

Contents

Part I Law, Justice and Art in Historical Perspective

1	Twenty New Contributions to the Upcoming Research Field of Historical Legal Iconology	3
	Georges Martyn and Stefan Huygebaert	
1.1	Introduction	3
1.2	The ‘Art of Law’ in the Sense of Historical Legal Iconology	4
1.3	Law and Art in the Wider Field of Law and the Humanities . . .	7
1.4	Twenty New Contributions to Historical Legal Iconology	10
1.4.1	General Thoughts	10
1.4.2	Moralising Law and Justice Representations in the Late Middle Ages and Early Modern Era	11
1.4.3	Lawyers and Justices: Their Books, Their Work, Their Symbols	14
1.4.4	Criminal Justice: Art, Object and Locus	17
1.4.5	Justice Architecture and Decorations in the Long Nineteenth Century	18
1.5	Illustrative Iconography, Elucidating Iconology, Indexes, New Horizons	21
	References	22
2	The Exhibition <i>The Art of Law. Three Centuries of Justice Depicted</i>	25
	Vanessa Paumen	
2.1	A Thematic Approach	25
2.2	Divine Judgment, Worldly Justice	28
2.3	<i>Exempla Justitiae</i> : Inspiring Examples	29

2.4	The Judge's Skin: The Judgment of Cambyses	31
2.5	The Practice of Justice Depicted	33
2.6	Lady Justice	35
2.7	A Stimulating Interdisciplinary Field of Study	36
	References	36
3	The Mirror Axiom: Legal Iconology and The Lure of Reflection	43
	Carolin Behrmann	
3.1	Pictorial Regimes	43
3.2	Iconologies	45
3.3	Specular Dogma	46
3.4	Distorted Reflexing	48
3.5	Luring Analogies	51
3.6	The Question of Style	53
	References	56
 Part II Moralising Law and Justice Representations in the Late Middle Ages and Early Modern Era		
4	Changes in Late-Medieval Artistic Representations of Hell in the <i>Last Judgment</i> in North-Central Italy, ca. 1300–1400: A Visual Trick?	63
	Clare Sandford-Couch	
4.1	Introduction	63
4.2	The Iconography of Hell	64
4.3	The Punishment of Sinners	66
	4.3.1 Beheading	68
	4.3.2 Hanging	68
	4.3.3 Boiling Alive	69
	4.3.4 Impaling	70
	4.3.5 Amputation	70
	4.3.6 Skin Mutilation	71
4.4	Why Depict Hell in the Context of Specific Contemporary Secular Punishments?	72
4.5	Non-physical Punishments	73
	4.5.1 Fines	74
	4.5.2 Imprisonment	75
	4.5.3 Exile or Banishment	75
	4.5.4 Other Alternatives to Physical Punishment	76
4.6	An Evolving Jurisprudence?	77
4.7	A 'Visual Trick'?	78
4.8	Conclusion	80
	References	81

5	Medieval Iconography of Justice in a European Periphery: The Case of Sweden, ca. 1250–1550	89
	Mia Korpiola	
5.1	Introduction	89
5.2	Late-Medieval and Sixteenth-Century Swedish Context: Images in Legal Manuscripts and Towns	90
5.3	Law- and Judgment-Related Motifs in Swedish Churches: Judgment of Solomon and Moses Receiving the Tables of the Law	93
5.4	Truthfulness, (Divine) Justice and Judging in Text Scrolls	95
5.5	The Last Judgment and Saint Michael Weighing Souls	98
5.6	Conclusion	100
	References	101
6	Justitia, Examples and Allegories of Justice, and Courts in Flemish Tapestry, 1450–1550	I11
	Guy Delmarcel	
6.1	Introduction	111
6.2	Justitia	111
6.2.1	Justice, Highest Virtue of the Prince	111
6.2.2	Justice for the Good and the Evil	112
6.2.3	The Triumphal Chariot of Justice	115
6.2.4	Justitia Among the Seven Virtues	115
6.3	Courts of Justice	115
6.4	<i>Exempla Justitiae</i> : The Emperor Trajan	116
6.5	Conclusion	117
	References	117
7	The Judgment of Cambyses: A Rich Iconographical Topic with Multiple Sources and a Long Tradition	125
	Raf Verstegen	
7.1	Introduction: Literary Tradition	125
7.2	Gerard David's <i>Judgment of Cambyses</i>	126
7.3	David's Iconographical and Other Sources	127
7.3.1	Representation of a Medieval Punishment?	128
7.3.2	The Flaying of Saint Bartholomew Before 1500	129
7.3.3	Anatomical Dissection and Anatomy Lessons	131
7.3.4	Representations of the Upcoming Public Anatomy Lesson	132
7.3.5	Multiple Sources	133
7.4	From Gerard David to the Eighteenth Century	134
7.4.1	Half a Century of Diverse Approaches	134

7.4.2	Tradition and Innovation in Representations of the Cambyses Story	137
7.4.3	Emblematical Reduction, Allegorical Personification, Philosophical Reflection and Human Leather	139
7.5	Conclusion	139
	References	140
8	Multi-layered Functions of Early Modern Courtroom Equipment: Lüneburg for Example	149
	Ann-Kathrin Hubrich	
8.1	Introduction	150
8.2	The Artistic Programme of Lüneburg's Lower Court	151
8.3	Images as Agents Between Heavenly Authority and Mundane Realm of Jurisdiction	151
8.4	Typological Correlations and Influences of the Juridical	155
8.5	Constituting Judicial Space	157
8.6	Conclusion	159
	References	159
 Part III Lawyers and Justices: Their Books, Their Work, Their Symbols		
9	Civic Bodies and their Identification with Justice and Law in Early Modern Flemish Portraiture	167
	Beatrijs Wolters van der Wey	
9.1	Introduction	167
9.2	Maarten de Vos' Commission for the Brabant Mint	169
9.3	Group Portraits Painted for the Brussels and Malines Town Hall	171
9.4	Antwerp Militia Portraits and the Guilds' Historical Legitimation	173
9.5	Conclusion	174
	References	175
10	Lawyers and Litigants: The Corrupting Appeal and Effects of Civil Litigation in Hendrick Goltzius' <i>Litis abusus</i>	181
	Alain Wijffels	
10.1	Civil Litigation as a Minor Topos in Art History	181
10.2	<i>Litis abusus</i> : Three Closely Related Versions	182
10.3	The Sequence of the Scenes	184
10.4	Graphic Mise En Scène: Some Main Differences Between Goltzius' and Galle's Representations	187
10.5	The Recurrent Actors of <i>Litis abusus</i>	187

10.6	The Props	188
10.6.1	Writing Utensils	188
10.6.2	The Courthouse	189
10.7	Secular Iconography and the Religious Subtext	190
10.8	Conclusion	192
	References	195
11	The Paradoxes of Lady Justice's Blindfold	201
	Valérie Hayaert	
11.1	Introduction	202
11.2	The Velum of Gaspard Heuvick's Allegory	203
11.3	A Phenomenological Approach of the Allegory of Justice	205
11.4	Representation	206
11.5	Justitia's Blindfold	207
11.5.1	Did It Start with an Error?	207
11.5.2	Jacob de Gheyn's Justitia	209
11.5.3	De Iusticia Pingenda	209
11.5.4	The Paradox of Blindfolding	210
11.6	Clear-Sighted Justice in Greek and Roman Antiquity	211
11.7	The Blindfolding of Justitia	212
11.8	Seventeenth-Century Apologetics of the Blindfold	213
11.8.1	Jacob de Cater	213
11.8.2	Jacques Gouthière	214
11.8.3	Nicolas Reusner	215
11.8.4	Blindfold or Diadem? André de Nesmond's Remonstrance	216
11.9	Conclusion	217
	References	218
12	Framing the Law: Joos de Damhouder and the Legal Iconology of the Grotesque	223
	Felix Jäger	
12.1	Introduction	224
12.2	Envisioning Crime: Damhouder's Woodcuts	224
12.3	Figures of Fear: The Northern Grotesque	228
12.4	The Grotesque Body of the Law: Bandinelli's Portrait	231
12.5	Legal Violence	234
12.6	Conclusion	235
	References	236

13	The Mechanical Art of Rhetoric in an Ordinary Sixteenth Century German Formulary	245
	Gustav Kalm	
13.1	Introduction	245
13.2	The Book	247
13.3	Rhetoric as a Mechanical Art	253
13.4	Contractualisation	259
13.5	Conclusion	262
	References	264
14	<i>Liberté, égalité, fraternité ou la mort. The Iconography of Injustice in the Work of Pierre Goetsbloets</i>	273
	Brecht Deseure	
14.1	Introduction	273
14.2	Revolutionary Iconography and Public Opinion	275
14.3	Accuracy	279
14.4	Irony	280
14.5	Parody	282
14.6	Conclusion	285
	References	286
 Part IV Criminal Justice: Art, Object and Locus		
15	Works of Art as a Form of Criminal Punishment in the Low Countries (14th–17th C.)	299
	Paul De Win	
15.1	Introduction: Two Types of Art Objects	300
15.2	An Imposed Investment in Works of Art	300
	15.2.1 Paintings, Statues, Jewelry	301
	15.2.2 Stained-Glass Windows	303
15.3	The Obligation to Create Objects with Defamatory Connotations	305
	15.3.1 Metal Fists and Heads with Explaining Plaques	305
	15.3.2 Paintings and Stained-Glass Windows with Defamatory Inscriptions	307
	15.3.3 Erection of a Column of Infamy in Case of High Treason and Lèse-Majesté	309
15.4	Conclusion	310
	References	311

16	“<i>ut experiri et scire posset</i>”: Pictorial Evidence and Judicial Inquiry in Hans Fries’ <i>Kleiner Johannes Altar</i>	319
	Tamara Golan	
16.1	Introduction	319
16.2	The <i>Kleiner Johannes Altar</i>	322
16.3	The <i>Jetzerhandel</i> (1506–1509) and the Investigation of Miracles	324
16.4	The Exterior Panels: Judge, Witness, and the Locus of Justice	327
16.5	The Interior Panels: Evidence, Inquiry, and the Visionary	329
16.6	Conclusion	331
	References	332
17	A Ghostly Corpse in the City? Spatial Configurations and Iconographic Representations of Capital Punishment in the ‘Belgian’ Space (16th–20th C.)	337
	Jérôme de Brouwer and Xavier Rousseaux	
17.1	Introduction	338
17.2	The Scaffold in the City: The Construction of Public Execution in the Long Term	339
17.3	The Printing Revolution, Political Unrest and Criminalisation of Justice	340
17.4	The Softening of Practices, the Enlightenment, and Debates on Public Execution	341
17.5	Public Execution and the Use of the Guillotine, from the Penal Revolution to the Bourgeois Order	344
17.6	Conclusion	352
	References	353
 Part V Justice Architecture and Decorations in the Long Nineteenth Century		
18	Joseph-Jonas Dumont’s Prison Gatehouses: <i>Architecture Parlante</i> in Neo-Tudor Style	371
	Jozefien Feyaerts	
18.1	The ‘ <i>Ducpétiaux Prison</i> ’: More than <i>Ducpétiaux</i>	371
18.2	Neo-Tudor: A Historical Style for a New Prison Type	372
18.3	American and English Precursors and Models	374
18.4	Neo-Tudor Style in Belgium	376
18.5	The Analogy Between City Gate and Prison Gate	377
18.6	Conclusion	377
	References	378

19	Experiencing Justice in the <i>Cour d'assises</i> of Brabant (1893–1913): A Place of Education and Entertainment	385
	Gaëlle Dubois and Amandine De Burchgraeve	
19.1	Introduction	385
19.2	The Initiatory Journey in the Courthouse	388
19.2.1	Approaching the Judicial Space	388
19.2.2	The Labyrinth of the Courthouse: From Its Entrance into the Courtroom	390
19.3	Experiencing Justice: A Trial of the <i>Cour d'assises</i>	391
19.3.1	Open Sesame	391
19.3.2	A Judicial Theatre	391
19.3.3	Living the Trial: Entertainment and Education	394
19.4	Leaving the Judicial Space: Impression, Reception, Diffusion	397
19.5	Conclusion	399
	References	400
20	The Judge, the Artist and the (Legal) Historian: Théophile Smekens, Pieter Van der Ouderaa, Pieter Génard and the Antwerp <i>cour d'assises</i>	407
	Stefan Huygebaert	
20.1	Introduction	407
20.2	Selecting the Team: The Protagonists	410
20.2.1	(Conservative) Catholic and Flemish	410
20.2.2	Leaders Within the Antwerp Art Scene	412
20.2.3	Commission History	414
20.3	Selecting the Theme: The Decorations' Subject Matter	416
20.4	Van der Ouderaa's Preceding Oeuvre	419
20.4.1	The Artist and the Legal Historian: Collaborations	419
20.4.2	Emotional Deficit	421
20.5	Conclusion	424
	References	425
21	Depictions of Justice in the Colonial Courts of British India: The Judicial Iconography of the Bombay High Court	433
	Rahela Khorakiwala	
21.1	Introduction	433
21.2	A Brief History of the Bombay High Court	434
21.3	Establishment of the Bombay High Court Building	435
21.4	Judicial Iconography of the Bombay High Court	436
21.4.1	The Statue of Justice	436
21.4.2	Carvings	439

- 21.4.3 Satire on the Walls of the Bombay High Court 440
- 21.4.4 A Representation of Justice 441
- 21.5 Conclusion 442
- References 443
- Indexes.** 451
 - I.1 Index of Bible Quotes 451
 - I.2 Index of Artists (Incl. Architects) 453
 - I.3 Index of Authors and Editors 456