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Γιαν Κορνέλις Φερμάιεν

Now the museum has placed select rare masterpieces of 16th century Belgian tapestry on display in , an exhibition that explores how the elite used the expense, subject matter and sumptuous materials of tapestry as propaganda tools to broadcast their status and wealth. Devotional portrait diptychs have long been considered more intimate in format than triptychs, which were usually destined for large altars located in public spaces.

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A second is Rogier van der Weyden's ca. Jahrhundert: Edition und Analyse von Besitzinventaren aus der Abtei Longchamp. Reform was announced at the convent late in 1506, during the prelature of abbess Marie Waye, by Jean Foucault, abbot of Clairvaux and immediate superior to Flines.

Pieter Coecke van Aelst

He acted as an entrepreneur who provided his assistants with his original inventions, which were then turned into final works under his supervision. The Bellegambe altarpiece of 1509 is listed in Douai, Archives Municipales hereafter Arch.

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A contrasting view on the original destination of the Retable du Cellier is provided by Genaille, 1952, 99-108, who links the triptych to an entry in a Flines manual of expenses, thereby positioning the altarpiece in the chapel of Saint Michael at Flines. It puts a different cast on the entire subject. This mission failed to generate any commissions from the sultan.

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It is suggested also that said governors and administrators have received rents, revenues, and other goods belonging to the church and distributed them at will, using them neither to sustain the nuns nor to support the Divine Office in this church.

Jan Cornelisz Vermeyen

Such work helped the nuns satisfy a major directive of the Benedictine rule, namely opus manuum work of the hands. The Marriage at Cana, Jan Cornelisz Vermeyen, c.

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