHNSTON 1999**

W.R. Johnston, *William and Henry Walters, the Reticent Collectors*, Baltimore 1999

**JOPEK 2002**

N. Jopek, *German Sculpture 1430–1540. A Catalogue of the Collection in the Victoria and Albert Museum*, London 2002

**JULIAN OF NORWICH 1902**

Julian of Norwich, *Revelations of Divine Love* (George Tyrell, ed.), London 1902

**JUREN 1974**

V. Juren, 'Fecit-Faciebat', *Revue de l'Art* 26 (1974), pp. 25–46

**KAHSNITZ & BUNZ 2006**

R. Kahsnitz & A. Bunz, *Carved Altarpieces. Masterpieces of the Late Gothic*, London 2006

**KAPPEL et al. 2007**

J. Kappel, D. Syndram & U. Weinhold, *The Historic Grüne Gewölbe at Dresden. The Baroque Treasury*, Berlin 2007

**KAPTEIN 1942**

R. Kaptein, 'Het geslacht Van Teijlingen te Alkmaar, Amsterdam en Haarlem', *De Nederlandsche Leeuw* 60 (1942), pp. 12–18

**KARRENBROCK 2013a**

R. Karrenbrock, 'Der Meister des Kalkarer St.-Annen-Retabels. Dendrochronologische Untersuchungen und archivalische Überlieferung', in *De Werd* 2013, pp. 121–29

**KARRENBROCK 2013b**

R. Karrenbrock, 'Utrechtse beelden van de laatgotiek. Export en uitstraling', in *cat. Utrecht* 2013, pp. 128–39

**KAVALER 2000**

E.M. Kavalier, 'Renaissance Gothic in the Netherlands. The Uses of Ornament', *The Art Bulletin* 82 (2000), no. 2, pp. 226–51

**KAVALER 2010**

E.M. Kavalier, 'Gossart as Architect', in *Ainsworth* 2010, pp. 31–44

**KAVALER 2012**

E.M. Kavalier, *Renaissance Gothic. Architecture and Arts in Northern Europe 1470–1540*, New Haven & London 2012

**KELLER & GOETZE 1870**

A. von Keller & E. Goetze (eds.), *Hans Sachs. Werke*, vol. 3, Tübingen 1870

**KERCKHOFFS-DE HEY 1980**

A. Kerckhoffs-de Hey, *De Grote Raad en zijn functionarissen 1477–1531*, 2 vols. (diss. University of Amsterdam), Amsterdam 1980

**KEYSSLER 1751**

J.G. Keyssler, *Schweiz, Italien und Lothringen, worinnen der Zustand und das Merkwürdigste dieser Länder beschrieben [...], Neue und vermehrte Auflage*, Hannover 1751

**KIK 2014**

O. Kik, 'From Lodge to Studio. Transmission of Architectural Knowledge in the Low Countries 1480–1530', in P. Lombaerde (ed.), *The Notion of the Painter-Architect in Italy and the Southern Low Countries, 16th–17th Century*, Turnhout 2014, pp. 73–87

**KING 2013**

R. King, '"The Beads with which we Pray are Made from it". Devotional Ambers in Early Modern Italy', in W. de Boer & C. Göttler (eds.), *Religion and the Senses in Early Modern Europe*, Leiden & Boston 2013, pp. 153–75

**KIRSCHBAUM 1968**

E. Kirschbaum (ed.), *Lexikon der christlichen Ikonographie*, vol. 1, Rome, Freiburg, Basel & Vienna 1968

**KOK 1792**

J. Kok, *Vaderlandsch Woordenboek*, vol. 26, Amsterdam 1792

**KOSEGARTEN 1964**

A. Kosegarten, 'Inkunabeln der gotischen Kleinplastik in Hartholz', *Pantheon* 22 (1964), pp. 302–21

**KRAMER et al. 2013**

R.S.S. Kramer, U.W. Weger & D. Sharma, 'The Effects of Mindfulness Meditation on Time Perception', *Consciousness and Cognition* 22 (2013), no. 3, pp. 846–52

**KRATZKE & ALBRECHT 2008**

C. Kratzke & U. Albrecht (eds.), *Microarchitektur im Mittelalter. Ein gattungsübergreifendes Phänomen zwischen Realität und Imagination*, Leipzig 2008

**KRISCHEL 2014**

R. Krischel, 'Bilder, die klappen. Zur Kinetik religiöser Gemälde im spätmittelalterlichen Köln', *Wallraf-Richartz-Jahrbuch* 75 (2014), pp. 51–130



**KRISS & KRISS 1998**

T.C. Kriss & V.M. Kriss, 'History of the Operating Microscope. From Magnifying Glass to Micro-Neurosurgery', *Neurosurgery* 42 (1998), no. 4, pp. 899–908

**KRYZANOWSKAYA 1990**

M. Kryzanowskaya, 'Alexander Petrovich Basilewsky. A Great Collector of Medieval and Renaissance Works of Art', *Journal of the History of Collections* 2 (1990), pp. 143–55

**KUES 1989**

N. von Kues, *Philosophisch-theologische Schriften* (L. Gabriel, D. & W. Dupré, eds.), 3 vols., Vienna 1989

**KUHN 1965**

C.L. Kuhn, *German and Netherlandish Sculpture 1280–1800, The Harvard Collections*, Cambridge (MA) 1965

**LANDOLT & ACKERMANN 1991**

E. Landolt & F. Ackermann, *Sammeln in der Renaissance. Das Amerbach-Kabinett. Die Objekte im Historischen Museum Basel*, Basel 1991

**LANGDALE 1822**

T. Langdale, *Dictionary of Towns, Hamlets and Villages in Yorkshire*, Ripon 1822

**LAUBE 2011**

S. Laube, *Von der Reliquie zum Ding. Heiliger Ort, Wunderkammer, Museum*, Berlin 2011

**LAVIN 1970**

I. Lavin, 'On the Sources and Meaning of the Renaissance Portrait Bust', *The Art Quarterly* 33 (1970), pp. 207–26

**LAVIN 1998**

I. Lavin, 'On the Sources and Meaning of the Renaissance Portrait Bust', in S. Blake McHam (ed.), *Looking at Italian Renaissance Sculpture*, Cambridge 1998, pp. 60–78

**LECOQ 1987**

A. Lecoq, *François Ier imaginaire. Symbolique et politique à l'aube de la Renaissance française*, Paris 1987

**VAN LEERDAM 2014**

A. van Leerdam, 'Teamwork op monumentale schaal. De gewelfschilderingen van Jacob Cornelisz van Oostanen', in cat. Alkmaar & Amsterdam 2014, pp. 141–51

**VAN LEEUWEN 1658**

S. van Leeuwen, *Batavia Illustrata*, The Hague 1658

**LEEUWENBERG 1968**

J. Leeuwenberg, 'De gebedsnoot van Eewert Jansz van Bleiswick en andere werken van Adam Dircksz', in M. Onghena et al. (eds.), *Miscellanea Jozef Duverger. Bijdragen tot de kunstgeschiedenis der Nederlanden*, 2 vols., Ghent 1968, vol. 2, pp. 614–24

**LEHR 1963**

A. Lehr, 'Middelleeuwse klokkengietkunst', in *Klokken en klokkengieters. Bijdragen tot de campanologie door de Historische Commissie van de Nederlandse Klokkenspel-Vereniging*, 1963

**LEMMENS 2002**

G. Lemmens, 'St. Georgsgruppen am Niederrhein', in cat. Cleves 2002, pp. 60–67

**LENTES 2003**

T. Lentés, 'Bildertotale des Heils. Himmlischer Rosenkranz und Gregorsmesse', in Frei & Bühler 2003, pp. 69–87

**LEVERING 2011**

E. Levering, 'De zestiende-eeuwse kansel', in E. den Hartogh, J. Veerman, E. Grasman & D.J. de Vries (eds.), *De Pieterskerk in Leiden. Bouwgeschiedenis, inrichting en gedenktekens*, Zwolle 2011, pp. 240–44

**LÉVI-STRAUSS 2008**

C. Lévi-Strauss, *Oeuvres (Bibliothèque de la Pléiade, no. 543)*, Paris 2008

**LEVY 2002**

E. Levy, 'Ottaviano Jannella. Micro-Sculptor in the Age of the Microscope', *The Burlington Magazine* 144 (2002), pp. 420–28

**LIEBMANN 1973**

M.J. Liebmann, 'Die Künstlersignatur im 15.–16. Jahrhundert als Gegenstand soziologischer Untersuchungen', in *Lucas Cranach. Künstler und Gesellschaft. Referate des Colloquium*, Wittenberg 1973, pp. 129ff.

**LINCOLN 1991**

W.A. Lincoln, *World Woods in Colour*, London 1991

**LIPÍŃSKA 2014**

A. Lipińska, *Moving Sculptures. Southern Netherlandish Alabasters from the 16th to 17th Centuries in Central and Northern Europe*, Leiden 2014

**VAN LITH-DROOGLEEVER FORTUYN et al. 2010**

A. van Lith-Droogleeve Fortuyn, J. Sanders & A. Schuttelaars, 'Illustre Lieve Vrouwe Broederschap. Bossche en andere leden tot 1642', *Bossche Bladen* 2 (2010), pp. 45–49

**LOGAN 1979**

A.-M.S. Logan, *The 'Cabinet' of the Brothers Gerard and Jan Reynst*, Amsterdam, Oxford & New York 1979

**VAN LOON-VAN DE MOOSDIJK 2004**

E. van Loon-van de Moosdijk, 'Goet ende wael gheraect', *versieringsmotieven op luid- en speelklokken uit de Middeleeuwen en Renaissance in het hertogdom Brabant (1300–1559)*, Nijmegen 2004

**LOWDEN & CHERRY 2008**

J. Lowden & J. Cherry, *Medieval Ivories and Works of Art. The Thomson Collection at the Art Gallery of Ontario*, Toronto 2008

**MACK 2007**

J. Mack, *The Art of Small Things*, Cambridge (MA) 2007

**MADOU 1993**

M. Madou, 'Het gebeeldhouwde retabel: een open venster op de laat-middeleeuwse leefwereld?', in H. Nieuwdrorp, *Antwerpse retabels, 15de–16de eeuw*, vol. 2 (essays), Antwerp 1993, pp. 9–16

**MALAFOURIS 2013**

L. Malafouris, *How Things Shape the Mind. A Theory of Material Engagement*, Cambridge (MA) & London 2013

**MANN 1981**

J.G. Mann, *Wallace Collection Catalogues. Sculpture*, London 1981

**MANN 1992**

H.H. Mann, *Augenglas und Perspektiv. Studien zur Ikonographie zweier Bildmotive*, Berlin 1992

**MARK 1980**

T.C. Mark, 'On Works of Virtuosity', *The Journal of Philosophy* 77 (1980), no. 1, pp. 28–45

**MARKS 1977**

R. Marks, 'Two Early 16th Century Box-wood Carvings Associated with the Glymes Family of Bergen op Zoom', *Oud Holland* 91 (1977), pp. 132–43

**MARKS & WILLIAMSON 2003**

R. Marks & P. Williamson (eds.), *Gothic. Art for England 1400–1547*, London 2003

**MARQUARDT 1997**

K. Marquardt, *Europäisches EBbesteck aus acht Jahrhunderten. Eine Kunstsammlung*, Stuttgart 1997

**MARSILJE 2002**

J.W. Marsilje (ed.), *Leiden. Een geschiedenis van een Hollandse stad*, vol. 1 (*Leiden tot 1574*), Leiden 2002

**MASKELL 1911**

A. Maskell, *Wood Sculpture*, New York 1911

**MAURICE & MAURICE 1980**

S. & K. Maurice, 'Counting the Hours in Community Life of the 16th and 17th Centuries', in K. Maurice & O. Mayr (eds.), *The Clockwork Universe. German Clocks and Automata*, Washington & New York 1980, pp. 144–56

**MAXWELL 2011**

B.S. Maxwell, *The Court Art of Friedrich Sustris. Patronage in Late Renaissance Bavaria*, Farnham 2011

**MENZHAUSEN 1977**

J. Menzhausen, *Dresdener Kunstkammer und Grünes Gewölbe*, Vienna 1977

**MENZHAUSEN 1978**

J. Menzhausen, 'Five Centuries of Art Collecting in Dresden', in cat. New York & San Francisco 1978, pp. 15–30

**MESENZEVA 1978**

C.A. Mesenzeva, 'Spätgotische Miniatur-schnitzereien in der Ermitage in Leningrad', *Pantheon* 36 (1978), pp. 31–35

**MEUWISSEN 2014**

D. Meuwissen, 'Jacob Cornelisz van Oostanen. Het leven van een vroege Hollandse kunstenaar', in cat. Alkmaar & Amsterdam 2014, pp. 93–99

**MOES 1905**

E. Moes, *Iconographia Batava. Beredeneerde lijst van geschilderde en gebeeldhouwde portretten van Noord-Nederlanders in vorige eeuwen*, vol. 2, Amsterdam 1905

**MOFFATT & POULIN 2012**

E. Moffatt & J. Poulin, *Analysis of Coatings on Prayer Beads in the Thomson Collection. Part I & Part II for Art Gallery of Ontario, Toronto, Ontario, Canada* (Canadian Conservation Institute, report no. CSD 4971.1, CCI 123806), 3 August & 14 September 2012

**MÖHLE 2004**

V. Möhle, 'Wandlungen. Überlegungen zum Zusammenspiel des Außen- und Innenseiten von Flügelretabeln am Beispiel zweier niedersächsischen Werke des frühen 15. Jahrhunderts', in in Ganz & Lentjes 2004, pp. 147–69

**MOHRMANN 1992**

R.-E. Mohrmann, 'Zwischen Amulett und Talisman. Bisamäpfel als Standesabzeichen?', in G. Blaschitz, H. Hundsbichler & G. Jaritz (eds.), *Symbole des Alltags – Alltag der Symbole. Festschrift für Harry Kühnel zum 65. Geburtstag*, Graz 1992, pp. 497–516

**MOLINIER 1902**

E. Molinier, *Donation de M. le Baron Adolphe de Rothschild*, Paris 1902

**MOLINIER & PABST 1891**

E. Molinier & A. Pabst, 'Les sculptures en bois et pierres de Munich', in *La collection Spitzer*, vols. 3–4, Paris 1891, pp. 249–88

**MOORE et al. 2015**

J.K. Moore, J.K. Dobney & E.B. Strauchen-Scherer, *Musical Instruments. Highlights of the Metropolitan Museum of Art*, New York, New Haven & London 2015

**MÜLLER 1959**

T. Müller, 'Zur südniederländischen Kleinplastik der Spätrenaissance', in *Festschrift Erich Meyer*, Hamburg 1959, pp. 191–99

**MÜLLER 1965**

T. Müller, 'Eine Gruppe vlämischer Kleinskulpturen des 17. Jahrhunderts und ihre Konsonanzen', in *Festschrift für Herbert van Einem*, Berlin 1965, pp. 173–78

**NAGTEGAAL 2008**

H.K. Nagtegaal, 'Het Delftse geslacht Van Bleyswijk', *Ons Voorgeslacht* 603 (September 2008), pp. 261–95

**NEELEMANS 1865**

E. Neelemans, *Geschiedenis der stad Eeelo*, vol. 2, Ghent & Eeelo 1865

**NIEUWDORP s.a.**

H. Nieuwdorp, *Museum Mayer van den Bergh Antwerpen*, Antwerp s.a [1992]

**NOLDUS 2004**

B. Noldus, *Trade in Good Taste. Relations in Architecture and Culture between the Dutch Republic and the Baltic World in the Seventeenth Century*, Turnhout 2004,

**NOLDUS 2006**

B. Noldus, 'An "unvergleichbarer Liebhaber". Peter Spierinck, the Art-Dealing Diplomat', *Scandinavian Journal of History* 2006, pp. 173–85

**OELKE 2003**

H. Oelke, "'Da Klappern die Stein [...] und das Maul plappert". Der Rosenkranz im Zeitalter der Reformation', in Frei & Bühler 2003, pp. 107–17

**OLSEN 1980**

H. Olsen, *Aeldre Udenlandsk skulptur*, 2 vols., Copenhagen 1980

**VAN OS 1968**

H.W. van Os, 'Apfel', in Kirschbaum 1968, p. 124

**VAN OS et al. 2000**

H.W. van Os, J.P. Filedt Kok, G. Luijten & F. Scholten (eds.), *Netherlandish Art in the Rijksmuseum 1400–1600*, Amsterdam & Zwolle 2000

**PANOFSKY 1927**

E. Panofsky, "'Imago Pietatis". Ein Beitrag zur Geschichte des "Schmerzensmannes" und der "Maria Mediatrix"', in *Festschrift Max J. Friedländer zum 60. Geburtstag*, Leipzig 1927, pp. 261–308

**PANOFSKY & PANOFSKY-SOERGEL 1946**

E. Panofsky & G. Panofsky-Soergel, *Abbot Suger on the Abbey Church of St. Denis and its Art Treasures*, Princeton 1946

**PARTINGTON 1836**

C.F. Partington, 'Rosary', in *British Cyclopaedia of Literature, History, Geography, Law and Politics*, London 1836, p. 485

**PENCZ 1533**

G. Pencz, *Folge der Planeten*, Nuremberg 1533

**PENNIMAN 1820**

J.R. Penniman, 'Description of an Ancient Carved Box', *The Port Folio* 9 (1820), no. 1, pp. 157–62

**PEREC 1978**

G. Perec, *La vie mode d'emploi*, Paris 1978

**PETZET 1986**

M. Petzet, 'Das ehemalige Marstall- und Kunstkammergebäude in München und sein Ausbau zur königlichen Münze', *Jahrbuch der Bayerischen Denkmalpflege* 40 (1986), pp. 15–100

**PHILOSTRATUS**

*Elder Philostratos Imagines, Younger Philostratos Imagines, Callistratos Descriptions* (Arthur Fairbanks, transl.), Cambridge (MA) & London 2000

**PILASKI 2013**

K. Pilaski, *The Munich Kunstammer. Art, Nature, and the Representation of Knowledge in Courtly Contexts*, Tübingen 2013

**PLINY 1995**

Pliny, *Natural History Books XXXIII–XXXV* (transl. H. Rackham), Cambridge (MA) & London 1995

**PLINY 2004**

Plinius, *De Wereld. Naturalis Historia* (J. van Gelder, M. Nieuwenhuis & T. Peters, transl.), Amsterdam 2004

**PLOSS 1958**

E. Ploss, 'Der Inschriftentypus "N.N. ME FECIT" und seine geschichtliche Entwicklung bis ins Mittelalter', *Zeitschrift für Deutsche Philologie* 77 (1958), pp. 25–46

**TE POEL 2000**

P. te Poel, 'Een zelfbewust meester signeert', in Te Poel et al. 2000, pp. 53–56

**TE POEL et al. 2000**

P. te Poel, A. Truyen, P.J.H. Ubachs, T.J. van Rensch & T. Oostendorp, *Op de drempel van een nieuwe tijd. De Maastrichtse beeldsnijder Jan van Steffeswert (voor 1470–na 1525)*, Maastricht & Gent 2000

**PREVOST-MARCILHACY 1995**

P. Prevost-Marcilhacy, *Les Rothschild, bâtisseurs et mécènes*, Paris 1995

**PROSPERETTI 2009**

L. Prosperetti, *Landscape and Philosophy in the Art of Jan Breughel the Elder (1568–1625)*, Farnham 2009

**PUGLISI & BARCHAM 2010**

C. Puglisi & W. Barcham (eds.), *Passion in Venice. Crivelli to Tintoretto and Veronese. The Man of Sorrows in Venetian Art*, London 2010

**QUICCHEBERG 1565**

M.A. Meadow & B. Robertson (eds. & transl.), *Samuel Quiccheberg's Inscrptiones 1565. The First Treatise on Museums*, Los Angeles 2013

**RADCLIFFE et al. 1992**

A. Radcliffe, M. Baker & M. Maek-Gérard, *The Thyssen-Bornemisza Collection. Renaissance and Later Sculpture with Works of Art in Bronze*, London 1992

**RAFF 1994**

T. Raff, *Die Sprache der Materialien. Anleitung zu einer Ikonologie der Werkstoffe*, Munich 1994

**RAMAKERS 2015**

B. Ramakers, 'Books, Beads and Bitterness. Making Sense of Gifts in Two Table Plays by Cornelis Everaert', in S. Corbellini, M. Hoogvliet & B. Ramakers (eds.), *Discovering the Riches of the Word. Religious Reading in Late Medieval and Early Modern Europe*, Leiden & Boston 2015, pp. 141–70

**RANDALL 1974**

L.M.C. Randall, 'Pea-Pods and Molluscs from the Master of Catherine of Cleves Workshop', *Apollo* 100 (1974), pp. 372–79

**RANDALL 1981**

R.H. Randall, 'Jan van Eyck and the St. George Ivories', *The Journal of the Walters Art Gallery* 39 (1981), pp. 39–48

**RANDALL 1994**

R.H. Randall, 'Dutch Ivories in the Fifteenth Century', *Nederlands Kunsthistorisch Jaarboek* 45 (1994), pp. 126–39

**RAPPE & PAGELLA 2013**

T. Rappe & E. Pagella (eds.), *Il collezionista di Meraviglie. L'Ermitage di Basilewsky, Cinisello Balsamo (Milan)* 2013

**RASMUSSEN 1975**

J. Rasmussen, *Deutsche Kleinplastik der Renaissance und des Barock*, Hamburg 1975

**READ 1902**

C.H. Read, *The Waddesdon Bequest. Catalogue of the Works of Art Bequeathed to the British Museum by Baron Ferdinand Rothschild 1898*, London 1902

**REESING 2016**

J. Reesing, 'The Donors of the Boxwood Miniature Altar at the Louvre Identified', in Wetter & Scholten 2016

**REGT 1848**

J. Regt, *Geschied- en aardrijkskundige beschrijving van den Zwijndrechtschen Waard, den Riederwaard en het Land van Putten over de Maas*, Zwijndrecht 1848

**REISCHIG et al. 2009**

P. Reischig, J. Blaas, C. Botha, A. Bravin, L. Porra, C. Nemoz, A. Wallert & J. Dik, 'A Note on Medieval Microfabrication. The Visualization of a Prayer Nut by Synchrotron-Based Computer X-Ray Tomography', *Journal of Synchrotron Radiation* 16 (2009), pp. 310–13

**RIENTJES 1921**

A.E. Rientjes, 'Het pomellum aan de koorkap', *Het Gildeboek* 4 (1921), pp. 135–40

**RIMMEL 1867**

E. Rimmel, *The Book of Perfumes*, London 1867

**RIMMELE 2009**

M. Rimmele, '(Ver)Führung durch Scharniere. Zur Instrumentalisierung kleinformatiger Klappbilder in der Passionsmeditation', in C. Kiening, C. Dauven-van Knippenberg & C. Herberichs (eds.), *Medialität des Heils im späten Mittelalter*, Zürich 2009, pp. 111–29

**RIMMELE 2010**

M. Rimele, *Das Triptychon als Metapher, Körper und Ort. Semantisierungen eines Bildträgers*, Munich 2010

**RIMMELE 2014**

M. Rimele, 'Klapp-Effekte. Medien-spezifika als künstlerische Herausforderung am Beispiel von Colijn de Coters Brüsseler Kreuzabnahme-Triptychon', *Wallraf-Richartz-Jahrbuch* 75 (2014), pp. 131–64

**ROBERTSON 2004**

B. Robertson, 'The South Kensington Museum in Context. An Alternative History', *Museum and Society* 2 (2004), no. 1, pp. 1–14

**ROBINSON 1862**

J.C. Robinson (ed.), *Catalogue of the Special Exhibition of Works of Art of the Mediæval, Renaissance, and More Recent Periods, on Loan at the South Kensington Museum*, London 1862

**ROLLER 2009**

S. Roller, 'Daniel Mauch und die Ulmer Kleinplastik', in cat. Ulm 2009, pp. 58–75

**ROLLER 2011**

S. Roller (ed.), *Nicolaus Gerhaert. Der Bildhauer des späten Mittelalters*, Petersberg & Frankfurt am Main 2011

**ROMANELLI 1992**

S.J. Romanelli, *South Netherlandish Boxwood Devotional Sculpture, 1475–1530* (diss. Columbia University, New York 1992; typescript published by UMI), Ann Arbor 1992

**ROSEN 1956**

E. Rosen, 'The Invention of Eyeglasses II', *Journal of the History of Medicine and Allied Sciences* 11 (1956), no. 2, pp. 183–218

**ROWE 2011**

N. Rowe, 'Pocket Crucifixions. Jesus, Jews, and Ownership in Fourteenth-Century Ivories', *Studies in Iconography* 32 (2011), pp. 81–120

**RUDY 2011**

K.M. Rudy, *Virtual Pilgrimages in the Convent. Imagining Jerusalem in the Late Middle Ages*, Turnhout 2011

**DE RUETTE et al. 1989**

M. de Ruette, M. Dupas & G. Genin, 'Étude technologique des dinanderies coulées. L'oeuvre de Guillaume Lefèvre (synthèse)', *Bulletin van het Koninklijk Instituut voor het Kunstpatrimonium* 22 (1988–89), pp. 104–61

**SANGL 2007**

S. Sangl (with B. Heid), *Kunst- und Wunderkammer Burg Trausnitz*, Munich 2007

**SASBOUT 1556**

*Opus homiliarum F. Adami Sasbout, Delphii, iam recens, auctum & maiori cura quam prius emendatum [...]*, Leuven 1556

**SAUZAY 1861**

A. Sauzay, *Musée Impérial du Louvre. Catalogue du Musée Sauvageot*, Paris 1861

**SCHÄFER 2005**

U. Schäfer, 'Is it Possible to Describe the Personal Style of an Antwerp Carver?', in C. van de Velde (ed.), *Constructing Wooden Images. Proceedings of the Symposium on the Organization of Labour and Working Practices of Late Gothic Carved Altarpieces in the Low Countries (Brussels, 25–26 October 2002)*, Brussels 2005, pp. 27–50

**SCHILLER 1972**

G. Schiller, *Iconography of Christian Art*, 2 vols., London 1972

**SCHLIE 2004**

H. Schlie, 'Von außen nach innen, am Scharnier von Präsenz und Absenz', in B. Welzel, T. Lentjes & H. Schlie (eds.), *Das 'Goldene Wunder' in der Dortmunder Petrikirche. Bildgebrauch und Bildproduktion im Mittelalter*, Bielefeld 2004, pp. 201–22

**SCHLOSSER 1978**

J. von Schlosser, *Die Kunst- und Wunderkammern der Spätrenaissance. Ein Beitrag zur Geschichte des Sammelwesens*, Braunschweig 1978

SCHMITT *et al.* 1973

O. Schmitt *et al.*, *Reallexikon zur deutschen Kunstgeschichte*, Munich 1973

SCHOLTEN 2003

S. Scholten, 'Gebedsnoten', in cat. Uden 2003, pp. 166–69

SCHOLTEN 2011a

F. Scholten, 'A Prayer Nut in a Silver Housing by "Adam Dirckz"', *The Rijksmuseum Bulletin* 59 (2011), no. 4, pp. 322–47

SCHOLTEN 2011b

F. Scholten, 'A Prayer-Nut for François du Puy', *The Burlington Magazine* 153 (2011), no. 1300, pp. 447–51

SCHOLTEN 2011c

F. Scholten, *Handzaam Verzamelen*, Amsterdam 2011 (privately published with the Rijksmuseum Fonds)

SCHOLTEN 2011d

F. Scholten, 'Acquisitions. Medieval Sculpture from the Goldschmidt-Pol Collection and from Other Donors', *The Rijksmuseum Bulletin* 59 (2011), no. 4, pp. 414–35

SCHOLTEN 2012a

F. Scholten, 'Joost van Cranevelt's Prayer Nut', *Simiolus. Netherlands Quarterly for the History of Art* 36 (2012), no. 3/4, pp. 123–41

SCHOLTEN 2012b

F. Scholten, 'Sculpture in the Burgundian Netherlands, 1380–1450', in S. Kemperdick & F. Lammertse (eds.), *The Road to Van Eyck*, Rotterdam 2012, pp. 69–75

SCHOLTEN 2015a

F. Scholten in 'Recent Acquisitions. Paintings & sculpture', *The Rijksmuseum Bulletin* 63 (2015), no. 3, pp. 298, 299

SCHOLTEN 2015b

F. Scholten (ed.), *1100–1600 (collection book Rijksmuseum)*, Amsterdam 2015

SCHOLTEN 2016

F. Scholten, 'Joost van Cranevelt's Description of the Riggisberg Magdalen Prayer Nut (1633)', in Wetter & Scholten 2016

SCHOLTEN & FALKENBURG 1999

F. Scholten & R. Falkenburg, *A Sense of Heaven. 16th Century Boxwood Carvings for Private Devotion*, Leeds (The Henry Moore Institute) 1999

SCHUPPISSER 1993

F.O. Schuppisser, 'Schauen mit den Augen des Herzens. Zur Methodik der spätmittelalterlichen Passionsmeditation, besonders in der *Devotio moderna* und bei den Augustinern', in W. Haug & B. Wachinger (eds.), *Die Passion Christi in Literatur und Kunst des Spätmittelalters (Fortuna Vitrea 12)*, Tübingen 1993, pp. 169–210

SCHÜTTE 1997

R.-A. Schütte, *Herzog Anton Ulrich-Museum Braunschweig. Die Kostbarkeiten der Renaissance und des Barock. 'Pretiosa und allerley Kunstsachen' aus den Kunst- und Raritätenkammern der Herzöge von Braunschweig-Lüneburg aus dem Hause Wolfenbüttel*, Braunschweig 1997

SCHWEITZER 1981

F.J. Schweitzer, *Der Freiheitsbegriff der deutschen Mystik. Seine Beziehung zur Ketzerei der 'Brüder und Schwestern vom Freien Geist' mit besonderer Rücksicht auf den pseudo-eckhartischen Traktat 'Schwester Katrei'*, Frankfurt am Main & Bern 1981

SEELIG 1985

L. Seelig, 'The Munich "Kunstammer", 1565–1807', in Impey & McGregor 1985, pp. 76–89

SENNETT 2008

R. Sennett, *The Craftsman*, New Haven & London 2008

**SERCK-DEWAIDE 1998**

M. Serck-Dewaide, 'Support and Polychromy of Altarpieces from Brussels, Mechlin, and Antwerp. Study, Comparison, and Restoration', in V. Dorge & F. Carey Howlett (eds.), *Painted Wood. History and Conservation*, Los Angeles 1998, pp. 82–99

**SESSION 2003**

W.A. Session, *Henry Howard, the Poet Earl of Surrey. A Life*, Oxford 2003

**SHERRY 2004**

J.L. Sherry, 'Flow and Media Enjoyment', *Communication Theory* 14 (2004), no. 4, pp. 328–47

**SMITH 1994**

J.C. Smith, *German Sculpture of the Later Renaissance, c. 1520–1580. Art in an Age of Uncertainty*, Princeton (NJ) 1994

**SMOLLICH 1983**

R. Smollich, *Der Bisamapfel in Kunst und Wissenschaft*, Stuttgart 1983

**SONNTAG 2013**

J. Sonntag, 'Vita religiosa als Spiel. Kurze Erwägungen zu einem komplexen Phänomen', in J. Sonntag (ed.), *Religiosus Ludens. Das Spiel als kulturelles Phänomen in mittelalterlichen Klöstern und Orden*, Berlin 2013, pp. 63–80

**SOUTH 1999**

M.H. South, *The Jesuits and the Joint Mission to England during 1580–1581*, Lewiston (NY) 1999

**SPEAKMAN SUTCH & VAN BRUAENE 2010**

S. Speakman Sutch & A. van Bruaene, 'The Seven Sorrows of the Virgin Mary. Devotional Communication and Politics in the Burgundian-Habsburg Low Countries, c. 1490–1520', *Journal of Ecclesiastical History* 60 (2010), pp. 252–78

**STAMMLER 1959**

W. Stammler, *Frau Welt. Eine mittelalterliche Allegorie*, Freiburg in der Schweiz 1959

**STERK 1980**

J. Sterk, *Philips van Bourgondië (1465–1524), bisschop van Utrecht als protagonist van de Renaissance. Zijn leven en mecenaat*, Zutphen 1980

**STEWART 1993**

S. Stewart, *On Longing. Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Durham & London 1993

**SUDA 2016**

A. Suda, '16th-Century Boxwood Carving and Exceptions to the Norm. Three Case Studies', in Wetter & Scholten 2016

**SUDA & ELLIS 2013**

A. Suda & L. Ellis, 'Curator's Project. Investigating Miniature Boxwood Carving at the Art Gallery of Ontario in Toronto', *Codart Ezine* 2 (Spring 2013), at <http://ezine.codart.nl/17/issue/45/artikel/investigating-miniature-boxwood-carving-at-the-art-gallery-of-ontario-in-toronto/>

**SYDRAM & MINNING 2010**

D. Syndram & M. Minning, *Die kurfürstlich sächsische Kunstammer in Dresden. Das Inventar von 1640*, Dresden 2010

**TEGANO et al. 1996**

D.W. Tegano, J.D. Moran, A. DeLong, J. Brickley & K.K. Ramassini, 'Designing Classroom Spaces. Making the Most of Time', *Early Childhood Education Journal* 23 (1996), no. 3, pp. 135ff.

**THELEN & SPEAKMAN SUTCH 2015**

E. Thelen & S. Speakman Sutch (eds.), *The Seven Sorrows Confraternity of Brussels. Drama, Ceremony, and Art Patronage (16th–17th Centuries) (Studies in European Urban History (1100–1800) 37)*, Turnhout 2015

**THEUERKAUFF 2003**

C. Theuerkauff, 'Baroque Ivories from the Collection of Anselm Salomon von Rothschild in Vienna', *Apollo* 157 (2003), pp. 15–25



**THORNTON 2001**

D. Thornton, 'From Waddesdon to the British Museum. Baron Ferdinand Rothschild and his Cabinet Collection', *Journal of the History of Collections* 2001, no. 2, pp. 191–213

**THORNTON 2015**

D. Thornton, *A Rothschild Renaissance. Treasures from the Waddesdon Bequest*, London 2015

**TRUMAN 2012**

C. Truman, 'Jewelry and Precious Objects', in *The Robert Lehman Collection. Decorative Arts XV*, New York 2012

**VAN TUINEN & MEUWISSEN 2014**

I. van Tuinen & D. Meuwissen (intro. & comm.), *Het vroegste Amsterdamse schetsboek. Een zestiende-eeuws zakboekje uit het atelier van Jacob Cornelisz van Oostanen (Berlijn, Staatliche Museen, Kupferstichkabinett, inv.nr. 79 C 2a)*, 2 vols., Oostzaan 2014

**VASARI 1963**

G. Vasari, *The Lives of the Painters, Sculptors and Architects* (William Gaunt, ed.), vol. 4, New York 1963

**VEELENTURF 2000**

K. Veelenturf (ed.), *Geen povere schoonheid. Laat-middeleeuwse kunst in verband met de Moderne Devotie*, Nijmegen 2000

**VAN DER VEEN 2002**

J. van der Veen, 'Delftse verzamelingen in de zeventiende en eerste helft van de achttiende eeuw', in E. Bergvelt, M. Jonker & A. Wiechmann (eds.), *Schatten in Delft. Burgers verzamelen 1600–1750*, Zwolle 2002, pp. 47–89

**VAN DER VELDEN 2000**

H. van der Velden, *The Donor's Image. Gerard Loyet and the Votive Portraits of Charles the Bold*, Turnhout 2000

**VELDMAN 2016**

I.M. Veldman, 'Portrait of an Art Collector. Pieter Spiering van Silvercroon', *Simiolus. Netherlands Quarterly for the History of Art* 38 (2015–16), no. 4, pp. 228–49

**VERHOEFF 1982**

J.M. Verhoeff, *De oude Nederlandse maten en gewichten (Publikaties van het P.J. Meertens-Instituut 3)*, Amsterdam 1982

**VERHOEVEN 1992**

G. Verhoeven, *Devotie en negotie. Delft als bedevaartplaats in de late middeleeuwen*, Amsterdam 1992

**VEROUGSTRAETE 2015**

H. Verougstraete, *Frames and Supports in 15th- and 16th-Century Southern Netherlandish Painting*, Brussels 2015

**VAN VLIERDEN 2004**

M. van Vlierden, *Hout- en steensculptuur van Museum Catharijneconvent, ca. 1200–1600*, Zwolle & Utrecht 2004

**VOGELAAR 2011**

C. Vogelaar (ed.), *Lucas van Leyden en de Renaissance*, Leiden & Antwerp 2011

**VOISIN 1835**

A. Voisin, *Notice sur le Cabinet d'Antiquités nationales de feu Mr. Jean D'huyvetter*, Ghent s.a [1835]

**VOISKOUNSKY et al. 2004**

A. Voiskounsky, O.V. Mitina & A. Avetisova, 'Playing Online Games. Flow Experience', *PsychNology Journal* 2 (2004), no. 3, pp. 259–81

**VOLK 2008**

P. Volk, 'Aus Holz, Elfenbein und Bein gedrechselte und geschnitzte Kunststücke aus Berchtesgaden und Oberammergau', in Diemer et al. 2008, vol. 3, pp. 273–83

**WAAIJMAN 2000**

K. Waaijman, 'Beeld en beeldloosheid. Een uitdaging aan de devotie', in Veelenturf 2000, pp. 31–42

**WALTON 1990**

K.L. Walton, *Mimesis as Make-Believe. On the Foundations of the Representational Arts*, Cambridge (MA) & London 1990

**WALZ 2000**

A. Walz, 'Weltenharmonie – Die Kunst-kammer und die Ordnung des Wissens', in cat. Braunschweig 2000, pp. 9–21

**WARREN 2004**

J. Warren, 'Sir Hans Sloane as a Collector of Small Sculpture', *Apollo*, February 2004, pp. 31–38

**WEISSERT 2003**

C. Weissert, 'Malerei und Künstler-virtus in der Niederlande des 16. Jahrhunderts', *Nederlands Kunsthistorisch Jaarboek* 54 (2003), pp. 27–59

**WENIGER & BURK 2005**

M. Weniger & J.L. Burk, *Die Sammlung Bollert. Bildwerke aus Gotik und Renaissance (Kataloge des Bayerischen National-museums, N.F., no. 2)*, Munich 2005

**DE WERD 1971**

G. de Werd, 'Die Kreuzigungsgruppe der ehemaligen Dominikanerkirche zu Kalkar und das Oeuvre des Meisters des Kalkarer Annenaltars', *Pantheon* 29 (1971), pp. 459–73

**DE WERD 2012**

G. de Werd (ed.), *Mein Rasierspiegel. Von Holthuys bis Beuys*, Cleves 2012

**DE WERD 2013**

G. de Werd, *Die Dominikaner in Kalkar. Begraben und vergessen?*, Kalkar 2013

**WESTGEEST 1986**

H. Westgeest, "'Ghiselin Danckerts" *Ave maris stella*. The Riddle Canon Solved', *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 36 (1986), pp. 66–79

**WETTER 2011**

E. Wetter, *Zwei spätmittelalterliche Betnüsse aus den südlichen Niederlanden*, *Monographien der Abegg-Stiftung* 15, Riggisberg 2011

**WETTER & SCHOLTEN 2016**

E. Wetter & F. Scholten (eds.), *Prayer-Nuts, Private Devotion and Early Modern Art Collecting*, *Riggisberger Berichte* 22 (2016)

**VAN WEZEL 1999**

G.W.C. van Wezel, *Het paleis van Hendrik III, Graaf van Nassau te Breda*, Zwolle 1999

**WICKHAM 1974**

G. Wickham, *The Medieval Theatre*, London 1974

**WIECK 2014**

R. Wieck, *Miracles in Miniature. The Art of the Master of Claude de France*, New York 2014

**WILKINS 1969**

E. Wilkins, *The Rose-Garden Game. The Symbolic Background to the European Prayer-Beads*, London 1969

**WILLEMSSEN 1998**

A. Willemsen, *Kinder delijt. Middeleeuws speelgoed in de Nederlanden*, Nijmegen 1998

**WILLEMSSEN 2008**

A. Willemsen, 'The Age of Play, Children's Toys and the Medieval Life Cycle', *Ludica* 13–14 (2007–08), pp. 169–82

**WILLEMSSEN 2009**

A. Willemsen, 'Late Medieval Bling-Bling...', in H. Clevis (ed.), *Medieval Material Culture. Studies in Honour of Jan Thijssen*, Zwolle 2009, pp. 67–93

**WILLIAMSON 1910**

G.C. Williamson, *Catalogue of the Collections of Jewels and Precious Works of Art. The Property of J. Pierpont Morgan*, London 1910

**WILLIAMSON 1988**

P. Williamson, *Northern Gothic Sculpture 1200–1450*, London 1988

**WILLIAMSON 2002**

P. Williamson, *Netherlandish Sculpture 1450–1550*, London 2002

**WILLIAMSON 2010**

P. Williamson, 'Thoughts on Two Small-Scale Medieval Sculptures', in A. von Hülsen-Esch & D. Täube (eds.), *'Luft unter die Flügel...': Beiträge zur mittelalterlichen Kunst. Festschrift für Hiltrud Westermann-Angerhausen*, Hildesheim, Zürich & New York 2010, pp. 166–72

**WIMERSMA GREIDANUS 1994**

G. van Wimersma Greidanus, *Kwartieren Greidanus-Jaeger in stamreeksen*, The Hague 1994

**WINSTON-ALLEN 1997**

A. Winston-Allen, *Stories of the Rose. The Making of the Rosary in the Middle Ages*, University Park 1997

**WIXOM 1983**

W.D. Wixom, 'A Brabantine Boxwood Triptych', *Bulletin of the Detroit Institute of Arts* 61 (1983), pp. 38–45

**WOOD 1995**

C.S. Wood, 'Curious Pictures and the Art of Description', *Word & Image* 11 (1995), pp. 332–52

**WOODALL 2003**

J. Woodall, 'In Pursuit of Virtue', *Nederlands Kunsthistorisch Jaarboek* 54 (2003), pp. 7–24

**YHMOFF CABRERA 1996**

J. Yhmoff Cabrera, *Catálogo de los impresos Europeos del siglo XVI que custodia la Biblioteca Nacional de México*, vol. 3, Mexico 1996

**VAN YSSELSTEYN 1936**

G.T. van Ysselsteyn, *Tapestry Weaving in the Northern Netherlands*, 2 vols., Leiden 1936

**VAN ZOMEREN 1755**

C. van Zomeren, *Beschryvinge der stad van Gorinchem en landen van Arkel*, Gorinchem 1755

**ZULL 1995**

G. Zull, *Oberammergauer Schnitzereien (Bayerische Schriften zur Volkskunde)*, Munich 1995

**ZUMTHOR 1978**

P. Zumthor, *La masque et la lumière. La poésie des grands rhétoriciens*, Paris 1978

# INDEX

## PERSONS

- Abraham 624, 626, 628–29  
 Adam 16, 51, 458, 461, 613, 627, 629, 631, 661, 674  
 Adrian of Nicomedia, St 462, 590–93, 616, 660, 674  
 Ahasuerus 381, 616, 671  
 Albrecht V of Bavaria, Duke 47, 71, 185, 194, 356  
 Albrecht von Brandenburg, Cardinal 55, 359–60, 630, 670  
 Alexander the great 626  
 Amaziah 618–19  
 Amerbach, Cabinet 467, 675  
 Amos 613, 618–20  
 Andrew, St 618–20, 622  
 Anne, St 272, 440, 471, 619, 621, 623, 630, 673  
 Aquinas, Thomas 201, 612, 616  
 Arthur, King of England 626  
 Artois, Counts of 190  
 Augustine of Hippo, St 261, 266, 275, 624, 667  
 Augustus, Elector of Saxony 363  
 Baer, Hermann 382  
 Baerze, Jacques de 431–32, 457, 630, 672  
 Balthasar 623  
 Barbara of Nicomedia, St 261, 266, 436, 624–25, 631, 667, 672–73  
 Bartholomew, St 618–20  
 Basilewsky, Count Alexander Petrovich 367–68, 670  
 Bathsheba 616  
 Bavaria, Dukes of 355  
 Bening, Simon 355, 660, 669  
 Berghen, Dismas van 254–55, 257, 667  
 Bernard of Clairvaux 624  
 Berry, Duc de 431  
 Bleyswijck, Evert ('Eewert') Jansz van 35, 276, 279, 348, 609–10, 668  
 Bleyswijck, Sophie Jacobsdr van 279  
 Bleyswijck, family Van 280  
 Blomevenna/Blommevenne, Petrus 257–58  
 Bonaventura 624  
 Borselen, Jacob van 276, 669  
 Bosch, Jheronimus 48  
 Bouillon, Godfrey of 626  
 Broitter, Gabriel 348  
 Brugman, Johannes 23  
 Bruno, St 257, 612, 661, 667, 672  
 Buchelius 275  
 Burch, Dirck Aemsz van der 35, 280  
 Burch, Jodocus/Joost Aemsz van der 35, 280, 668  
 Burch, family Van der 280  
 Burgundy, Dukes of 190, 448  
 Buys, Cornelis the Elder 265  
 Caiaphas 189  
 Caspar 623  
 Catherine, St 625, 630, 672  
 Catherine, Sister 171  
 Catherine of 171  
 Aragon 251, 343, 347, 618–19  
 Catherine of Cleves 44, 662  
 Chaise, François de la 348  
 Charles V, Emperor 19, 35, 47, 51, 185, 193–94, 198, 248, 257, 280, 347, 359–60, 666  
 Charles V, King of France 431, 458  
 Charles the Bold 448  
 Christopher, St 40, 472, 608, 625, 662  
 Cicero 173  
 Claude, Queen of France 254  
 Cleodolinda, Princess 448, 453, 631, 673  
 Comestor, Petrus 23  
 Corf, Claes 261  
 Cranevelt, Joost van 13, 55, 185, 279, 352, 588–89  
 Croÿ, Prince Bishop of Cambrai, Jacob de 468  
 Cusanus, see: Nicholas of Cusa  
 Daniel 618–19  
 Das, Hendrina 627  
 Das, Jacobus 627  
 Das, family 52  
 David 52, 385, 616, 618–19, 626–27, 663, 671, 676, 678  
 Debruge-Dumenil, Louis Fidel 368  
 Devonshire, Duke of 340, 529, 542, 618, 669  
 Dircksz, Adam 8, 24, 27, 32, 35, 44, 47, 51–52, 60, 64, 71, 244, 247–48, 251, 254, 257, 276, 280, 283, 364, 428, 440, 514, 606–29, 661–72, 675  
 Dismas 440, 443, 454, 630, 673  
 Dives 628, 661–62, 669  
 Dominic, St 625  
 Doorne, family Van 471, 674  
 Dürer, Albrecht 174, 665  
 Dussen, Machteld van der 279, 352  
 Duyst van Voorhout, Frans Dircksz 279

Duyst van Voorhout, Marie van	280	Halling, Maria ('Mariken') Ockersdr	272,
Duyst van Voorhout, family	280	Halling (Hallinc), family	623, 668
Egmond van de Nijenburg,		Hausbuch der Mendelschen	272
Jan Gerritsz van	262, 266, 665, 667	Zwölfbrüderstiftung	675–76
Egmond van de Nijenburg, Judoca ('Joost')		Hausmann, Georges-Eugène	367
Jansdr van	262, 266, 624, 667	Hector	626
Egmond van de Nijenburg,		Heereman van Oegstgeest, Judith	
family Van	263, 267	Jacobsdr	265
Elijah	618–19	Hendricksz, Adam	35
Erasmus, Desiderius	43	Hendrik III of Nassau, Count	19
Esterley, David	60	Henry VIII, King of England	197–98, 251,
Eve	16, 51, 458, 461, 613, 627,		343, 347, 618–19
	629, 631, 661, 674	Hercules	173, 665
Evelyn, John	23	Hertford, 4thMarquess of	374
Eyck, Jan van	453	Holthuys, Dries	471
		Hosea	618–20
Faydherbe, family	471	Howard, Elizabeth	347
Floris, Cornelis	443	Hubert, St	110, 374, 385, 549, 608, 664, 677
Floris van Egmond	198, 254, 257, 359,	Hugo of Chateauneuf, St	612, 667
	378, 619, 667	Huizinga, Johan	202, 205
Fogg, Sam	382	Huyvetter, Joan d'	444, 631
Foreest, Herpert Willemsz van	276		
Foreest, Ursula Herpersdr van	276, 668	Imhoff, Hans	55, 629
Fould, Ursula	368	Isaiah	606, 618–22
Franciscus, St	611		
François I, King of France	251, 626, 667	James the Greater, St	600–01, 617–20,
Frederick III, Emperor	432		622, 625, 630, 660–61, 667
		James the Lesser, St	618–20
Gabriel, archangel	125	Jan II of Bourbon	428
Gauchy, Michel de	444	Jannella, Ottaviano	59, 181, 359, 554,
Geertgen tot Sint Jans	202, 666		632, 665, 669–70, 677
Gehazi	618	Janus	55
George, St	374, 447–48, 453–54, 461–62,	Jeremiah	608, 613, 618–19
	467, 472, 625, 631, 673–74	Jerome, St	385, 549, 558, 612, 616,
Gerhaert van Leiden,			671, 676–78
Niclaus	432, 435, 439, 672	Jesse	51, 621–22, 626, 662
Gestas	440, 443, 454, 630, 673	Joachim	621
Gibbons, Grinling	60	Joanna of Castile	247
Glymes, Cornelis van	254	Job	618, 620, 628–29
Glymes, Dismas van, see: Berghen,		Joel	618–20
Dismas van		Johanna the Mad, see: Joanna of Castile	
Glymes, Jan II van	254	John the Apostle	130, 600, 622
Glymes, Margaretha van	254, 359, 378,	John the Baptist	197, 351, 471, 625, 631, 674
	619, 667	John the Evangelist	109, 197, 436, 602,
Goliath	385, 616, 663		607, 610–11, 615, 617–20, 624, 660, 667
Gossaert, Jan	51, 461–62, 631, 660, 663, 674	Jonah	618–20, 624
Gregory, St	340, 381, 607, 618, 624, 669, 671	Jonathan	52, 627, 663
Groenewegen, Erkenraad ('Erckge')		Joseph (N.T.)	352, 615, 621, 674
Dircksdr van	276, 609, 668	Joseph (O.T.)	44, 627, 663
		Joshua	626
Habbakuk	618–20	Judas	614, 618, 620, 626
Halderen, Jan van	665	Judas Maccabeus	626
		Judith	458

Judoc, St	471, 631, 674	Memling, Hans	185
Julian of Norwich, mystic	12, 68, 177	Mendel, see also: Hausbuch der	
Julius Caesar	626	Mendelschen Zwölfbrüderstiftung	529
Junco	44	Mendoza y Fonseca, Mencía de	19
		Menninck, Oncommera	279
Keyssler, Johann Georg	363	Minerva	44
Kraft, Adam	56	Molinier, Émile	371, 670
		Monogrammist AC	47, 64, 663
Lauweryn, Hieronymus	248, 254	Monogrammist S	664
Lauweryn, Marie	254, 667	Monogrammist II with a Skull	668
Lazarus	628–29	Moses	360, 363, 615, 618–19, 624, 626, 666, 670
Leeuwenhoek, Antoni van	173		
Leyden, Lucas van	251, 590, 617, 667, 672	Naaman	618–19
Longinus	130	Napoleon III, Emperor	367
Loo, family Van	471	Nicholas of Cusa	178, 201
Louis XII, King of France	193	Nieuwerkerke, Count Alfred Emilien O'Hara van	367, 371, 374, 378
Louis XIV, King of France	348	Nijmegen, Cornelis van	468
Lucretia	458		
Lutzenoon, Raeb(e) Lambert	440	Oel, Jan van	632, 672–73
Luther, Martin	360	Oostsanen, Jacob Cornelisz van	262, 266, 665, 667
		Oppenheim, Baron	381
Macrobius	174	Pacioli, Luca	28, 661
Mannheim, Charles	377, 381	Pamphilus	20
Marck, Prince-Bishop Erard de la	458	Paris	44, 627, 662
Margaret of Antioch, St	248	Paul, St	612, 616, 662
Margaret of Austria	51, 68, 248, 257, 359, 454, 461, 626, 631, 640, 643, 667, 674	Penniman, John	59, 185
Martha	597–98, 600, 617	Peter, St	600, 618–20, 622
Mary	189, 601, 617, 622, 662	Philibert of Savoy	251
Mary of Burgundy	137, 247, 665	Philip, St	618–20, 457, 631, 674
Mary of Hungary	51	Philip of Burgundy	454, 461
Mary Magdalen	15, 189, 352, 467, 546, 590, 594–602, 617, 620, 622, 631, 660, 662, 674	Philip I of Castile	247, 254, 448
Mary Rose Tudor	193	Philip of Cleves	454
Mary Tudor	343, 347, 666	Philip the Bold, Duke	431
Master Arnt	662	Philip the Good, Duke	428, 440, 444
Master of Balaam	660	Philip the Handsome, see: Philip I of Castile	
Master of Catherine of Cleves	662	Pierpont Morgan, J.	378, 381, 665–66
Master of Elslou	436, 439, 632, 672–73	Pilate	19, 550, 614
Master H.L.	461–62	Pliny	20, 68, 173
Master HW	48, 662	Potiphar	44, 627, 662
Master I.P.	661	Portalès, Comte de	368
Master of the Kalkar St Anne Altarpiece	440, 471, 630, 673	Puy, François du	257, 612, 661, 667, 672
Master of Mary of Burgundy	665		
Master of St Anthony	630, 660	Quekel, Jacob Hugensz	272, 275, 623, 668
Matthew, St	40, 601, 608–11, 613, 615, 618–20, 622–23, 625	Quekel, Jacob Jacobsz	275
		Quekel, family	272, 275
Mauch, Daniel	458	Quiccheberg, Samuel	356
Maximilian I of Austria	247–48		
Meit, Conrat	454, 457–58, 461, 631, 674	Rey, Emile	378
Melchior	623	Rothschild, Baron Adolphe Carl von	377
Melchizedek	626	Rothschild, Anselm	377

Rothschild, Carl	377	War, Jacob, see: Oostsanen, Jacob	
Rothschild, Ferdinand James von	377	Cornelisz van	
Rothschild, Mayer Amschel	377	Wilhelm V of Bavaria, Duke	356
Rudolf II, Emperor	48	Wittelsbach	355
		Wolsey, Thomas	343, 347
Sachs, Hans	174		
Salting, George	374	Zachariah	618–20
Samson	439, 447, 620, 624, 632, 673		
Samuel	616		
Sasbout, Sasbout Dircksz	279		
Sasbout, family	280		
Saul	52, 616, 627		
Schaeyck, Ernst ('Eerst') Jansz van	632		
Scipio	174		
Scorel, Jan van	35, 43, 244, 662, 667–68		
Sebastian, St	40, 272, 608, 623, 662		
Seligmann	378		
Sheba, Queen of	382, 546, 606, 608–09, 671		
Simon Zelotes, St	622, 667		
Solomon, King	546, 606–07, 612, 618–20, 625, 671		
Soltykoff, Prince Peter	368		
Spiering, François	279		
Spiering, Pieter	13		
Spiering, family	279		
Spitzer, Frédéric	371, 374, 377–78, 385, 622, 670		
Steffeswert, Jan van	435–36, 631, 672		
Stephen	351		
Suger, Abbot	177		
Swester Katrei, see: Catherine, Sister			
Swol, Ambrosius van	471		
Teylingen, Augustijn Florisz van	261–62, 265–66, 272, 378, 624–25, 667		
Teylingen, Lucas van	261		
Teylingen, family Van	269		
Thomas, St	618–20		
Thomson, David	386		
Thomson, Kenneth/Ken	382, 385–86		
Tijdt, Tijt, see: Tyt			
Trajan	618		
Turner, Sir William	447		
Tyt, Cornelis van der	467, 632, 674		
Tyt, François van der	468		
Venus	44, 428, 672		
Vettori, Francesco	20		
Vinckenbrinck, Albert	471		
Voragine, Jacobus de	23, 447		
Wallace, Richard	374, 377		
Walters, Henry	378		
Walters, William	378		

# INDEX PLACES

Aachen	347, 371	Gorinchem	272, 275
Alkmaar	261–62, 265	Gouda	258, 276
Ambierle Priory	444, 673	Grenoble	257
Ambras, Schloss	194, 666	Grimbergen Abbey	462
Amsterdam	28, 52, 71, 137, 258, 262, 266, 269, 443, 454, 588	Haarlem	202, 258, 265
Antwerp	247, 279, 443, 462, 468, 517	Hague, The	13, 261
Baltimore	371, 374, 378, 546	Halle	48
Basel	467	's-Hertogenbosch	275
Berchtesgaden	194	Hesdin Castle	190
Bethlehem	40, 352, 612–13, 615, 621–23, 625, 672	Jerusalem	186, 385, 606–07, 609, 630, 666, 671
Breda	19	Jordan	618–20
Breisach	461–62	Juda	613, 615, 622–23, 625
Brou	457	Kirkleatham	447
Bruges	64	Klausen	174
Brussels	19, 35, 247, 280, 440, 443–44, 468, 517	Leiden	36, 257–58, 265
Caen	251	Liège	458
Chambord	251	Limoges	368
Champmol, Chartreuse de	431	London	197, 283, 340, 343–44, 374, 381–82, 447, 454
Cleves	440, 453–54	Maastricht	435
Cologne	113, 257, 431, 468	Mainz	360
Copenhagen	24, 35, 269, 275, 364, 514, 525, 565	Malta	467
Cuyck	468	Marienbaum monastery	440
Delfland	279	Mechelen	68, 248, 254, 257, 280, 454, 458, 471
Delfshaven	276	Meuse	435
Delft	31, 35, 258, 276, 279–80, 283	Munich	15, 28, 47, 55, 63, 181, 356, 359–60, 363, 444, 447, 453, 566
Dendermonde	431	New York	137, 269, 378, 381–82, 385, 432, 522, 525, 545–46, 550, 553, 558, 565
Detroit	522, 525, 545–46, 553, 557, 565	Nijmegen	23
Dijon	431	Normandy	23, 468
Doornik	19	Nuremberg	55–56, 589, 629
Dordrecht	258, 272, 275	Oberammergau	20
Dresden	360, 363–64	Oudelands Ambacht	272
Ecouen	248, 251	Paris	193, 266, 269, 367–68, 371, 374, 377–78, 525
Eichstätt	121	Picardy	23
Eisack Valley	174	Prague	48
Emmerich	440	Quesnoy	261
Freiburg	48	Rhine, Lower	435, 443, 453–54, 471
Gaza	620, 624	Rhine, Upper	462
Gethsemane	121, 614	Riggisberg	279, 588
Ghent	64, 444, 517		
Golgotha	133, 443		



Rijswijk	13
Roermond	436
Rome	347, 461–62
Rotterdam	468
Salem	59
Schiedam	468
Silene	448, 631, 673
St Petersburg	371
Strasbourg	432
Turnhout	19
Ulm	444, 458
Valenciennes	261
Vienna	371, 382, 428, 432, 435
Vijversteyn	13
Waddesdon	47, 63, 377, 566
Wieldrecht	272, 275
Xanten	440
Zwijndrecht	272

# PHOTOGRAPHY

All persons and institutions mentioned in the captions, to which the following should be added:

Amsterdam, Frits Scholten, figs. 20, 193

Antwerp, CongoJC, fig. 45, and cat. no. 3

Berlin, photo: bpk / Gemäldegalerie, SMB / Jörg P. Anders, fig. 117

Berlin, photo: bpk / Skulpturensammlung und Museum für Byzantinische Kunst, SMB / Antje Voigt, fig. 206, and cat. no. 71

Brussels, KIK-IRPA, cliché X032175, fig. 185

Chatsworth © Trustees of the Chatsworth Settlement. Photo: Craig Boyko/Ian Lefebvre, Art Gallery of Ontario (2016), figs. 134-38, and cat. no. 35

Chicago, photo: Courtesy of Loyola University Museum of Art, Martin D'Arcy, S.J. Collection, Chicago, Illinois, fig. 186, and cat. no. 76

Cleves, photo: Annegret Gossens im Auftrag des Museum Kurhaus Kleve (2016), fig. 184, and cat. no. 75

Copenhagen, photo: CC-BY-SA John Lee, The National Museum of Denmark, figs. 119, 151 and cat. no. 5

Copenhagen, © SMK Photo, figs. 8, 22, 123, 124, and cat. nos. 14, 44

Cracow, photo: Dariusz Błazewski, figs. 47, 48, and cat. no. 55

Dresden, photo: Herbert Boswank, figs. 210, 211

Dresden, © Staatliche Kunstsammlungen, Grünes Gewölbe. Photo: Craig Boyko/Ian Lefebvre, Art Gallery of Ontario, 2016, fig. 150

The Hague, RKD/Netherlands Institute for Art History, fig. 129

Karlsruhe, photo: bpk / Staatliche Kunsthalle Karlsruhe/Wolfgang Pankoke, fig. 152

Lisbon, © Museu Nacional de Arte Antiga. Direção Geral Património Cultural. Photo: Susana Campos/MNAA, fig. 33, and cat. no. 33

London, Sam Fogg, fig. 181

London, © Victoria and Albert Museum. Photo: Craig Boyko/Ian Lefebvre, Art Gallery of Ontario (2016), figs. 194-203, 209, 217-19, and cat. nos. 73, 74, 78

London, © The Wernher Foundation, English Heritage, Ranger's House. Photo: Craig Boyko/Ian Lefebvre, Art Gallery of Ontario (2016), figs. 131, 133, and cat. nos. 19, 56

Munich, Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, figs. 3, 18, 40, 146, and cat. nos. 28, 38

Munich, photo: Walter Haberland, figs. 204, 221, and cat. no. 69

Munich, photo: Bastian Krack, figs. 93, 192

Munich, photo: Marianne Stöckmann, fig. 67

Oscott, photo reproduced by kind permission of the Rector of St Mary's, Oscott, fig. 183

Paris, © Musée du Louvre. Photo: Craig Boyko/Ian Lefebvre, Art Gallery of Ontario (2016), figs. 25, 39, 100, 111, 114, 115, 128, and cat. nos. 29, 36, 47, 52, 56

Paris, © RMN-Grand Palais. Photo: Matieu Rabeau, figs. 107-09, 215, 216, and cat. nos. 50, 51, 68

Riggisberg, © Abegg-Stiftung. Photo: Christoph von Viräg, figs. 1, 98, 149, and cat. no. 32

Rotterdam, photo: Studio Tromp, fig. 31

Salem (MA) © Peabody Essex Museum.  
Photography by Walter Silver, figs. 132,  
140, and cat. no. 22

Strasbourg, photo: Musées de Strasbourg,  
M. Bertola, fig. 66, and cat. no. 37

Toronto, Art Gallery of Ontario. Photo:  
Craig Boyko/Ian Lefebvre (2016), figs. 7, 11,  
12, 23, 27, 32, 36, 46, 49, 50, 54, 65, 82, 95,  
145, 147, 148, 150, 158, 166, 168-75, 229, and  
cat. nos. 1, 2, 4, 7, 10, 13, 16, 20, 24, 25, 30,  
39, 41-43, 49, 53, 62, 63, 79

Toronto, The Thomson Collection © Art  
Gallery of Ontario. Photo: Craig Boyko/Ian  
Lefebvre, Art Gallery of Ontario (2016), figs.  
28, 82, 113, 176, 177, and cat. nos. 18, 23

Uden, photo: Willem Kuijpers, fig. 30, and  
cat. no. 11

# ACKNOWLEDGEMENTS

The authors and organizing museums thank the following persons and lending institutions for their invaluable help and support:

Pamela Ambrose  
Elisabeth Antoine  
Mr. & Mrs. J. and C.M. Badon Ghijben-van  
Haersma Buma  
Claire Baisier  
Sylvain Bellenger  
Richard Benefield  
Emile van Binnebeke  
Craig Boyko  
Jens Burk  
Erik Bijzet  
Julien Chapuis  
Patricia Collins  
Thierry Crépin-Leblond  
Bernard Descheemaeker  
H.G. The Duke of Devonshire  
Duncan Dornan  
Cécile Dupeux  
Jannic Durand  
Ad en Sietske Ebus  
Renate Eikelmann  
Michael Enthoven  
Lene Floris  
Sam Fogg  
Joris van Gastel  
Angela Glover  
Christine Goettler  
William M. Griswold  
Eric Gubel  
Kim Gundersen  
Karoline Hvalsøe  
Sabine Heym  
Matthew Hirst  
Ulrich Hofstätter  
Michel Huynh  
Raphael Hythlodæus  
Matt Kavalier  
Annie Kemkaran-Smith  
Hans-Ulrich Kessler  
Franz Kirchwegger  
Christine Kitzlinger  
Jan Klinckaert  
Ana Kol  
Claudia Kryza-Gersch  
Harald Kunde  
Lothar Lambacher  
Ian Lefebvre

Leon van Liebergen  
Bernd Lindemann  
Julia Marciari-Alexander  
Bieke van der Mark  
Jean-Luc Martinez  
Dan Monroe  
Linda Muehlig  
Jessica Nicoll  
Dariusz Nowacki  
Henk van Os  
Jan K. Ostrowski  
Maria de Peverelli  
Joëlle Pijaudier-Cabot  
António Filipe Pimentel  
Wiet Pot  
Ruud Priem  
Wouter Prins  
Bart Ramakers  
Matthew Reeves  
Herman Roodenburg  
Martin Roth  
Sir Paul Ruddock  
Salvador Salort-Pons  
Regula Schorta  
Johanna Schultheiss  
Jeffrey Chipps Smith  
Joneath Spicer  
Giovanni di Stefano  
Eve Straussman-Pflanzer  
Élisabeth Taburet-DelaHaye  
David Thomson  
Dora Thornton  
Sabine Thümmler  
Timo Trümper  
Ilja Veldman  
Caro Verbeek  
Gerrit Verhoeven  
Jeremy Warren  
Matthias Weniger  
Guido de Werd  
Evelin Wetter  
Paul Williamson  
Moritz Woelk

## LENDERS TO THE EXHIBITION

Baltimore, The Walters Art Museum  
Berlin, Bode Museum  
Berlin, Staatliche Museen zu Berlin, Kunstgewerbemuseum  
Brussels, Koninklijke Musea voor Kunst en Geschiedenis  
Chatsworth House (UK), Collection of the Duke of Devonshire & the Chatsworth Settlement  
Chicago, Loyola University Museum of Art, Martin D'Arcy, S.J. Collection  
Cleveland, The Cleveland Museum of Art  
Cleves, Museum Kurhaus Kleve  
Cologne, Museum Schnütgen  
Copenhagen, Nationalmuseum of Denmark  
Copenhagen, Statens Museum for Kunst  
Cracow, Wawel Castle  
Detroit, The Detroit Institute of Arts  
Ecouen, Musée national de la Renaissance  
Gotha, Stiftung Schloss Friedenstein Gotha  
The Hague, Private Collection  
Hamburg, Museum für Kunst und Gewerbe  
Lisbon, Museu Nacional de Arte Antigua  
London, Private Collection  
London, Victoria and Albert Museum  
London, The Wernher Collection  
Munich, Bayerisches Nationalmuseum  
Munich, Schatzkammer der Residenz  
Northampton (MA), Smith College Museum of Art  
The Netherlands, Private Collection  
Paris, Musée du Louvre  
Riggisberg, Abegg-Stiftung  
Salem (MA), Peabody Essex Museum  
San Francisco, The Fine Arts Museum of San Francisco, Legion of Honor  
Strasbourg, Musées de Strasbourg, Musée de l'Oeuvre Notre-Dame  
Toronto, Private Collection  
Uden, Museum voor Religieuze Kunst  
Vienna, Hofgalerie Ulrich Hofstätter  
Zürich, Omni Arte GmbH

This book has been published on the occasion  
of the exhibition *Small Wonders* at

Art Gallery of Ontario, Toronto  
29 October 2016 – 22 January 2017

The Metropolitan Museum of Art (The Cloisters), New York  
22 February – 21 May 2017

Rijksmuseum, Amsterdam  
15 June – 17 September 2017

#### Authors

Frits Scholten is Senior Curator of Sculpture at the Rijksmuseum and holds the Rijksmuseum Chair for Western Sculpture up to 1800 at the University of Amsterdam.

Reindert Falkenburg is Vice Provost, Intellectual and Cultural Outreach at New York University, Abu Dhabi.

Ingmar Reesing is a PhD Researcher at the University of Amsterdam.

Sasha Suda is Curator of European Art & R. Fraser Elliott Chair of the Print & Drawing Council at the Art Gallery of Ontario.

Barbara Drake Boehm is the Paul and Jill Ruddock Senior Curator for The Met Cloisters at The Metropolitan Museum of Art.

Lisa Ellis is Conservator of Sculpture and Decorative Arts at the Art Gallery of Ontario.

Pete Dandridge is Conservator Emeritus at the Metropolitan Museum of Art, with expertise in Medieval ivories, enamels, and metalwork.

Translation and text editing  
Michael Hoyle, Amsterdam

Index  
Miekie Donner, Amsterdam

Design  
Irma Boom Office, Amsterdam:  
Irma Boom (concept), Tariq Heijboer

Published by the Rijksmuseum Publications Department  
PO Box 74888, NL – 1070 DN Amsterdam

Printed in the Netherlands by Tienkamp, Groningen

© Copyright 2016 edition: Rijksmuseum

© Copyright 2016 texts: Rijksmuseum (Frits Scholten);

Art Gallery of Ontario (Alexandra Suda, Lisa Ellis); The Metropolitan Museum of Art  
(Barbara Drake Boehm, Pete Dandridge); Reindert Falkenburg and Ingmar Reesing

© Copyright 2016 photographs: persons and institutions mentioned in the captions  
and the photographic acknowledgements

All rights reserved. No part of this publication may be reproduced, stored in  
a retrieval system, or transmitted in any form, or by other means, without  
the prior written permission of the publisher.

ISBN 978 94 91714 93 1

NUR 644 / 655

See also the online catalogue raisonné at:  
[boxwood.ago.ca](http://boxwood.ago.ca)

FOUNDER

**PHILIPS**

MAIN SPONSORS

BankGiroLoterij

ING 

 **kpn**

