

Politics as Painting

Politics as Paintings

HENDRICK DE CLERCK (1560-1630)

and the Archducal Enterprise of Empire

KATHARINA VAN CAUTEREN

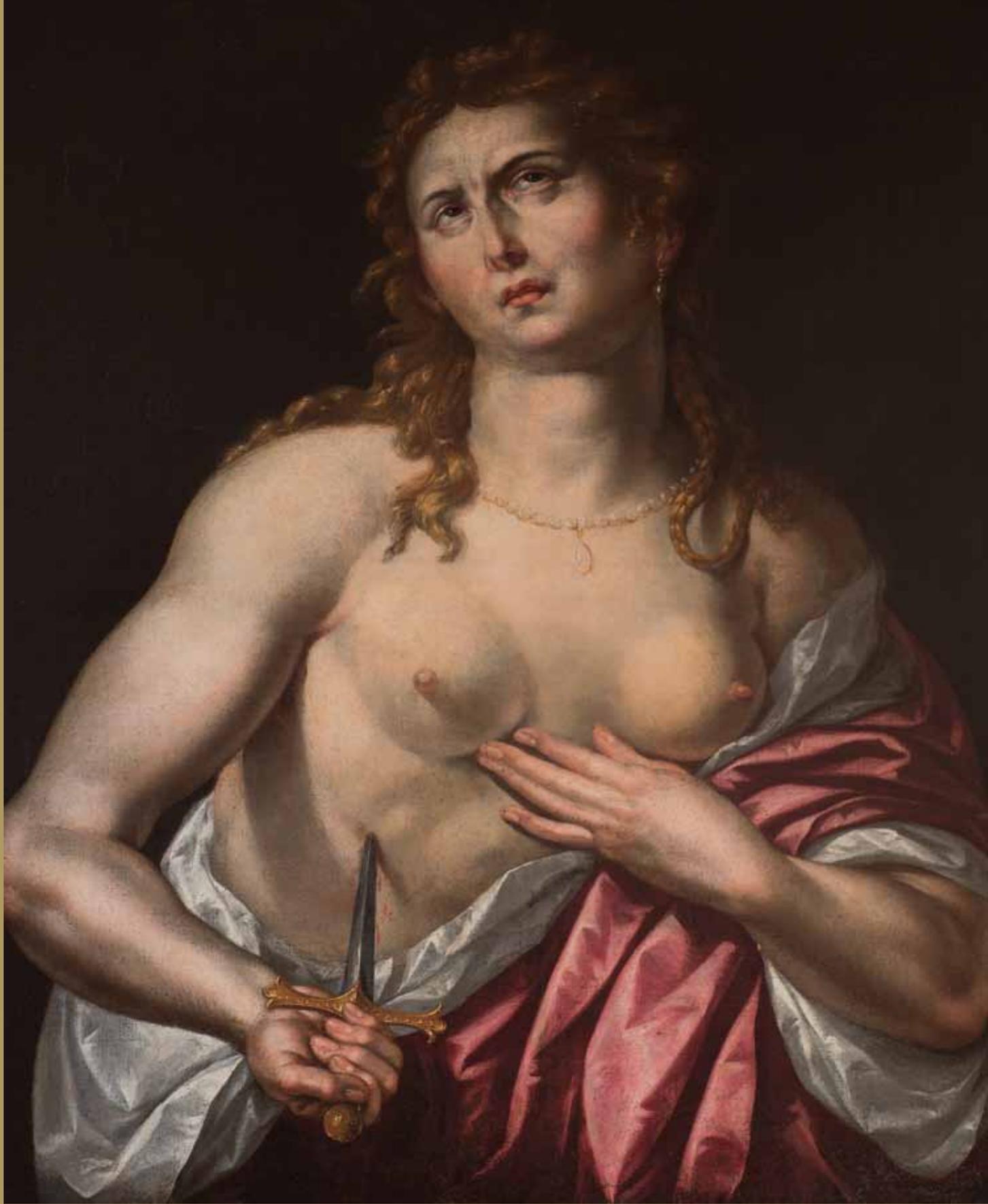
*Et essendo interrogato della cagione,
per la quale tanto s'affaticava, rispondeva,
per resuscitare i morti.*

Leandro Alberti (1479-1552)

Ad imperatores duos, archiducem et sanctum, corde et anima.

Contents

<i>Acknowledgements</i>	7
<i>Foreword by Fernand Huts</i>	9
<i>Introduction</i>	29
Chapter I - Saviour of the Netherlands	67
Chapter II - Virtue as a Campaign Strategy	91
<i>1 Divine Virtues</i>	93
<i>2 A Golden Age</i>	123
<i>3 The Forest of Chastity</i>	151
<i>4 The Road to Immortality</i>	179
Chapter III - Crossroads between Heaven and Earth	233
<i>1 The Last World Emperor</i>	235
<i>2 Waiting for a Miracle</i>	263
<i>3 The New Temple</i>	297
Chapter IV - The New Eden	333
Chapter V - The Habsburg Canon	367
<i>Conclusion</i>	393
<i>Bibliography</i>	397
<i>Photo Credits</i>	413
<i>About the Author</i>	415



Hendrick De Clerck
The Suicide of Lucretia, c.1600
Oil on canvas, 112 x 92 cm
Private collection

Acknowledgements

There are certain moments that change a person's life. I first encountered Hendrick De Clerck in the autumn of 1999 and it was far from love at first sight. It was a marriage of convenience, which oddly enough flared into passion, then settled down into cosy routine and maybe even a bit of a rut. Next came a baby in the form of this book. And now it seems to be time for widowhood. Sorry if that sounds a bit harsh. But Hendrick has been dead a while, after all.

The insights, views and weird ideas in this book are the re-translation of the thesis I defended at the University of Leuven (KU Leuven) in 2010. At the time, everyone who helped to keep me (reasonably) sane was gratefully thanked in the acknowledgments of that magnum opus, with a particular curtsy to my supervisor, Katlijne Van der Stighelen. Here I want to add my very heartfelt thanks to Jan Van der Stock, in his capacity as a personal career coach, and Marc Adang and Bart Van Damme as the long-suffering but consistently conscientious readers on whom I tried out my text. I am equally indebted to Luc Demeester and Beatrice De Keyzer of Lannoo, to Paul Boudens with his magical graphic designer's touch, to Lee Preedy who gleefully transmuted my words into ebullient English, and to Elisabeth Bracke, because without her there would be no pictures in this book.

Then there are several people who really deserve extra points. Because they never fled away screaming when yet again I started muttering about Hendrick this, Hendrick that and Hendrick the other. Because they repeatedly pushed me just that one intellectual step further or managed to keep me down to earth, feet fixed firmly on the ground. Because they bore with my lows as equanimously as my highs. And simply because they exist.

Above all, flowers, bouquets, whole herbaceous borders for my dear parents. Because they are who they are and made me who I am. Mum, Dad, it's all your own fault. For Nele and Bart, as treasured rocks to cling to in a sometimes crazy surf. And because I've known you longer than Hendrick. For Patrick, if only because he compared me to Bruce Springsteen. For Tara, because a person needs self-appointed sisters in life. And, last but not least, for Simon, Jozef and the strawberry.

Certain moments change a person's life. It may be a lecture that you walk into all unsuspecting. A lecture that leads to a viva voce and friends for life. It may be a phone call that leads to exhibitions, books and intellectual fireworks. Or it may be a lost bet, a long walk through a deserted city, and the simple knowledge that I've come home. And home is a journey full of adventures.

There would be no book at all without the confidence and casual brilliance, the encouragement, comments, additions, reassuring phone calls, reviving slugs of wine, reading sessions and papers penguins of Paul Huvenne and Bernard Aikema. It is written, however, for Fernand Huts, who taught me the value of things that can't be bought: a chubby musician, ten centimetres of snow, simply being yourself, and always *always* being young at heart - and I hope fate holds many more adventures in store. It is to Fernand, with warmest gratitude, that I dedicate this book.

KATHARINA VAN CAUTEREN

Hendrick De Clerck

*Presumed Self-Portrait as John
the Apostle, c.1595-1605*

Oil on panel, 75 x 57 cm

Opwijk, Church of St Paul

Artist unknown >>>

Victory Stela of Naram-Sin,

c.2270 BCE

Limestone, 200 x 150 cm

Paris, Musée du Louvre



THE ARTIST AND HIS MILIEU

Art does not exist in a vacuum. Nor is it created by artists working in idealized ivory-towerish seclusion. The artist is part of his environment and society. He takes part in social life. Through the medium of his works and creations he gives expression to aspects of the milieu in which he lives and labours.

The Brussels painter Hendrick De Clerck was one such artist. He chose to exercise his talent in the service of polity and politics, using his brush to subtly delineate the dynastic ambitions and imperial aspirations of the Archdukes Albert and Isabella, sovereign rulers of the Spanish Netherlands at the start of the seventeenth century.

De Clerck was smart. He neither questioned, challenged nor criticized the sovereigns' world. On the contrary. He pleased his patrons and so earned a living, becoming a man of substance, an affluent citizen. A pragmatic independent savvy entrepreneur, De Clerck established his place in society by creating art that was serviceable to power. The more lustre his paintings added to the Archdukes' policy and image, the pleasanter his social position and the more comfortable his circumstances.

ART AND ITS PART IN THE POWER GAME

From earliest times those in authority have demonstrated a need to surround themselves with signs and symbols of their power. In 2270 BCE the Assyrian general Naram-Sin had himself portrayed on a victory stela. There we see him still, trampling his enemies as he ascends to the sun. In Tutankhamen's tomb a footstool was found with the pharaoh's enemies depicted on it, bound and captive - quite literally beneath his feet.

Power symbols like these are also devices that rulers use to create a distance between themselves and the commonalty. Exercisers of authority like their subjects to be very clear about their subordinate status. Any means and media will do as long as they manifest the power and authority with which the ruler governs. A canny ruler will also attempt to endue himself with an extra dimension: he will try to transcend the present and blazon his importance for all eternity.

This book is primarily about power. It's a story about the use of art as an agent of propaganda, about the Habsburg rulers Albert and Isabella, who used painting to attain, emanate and exert power. Art was intended to help them achieve their primary aims: fostering an obedient and submissive populace, founding a dynasty, acquiring the imperial crown, and upholding the Catholic faith.

THE BACKSTORY

Philip II Tries to Get it Right

Albert and Isabella were the export product of Philip II of Spain. Philip himself became sovereign ruler of the Netherlands on the abdication of his father, the Holy Roman Emperor Charles V, in 1555. He got little joy from the government of his northern provinces, however. Religious conflict and political strife led to a massive revolt against his rule. Despite the flow of gold and silver from South America, the costly war in the Netherlands often left the Spanish treasury's coffers empty.

Towards the end of his life, Philip began to consider that he may have gone about things the wrong way. Resolving the situation in the Netherlands from his power base in distant Madrid was clearly impracticable. The political answer, he thought, could lie in a decentralized and delegated sovereignty, supported, of course, by the guidance of a firm Spanish hand. To which end he arranged a double wedding. His son, the future Philip III, would marry Margaret of Austria (a granddaughter of his Uncle Ferdinand). His daughter, the Infanta Isabella Clara Eugenia, would wed her first cousin, Archduke Albert, a younger son of Emperor Maximilian II and Philip's sister Mary. Philip III would rule the Spanish empire from Madrid,





Artist unknown

Albert and Isabella in a Sleigh, c.1610

Oil on copper, diameter 6 cm

The Phoebus Foundation



Theodor de Bry
 Satirical Print with the Duke of Alva, c.1578
 Engraving, 125 x 105 mm

Boëtius Adamsz. Bolswert
 after David Vinckboons
Boerenverdriet (*Distress of the Peasantry*), 1610
 Engraving,
 c.206 x 286 mm each



Hou boer deel op niet dat ghy heest.
 Doet ghy niet op so vrank men moest.

Boerenverdriet

Dreghet so ghy wilt met schuldige of frem
 Ghy siet alre boulen en jact aan byten



Die schijnen so, sa v'wert en v'wen heer.
 Die v'varen de lode men v'varen die v'varen

So wijf so, mechte v' dapper inde wece.
 Die v'varen de lode men v'varen die v'varen

En v'varen ghyt, niet sal v' reughel lange.
 Al alre v'varen die v'varen die v'varen



*In vestyfelden boer, oogen inden brastbroech,
Meenay ons soe met een vrischgen te payen.*

*Stuex, bringe carcoontgens, ras hacht 12 gellit wt den hoock,
Of de gaiter deen, en daer sal geen haer re oragen.*

*Och lief bedencht v huet d'onde mien lere,
Hy sal t'brongen al en ons t'wynge gien core.*



*Siet nu hoe den trefes alles vrischuren gaet,
Die manvilligen trefes met hi den trefen kanten.*

*Tis ick bringe v lantkrecht, aoms cameract,
Men ick t'elke in aoms in een l'le in l'le den*

*Com legt een blaetgen om v'igt v by ons wile schroufen,
Stuex v l'le t'elke in aoms in een l'le in l'le den*

Workshop of
Frans II Pourbus

Philip III of Spain, c.1600

Oil on panel, 67 x 51 cm

The Phoebus Foundation

Workshop of
Frans II Pourbus

Margaret of Austria, c.1600

Oil on panel, 67 x 51 cm

The Phoebus Foundation



MARGARETA
HISPANICAE REGINA



WWW.LANNOO.COM

Go to our website and sign up for our regular newsletter with news about new and forthcoming publications as well as exclusive offers.

AUTHOR

Katharina Van Cauteren

TRANSLATION

Lee Preedy

IMAGE EDITOR

Elisabeth Bracke

GENERAL COORDINATION & PUBLISHER

Luc Demeester
Beatrice De Keyzer

GRAPHIC DESIGN & TYPESETTING

Paul Boudens

MORAL SUPPORT

Marie Geraerts & Niels Schalley

COVER

Hendrick De Clerck
The Judgement of Paris, c.1600-1610
Oil on panel, 70 x 103 cm
The Phoebus Foundation

With special thanks to The Phoebus Foundation.

© Lannoo Publishers, Tiel, 2016

ISBN: 978 94 014 3239 9
Registration of copyright: D/2016/45/15
NUR: 642/644

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage and retrieval system, without prior permission in writing from the publisher.

If you have any questions or comments about the material in this book, please do not hesitate to contact our editorial team: redactiekunst@lannoo.com.

Every effort has been made to trace copyright holders. If, however, you feel that you have inadvertently been overlooked, please contact Lannoo Publishers, Kasteelstraat 97, 8700 Tiel, Belgium.