

Session 1: Direct Requests**- Laurens Ham, Utrecht University (The Netherlands)***Rules of Power: Authors' Agency in Dutch Literary Grant Proposals, 1966-2017***Abstract:**

In 1965, the Fonds voor de Letteren (Dutch Foundation for Literature, DFL) was created, the first semi-governmental fund for the arts in the Netherlands. A successor to DFL still exists in 2024, under the name Nederlands Letterenfonds. Over the past decades, DFL developed into a crucial player in the Dutch field of public funding of literature, especially for individual authors and translators. In this paper, I present the results of an investigation into the application strategies that authors employ in their applications to DFL. In particular, I am interested in the interaction between the application process on the one hand, and the aforementioned application strategies. Some research exists on application strategies of visual artists in Belgium (Peters & Roose 2020, 2022, 2023), but the corpus examined by Peters & Roose consists of relatively 'free' applications. An application to DFL, however, has a highly regulated character: certainly in the earliest years, the document granted very little argumentative space to applicants. This raises the following questions: • how do authors deal with the literally (in terms of number of words) and figuratively (in terms of guidance) limited space to fill out their application? • what underlying values and ideas about art and artists can be found in both the unfilled and filled out applications? To investigate these qualitative questions, I gained access (as the first researcher in the Netherlands) to DFL's complete application archive, focusing on the years 1966 (for a grant in 1967), 1977, 1987, 1997, 2007 and 2017. My analysis will show that through the decades an ever-changing picture of artists emerges in the applications: from the artist as 'worker' in the 1960s to the artist as allrounder in the 1970s and 1980s to the artist as cultural entrepreneur from the early 21st century onward.

- Mats Dijkdrent, Leuven University (Belgium)*Virtues and Greatness. Analysing References to Virtue in Requests to Patrons in 16th-Century North Western Europe*

Abstract: Conversations between artists and patrons were unfortunately rarely recorded in the 15th and 16th century. However, sometimes a third party, such as a chapter, monastery, guild, or city council was involved and invited the potential patron to spend their money on a future artistic project. As these collective institutions archived their deliberations concerning patronage projects much better, they provide a unique insight into the strategies, arguments and methods deployed when approaching a patron. While basing myself on this corpus, I propose to examine how virtues and promises of moral superiority are evoked when asking a potential benefactor for a substantial financial contribution. Besides showing how an appeal on the presumed duties of a patron (in this case being virtuous) could be a very effective method to create a sense of urgency, this approach offers new insights into how the discourse on patronage related virtues evolved to suit the needs of the artists. Although several virtues are mentioned in these texts, magnificence (*magnificentia*) presents an especially interesting case. Researchers have abundantly shown that *magnificentia* in renaissance Italy was interpreted as a virtue concerning the decorum of great expenditure. However, during my research, I have found that *magnificentia* was interpreted quite differently in urban centres north of the Alps. By shifting the meaning of *magnificentia* from governing money to concerning (moral) greatness, institutions opened up the contexts in which this virtue could be used considerably. Following the etymology of the word, which went back to *magnum facere*, institutions frame the patron not only as the doer of great things, but also as the maker of the artwork. Close reading reveals

that during the 16th century magnificentia gained aesthetical connotations, promising the patron besides moral greatness also beauty. Interestingly enough, when those same institutions ask a patron to stop their financial aid, they appealed to same virtues they used when asking for money.

- **Tina Melisova, Masaryk University (Czech Republic)**

'Love me in London & leave me alone in France': On Keeping Distance in British Modernist Patronage

Abstract: Their contemporaneity and partially overlapping sets of acquaintances have always inspired rumours of rivalry between Sibyl Colefax and Ottoline Morrell. Colefax's experience as a businesswoman is reflected in the way she conducts patronage and presides over her salons to a very different effect from Morrell's own efforts, which were marked by her unfulfilled artistic desires and devoted spirituality. "[Colefax] 'lives' with Society of eminent men – as a harlot lives with a man," Morrell commented controversially in her diary, highlighting her disrespect for the patronage of a more clearly transactional nature which Colefax was conducting, not fully aware of the complications that her own unquestionable championing of art brought. Since the almost reckless abandon with which Morrell approached patronage has influenced the whole course of her relationship with artists, it can already be seen manifested in the act of soliciting help—from careful approaches to a total disregard for Morrell's wishes. Although these two major British patronesses of the first half of the twentieth century never clashed quite openly and largely tried to ignore each other's presence in modernist circles, a comparison of their relationship with their beneficiaries reveals the difference establishing boundaries makes in patronage relationship and raises questions regarding the effectiveness of what could, at least in Morrell's case, be seen as a more involved instance of modern patronage.

- **Session 1 referent: Kate Rockett, director of Dutch [Orchestra of the Eighteenth Century](#).**

Kate Rockett specialized in historically-informed performance at the Schola Cantorum Basiliens, and has performed with such orchestras and ensembles as the Freiburg Baroque Orchestra, The Gabrieli Consort, B'Rock Orchestra, and Concerto Köln, among many others; she is also a research masters in Musicology at the Open University. Kate has also worked with the classical record label PENTATONE as Artist & Repertoire Manager and Executive Producer and collaborated with the ensemble LUDWIG and the Dutch Performing Arts Fund.

Session 2: [Soliciting for Patronage Indirectly](#)

- **Annet den Haan, Radboud University (The Netherlands)**

Homer versus Virgil: Lorenzo Valla (1406-1457) and his Patronage Relationship with Pope Nicholas V (r. 1447-1455)

Abstract: The fifteenth-century humanist Lorenzo Valla (1406-1457) is best known today for exposing the Donation of Constantine as a medieval fraud, and for influencing Erasmus' biblical scholarship. He was an innovator and a controversial figure. Despite his polemical personality, he managed to form ties with prominent fifteenth-century patrons. My paper focuses on his relationship with Pope Nicholas V (r. 1447-1455). In my paper, I argue that Valla avoided asking favours from his patron directly. Instead, he carefully cultivated the patronage relationship in such a way that he could still claim to be independent. During his first years at the papal court (1448-1451), he prepared the way for future dedications to the pope himself by indirect dedications addressed to the pope's librarian, and by asking other humanists to plead for him. He compared himself with the ancient poet Homer, who had composed his poetry spontaneously, as opposed to Virgil, who had written his for the emperor Augustus. A few years later (1452-1455), Valla dedicated works to the pope directly, and his patron

also commissioned works from him. Understanding how Valla negotiated patronage with Nicholas V is not only relevant for contextualizing his scholarly output in the 1450s, but also for positioning him in relation to his peers at the papal court. To this end, I will compare Valla's case with that of other papal protégés, who employed different strategies.

- **Özlem Gülin Dağoğlu – Musée national des beaux-arts du Québec (Canada)**

Establishing a Global Network of Patrons: the Conditio Sine Qua Non of the Portraitist Mihri Rasim's (1885-1954) Professional Existence

Abstract: One night in late 1931, the Ottoman-Turkish woman painter Mihri Rasim (1885-1954) received a phone call at her New York studio from Sara Ann Delano Roosevelt asking to see the portrait of her son, the future President of the United States Franklin Delano Roosevelt. Rasim, who had migrated to the United States in November 1927, was an enterprising artist. She was resourceful and strategic in developing a transnational network of patrons and establishing her professional existence over a career spanning half a century on three continents. She sought the patronage of political and cultural names from Roosevelt to Atatürk to Katherine Dreier; and portrayed a remarkably eclectic range of figures, including President Woodrow Wilson, Benito Mussolini, Sarah Bernhardt, George Bernard Shaw, Auguste Rodin, and Thomas Edison. This paper proposes to reflect, through the case of Rasim, on strategies for approaching patrons in the pursuit of a global career during the first half of the twentieth century. From Istanbul to Rome to New York, how did a non-Western woman artist establish a transnational network of sponsors and benefactors to nourish and contextualize her works? How did she navigate with such confidence and fluency through the different strata of male-dominated cultural, and even political, influence? What strategies did she deploy? Often acting without prior commission and relying on photographs, as was the case for the portrait of Roosevelt, Rasim courted potential patrons by presenting them with the resulting work, showcasing both her skills and her persona as an artist. Through the exploration of the art of asking, the study thus aims to provide a new methodology for approaching the narrative of an individual artist, and to offer a renewed reflection on the global circulation of artistic knowledge and practices that connected multiple social, political and cultural contexts.

- **Session 2 referent: Geert-Jan Janse, managing director of [Vereeniging Rembrandt](#)**

Geert-Jan Janse studied history in Leiden and art history in Amsterdam and completed a master's degree in cultural history at London's Warburg Institute. He gained museum experience at Teylers Museum, The Netherlands, where he worked in various positions and contributed to research, publications and exhibitions. After a period abroad - Beijing and Paris - Geert-Jan worked on policy matters in the cultural sector, especially as secretary of the Dutch Collection Committee. As managing director of Vereeniging Rembrandt, Geert Jan leads an association of over 17 thousand Dutch art lovers who collectively raise money to purchase works of art that are then donated to top museums in the Netherlands.

[Session 3: Early Modern Book Dedications as Requests](#)

- **Anna-Rose Shack – University of Amsterdam (The Netherlands)**

"Whose powre may raise my sad dejected Muse": the emotional effects of vulnerability and Aemilia Lanyer's bid for patronage

Soliciting patronage engenders vulnerability; in seeking support for their artistic endeavours, creators expose themselves to aesthetic value judgements and enter into a complex power dynamic with those who hold the purse strings. This paper takes the emotional effects of vulnerability as its starting point to examine Aemilia Lanyer's bid for patronage in her 1611 volume of religious verse,

Salve Deus Rex Judaeorum. The volume is prefaced by eleven verse and prose dedications, nine of which are addressed to various royal and aristocratic women from whom Lanyer sought patronage. Though Lanyer herself was situated on the periphery of the Jacobean court, her florid and adulatory dedications weave a web of affective relationships between herself, her text, and the elite women whom she identifies as potential benefactors. Critics have noted that this prefatory material constructs a proto-feminist community of good women (e.g. Woods; Lewalski) as much as it exposes Lanyer's exigent approach to patronage (e.g. Longfellow). This paper specifically focuses on the literary devices (e.g. tone, biblical and classical allusion, metaphor) that Lanyer deploys to negotiate both her authorial identity as a woman writer and the vulnerability wrought by exposing her text to others. I argue that Lanyer uses these dedications not only to encourage the favourable reception of her own poetic project but also to bolster her vision for women's artistic achievement.

- **Romane Massart – University of Liège (Belgium)**

The Dedicatory Epistles of Vocal Music Books Printed in Antwerp and Leuven in the 16th and 17th Centuries. Some Epistemological Reflections

Abstract: During the early modern period, the “rhetoric of the request” notably materializes in the discursive form of the dedicatory epistle. Originating in Antiquity, this petitio discourse experienced significant growth in conjunction with the flourishing of letter writing in Humanist and Renaissance Europe. Initially the prerogative of authors in manuscript form and later in print, the dedicatory practice also permeated the emerging market of music printing. Indeed, within a context where musicians were compelled to forge connections with prominent figures or institutions (whether religious or tied to the ruling power) in order to advance their careers and ensure their livelihoods, the dedicatory epistle emerged as a crucial mediatic and economic tool for composers, printers, and their patrons. Far from being merely a paid homage, this paratextual element is also a practice, a gesture, and a discourse, and it must be understood as such. Therefore, by situating the temporal and spatial framework within the cities of Antwerp and Leuven between 1540 and 1630, pivotal hubs of music printing in Low Countries during this period, my communication aims to offer some elements of epistemological and methodological reflection necessary for the study of such a corpus of dedications. By adopting the standpoint of the signatory of the text, I will interrogate the triple nature of the dedicatory epistle, as mentioned above: • as a gesture, how does the dedication fit into and contribute to the logic of gift-giving and reciprocity, fundamental principles of 16th-century society? How does the author of the dedication textually convey this self-serving gesture? • As a practice, what are the stakes and functions of the dedicatory epistle? What role does it play in the patronage system? To whom is it addressed and why? • As a discourse, to what extent does the dedicatory epistle adhere to the epistolary precepts of the Republic of Letters? What are the formal imperatives underlying it, and what are the discursive strategies employed by the author to exploit this formal framework?

- **Valerie Schutte – independent scholar (USA)**

The Art of Asking Multiple Monarchs: Book Dedications to Tudor Kings and Queens

Abstract: Early modern book dedications were given for a variety of reasons, from expressing loyalty, to offering counsel, to seeking patronage. This presentation takes as its starting point books that were dedicated to the Tudor monarchs. Specifically, it will examine authors and translators who dedicated their books to more than one Tudor king or queen. These dedicators tended to present their texts despite the religious and cultural interests and changes of the current monarch. Firstly, this presentation will give an overview of the commonality of this practice, introducing some of the authors and translators who dedicated their books to more than one monarch. These dedicators included: Henry Parker, Thomas Elyot, Richard Taverner, Thomas Heywood, William Forrest, Thomas Gemini, Thomas Phaer, and Miles Huggarde. For example, Henry Parker, Lord Morley, gave manuscript and printed books to both Henry VIII and Mary, both before and after her accession, writing on both sides

of the English Reformation as suited the occasion. Thomas Gemini even dedicated his *Compendios a totius anatomie delineatio* to Henry VIII in 1545, Edward VI in 1553, and then Elizabeth in 1559. Then, I will explore the different strategies used by these men when asking for patronage from kings or queens. Finally, I will spend the majority of my time exploring Thomas Paynell, a prolific translator who dedicated his works to at least ten different dedicatees, all of whom were royal or had royal connections, such as Henry VIII, Mary Tudor (Queen of France), Mary I, Elizabeth I, Bishop Bonner, and John Bourne, secretary to Mary I. Paynell, like many others, realized that though he preferred traditional, Catholic religion, in order for him to remain in favour and for his translations to reach a wide audience, he must remain loyal to the monarchy and outwardly show his loyalty. This presentation aims to identify patronage patterns, as well as the strategies used by dedicators to appeal to each monarch and the current political atmosphere.

- Session 3 referent: **Sandra Kisters, Head of Collections and Research at [Museum Boijmans Van Beuningen](#) in Rotterdam, The Netherlands.**

As Head of Collections, it is Sandra Kisters' mission to develop a strong research profile for the museum, initiate research projects, online open access collection catalogues and articles, and printed publications about the museum's collection and institutional history. The museum's research focus is transhistorical and interdisciplinary – connecting old master paintings and sculpture, prints and drawings, as well as applied arts, contemporary design, and modern and contemporary art from various perspectives. Sandra wrote her PhD thesis on the (self-)representation of modern artists (*The lure of the biographical*, 2010), and previously worked as assistant professor of modern and contemporary art at Utrecht University, Radboud University Nijmegen, and Free University Amsterdam.

15:50 - 17:00 **Session 4: Collectives Soliciting Patronage**

- **Mariëlle Ekkelenkamp – University of Amsterdam (The Netherlands)**
Museums in Need: Appealing to the Rembrandt Association (1883-1914)

Abstract: Worldwide museums are slowly beginning to recover from the most recent crisis in the cultural sector: the coronavirus pandemic. Economic hardship in the museum world is hardly a new phenomenon. When the first European public collections opened their doors in the late eighteenth century, state subsidies were non-existent, so museums had to rely on diverse forms of local and private financial aid. One patronage configuration characteristic of the early Northern-European museum landscape were the so-called “friends associations”. These organizations of wealthy patrons were founded to provide economic support to an affiliated museum. From this format a new resolution materialized meeting museums' unremitting state of financial need but at a national level: the Rembrandt Association, to Preserve and Multiply Art Treasures in the Netherlands. In this contribution I will investigate how Dutch public museums navigated the politics of the funding procedures of the Rembrandt Association in the years leading up to the First World War. In the context of this nationwide call for funding applications, museums had to develop strategies to secure financial support for acquisitions and the restoration of artworks. This affords an ideal case study to address a research gap in nineteenth-century museums' fundraising practices. I will unravel the conditions under which museums competed for funding by analysing the tactics they showcased in their letters of application: what arguments did they put forward and how did they formulate their funding requests? To what extent did their rationale reflect the interests and tastes of the board members assessing their petitions evident from previously awarded grants? How accessible was the solicitation process of open calls or were accepted proposals mainly the result of networking or cronyism (i.e. *vriendjespolitiek*)? This research not only aims to shed light on patronage solicitation mechanisms but more crucially reveal to

what degree museums built their collections according to a narrative constructed to appeal to the members of the Rembrandt Association.

- **Colin Outhwaite** – independent scholar (Australia/The Netherlands)
Negotiating Cultural Touchstones: Patronage and identity in the formation of a grassroots arts collective in Utrecht, The Netherlands

Abstract: Touchstone Atelier are an arts collective that operate out of a historic wharf cellar on the Oudegracht (old canal) in Utrecht. The cellar is a space for creativity, a place to develop 'works in progress' amongst like-minded creatives, and a means for connecting and 'influenc[ing] each other'. Disenfranchised by government funding cuts to the arts and culture sector, and perceiving a lack of "quirky, independent and accessible art spaces", founder and poet/singer-songwriter Remco created the platform to operate outside of government support and existing structures of cultural patronage. Touchstone offers little to no financial support to its artists, nor receives any significant financial gains from hosting events. Yet, the space provides a number of valuable assets that are essential to both aspiring career artists and everyday art makers. These include a sense of community and belonging, an accessible space for creativity, expression and situated participatory learning, opportunities for networking, collaboration, exposure, and so on. Whilst Touchstone can be understood as the benefactors to local and emerging artists (through the gifting of time, administration, marketing, organisation, experience, knowledge etc.) the community exists through relationships of 'reciprocal exchange'. Indeed, local artists not only help perpetuate Touchstone's existence and solidify its mission and ideology, but they imbue its cause with cultural capital and actively contribute to the collective identity of the group. Drawing on ethnographic fieldwork conducted between April 2024 – October 2024, this paper considers the 'art of asking' in the formation of patronage relationships within a grassroots arts community. It investigates the wide variety of 'gifts' that are exchanged to aid the existence of an 'interdependent' arts community, and the ways such gifts are donated or framed by both the 'gifter' and the 'receiver'. The study also investigates the potential instability between 'giving' and 'receiving' due to misconceptions of the value of art or the purpose of the space. It ultimately draws attention to the motivations of local artists, their agency as emerging creatives, the role of identity in patronage relationships, and how art and meaning is generated through social activity.

- Session 4 referent: **Robert Verhoogt, senior policy officer at the Heritage and Arts Directorate of the [Dutch Ministry of Education, Culture and Science](#).**

Robert Verhoogt graduated in Law and Art History and wrote his PhD thesis *Art in Reproduction. Nineteenth-Century Prints after Lawrence Alma-Tadema, Jozef Israëls and Ary Scheffer* (2007). He has also published on Vincent van Gogh, Romanticism, the nineteenth-century art market and copyright, the history of ballooning and the history of exploration underground. At present he works as a senior policy advisor at the department for Cultural Heritage of the Ministry of Education, Culture and Science of the Netherlands, focusing on the area of museums and collections, including colonial collections, research, acquisition policy, indemnity, copyright, and digitization.