

Contents

<i>List of Illustrations</i>	<i>ix</i>
<i>Acknowledgements</i>	<i>xvii</i>
Introduction: Performing Gender in the Burgundian Netherlands	1
Gendering Books and Diptychs	
‘Private’ Images as Agents in Social Transactions	
Books, Diptychs, and Spectators: The Documentary Evidence	
Devotional Portrait Diptychs in Gendered Relationships	
Gender and Power	
1 Authority and Community in Women’s Books of Hours	29
Holy Women and the Practice of the Hours	
Laywomen and Incarnational Piety	
Educating Girls at the Burgundian Court	
Reading and Viewing Communities	
Gendered Hierarchies in Religion	
Conclusion	
2 Regendering the Faith: Books of Hours, Devotional Portrait Diptychs, and the Affirmation of Men	61
The Chronology of Gender in Books of Hours	
Incarnational Claims in Men’s Books	
Transacting Gender: The Public Domain	
Recalibrating Religion	
Resisting Regendering: Women’s Diptychs	
Conclusion	
3 The Problem of Male Embodiment in Two Diptychs from Bruges	90
Men’s Bodies and the Quest for Holiness	
An Alternative Masculinity	
The Eroticized Body as a Site of Scandal	
On the Fringes of Maturity: Early Manhood	
The Chaste Husband	
Generational and Gendered Spectators	
Clerics and Laymen	

4 Nuns and Clerics: Ambiguous Authority in a Devotional Portrait Diptych	136
Jean Bellegambe and the Flines Diptych	
The Patriarchal Underpinnings of Reform	
The Conceptual Boundaries of Enclosure	
Hierarchical Gendered Piety	
Gifting the Diptych	
Through a Clerical Lens	
Conclusion	
5 Disrupting Gender at the Court of Margaret of Austria	162
Margaret's Devotional Portrait Diptychs	
The Burgundian Ducal Connection	
Portraits and the Gender of Succession	
Conformity and Resistance: A Male Model	
Conclusion	
<i>Conclusion</i>	192
<i>Appendix: A Checklist of Devotional Portrait Diptychs</i>	195
<i>Bibliography</i>	203
<i>Index</i>	229