

## YAMAGATA, Miyuki. Hans Memling's *Diptych of Jan du Cellier*: The Crossbow Guild of St. George in a Chivalric Context

Hans Memling's *Diptych of Jan du Cellier* (1487–92, Paris, Musée du Louvre) is a miniature panel painting that is imbued with a luscious and elegant atmosphere. Its left panel depicts the Virgin and Child surrounded by six female saints in an enclosed garden. This is a typical image of the *Virgo inter Virgines*, which is the main topic of Chapter 1. The *Virgo inter Virgines* originated in Germany and spread to the Netherlands. It was expected to teach both religious and secular women about the virtue of chastity. However, the *Diptych of Jan du Cellier* contains a contradiction of gender, because it was commissioned by a secular male patron. This exceptional case can be explained by focusing on the botanical motifs. In Chapter 1, I identify the individual plants meticulously depicted in and around the enclosed garden. They reflect Jan's identity as a spice merchant who traded in aromatic and medicinal herbs by occupation.

Chapter 2 analyzes the entire iconographical program of the diptych. In the left panel that embodies the mystic marriage, not only St. Catherine but also St. Agnes receives a wedding ring. The right panel features *St. George slaying a dragon* and *St. John the Evangelist on Patmos*, but it is unclear why those narrative scenes were selected. In that panel, St. George represents a protector of virgins, and St. John the Evangelist represents a male bride of Christ. Furthermore, the Woman of the Apocalypse corresponds to the Virgin Mary, establishing an iconographical link between the two panels.

Recently, Albert Janssens discovered that Jan du Cellier belonged to the Crossbow Guild of St. George in Bruges. By examining its member list, I confirmed that Jan registered between 1465 and 1478. Therefore, I argue that the narrative scene of St. George was meant to commemorate Jan's military exploits in the Crossbow Guild.

Applying this new knowledge, Chapter 3 reinterprets the diptych in the context of chivalric culture. Every principal city in the Netherlands had archery and crossbow guilds, which organized magnificent competitions and banquets. The archers and crossbowmen often commissioned paintings to demonstrate their membership in the guilds. Among those paintings, the *Diptych of Jan du Cellier* is a relatively early example created for a crossbowman.

Jan became related by marriage to Lodewijk van Gruuthuse, headman of the Crossbow Guild in Bruges. The nobleman Lodewijk owned an extensive collection of manuscripts. The *Diptych of Jan du Cellier* reflects Lodewijk's aesthetic taste by emulating a specific style of illuminations. As Memling's predecessor, Jan van Eyck established a new genre of illumination-like paintings that gained popularity among the aristocracy as status symbols. The *Diptych of Jan du Cellier* illustrates that such sophisticated items became available to wealthy citizens. It represents courtly ladies in a fragrant rose garden, incorporating various symbols of marriage. These motifs evoke the splendid festivals of the crossbow guilds and Burgundian court, which are compared to the allegorical *Garden of Love*. To conclude, Memling realized Jan du Cellier's ideal self-image as a practitioner of sublime chivalry in this exquisite diptych.