



# The Netherlandish Image after Iconoclasm, 1566-1672

Material Religion in the Dutch Golden Age  
**Mia M. Mochizuki, Jesuit School of Theology, and  
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Debunking the myth of the stark white Protestant church interior, this study explores the very objects and architectural additions that were in fact added to Netherlandish church interiors in the first century after iconoclasm. In charting these additions, Mia Mochizuki helps explain the impact of iconoclasm on the cultural topography of the Dutch Golden Age, and by extension, permits careful scrutiny of a decisive moment in the history of the image.

Focusing on the Great or St. Bavo Church in Haarlem, this interdisciplinary book draws on art history, history and theology to look at the impact of iconoclasm and reformation on the process of image-making in the early modern Netherlands. The new objects that began to appear in the early Dutch Reformed Church signaled a dramatic change in the form, function and patronage of church art and testified to new roles for church, government, guild and resident. Each chapter in the book introduces a major theme of the nascent Protestant church interior - the Word made material, the Word made memorial and the Word made manifest - which is then explored through the painting, sculpture and architecture of the early Dutch Reformed Church. The text is heavily illustrated with images of the objects under discussion, many of them never before published. A large number of these images are from the camera of prize-winning photographer Tjeerd Frederikse, with additional photography courtesy of E.A. van Voorden.

This book unveils, defines and reproduces a host of images previously unaddressed by scholarship and links them to more familiar and long studied Dutch paintings. It provides a religious art companion to general studies of Dutch Golden Age art and lends greater depth to our understanding of iconoclasm, as well as the way in which cultural artifacts and religious material culture reflect and help to shape the values of a community.

Taking up the challenge of an unusual category of objects for visual analysis, this innovative study invites readers to acknowledge iconoclasm not only for its destructive force, but also for its generative power and the remarkable creativity it unleashed.

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Introduction. The mythic vacuum; The gothic cathedral; Images of iconoclasm; The word made material; The word made memorial; The word made manifest; Conclusion. Material religion; Appendices; Bibliography; Index.

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## About the Author

Mia M. Mochizuki was educated at Groton School, Vassar College, Yale University and Leiden University. She taught in the art history departments at the University of Chicago and Columbia University before coming to the Jesuit School of Theology and the Graduate Theological Union, Berkeley, as the Thomas E. Bertelsen, Jr. Chair of Art History and Religion. She is Affiliated Faculty in the Department of the History of Art at the University of California, Berkeley. With Amy Golahny and Lisa Vergara, she edited *In His Milieu. Essays on Netherlandish Art in Memory of John Michael Montias*.

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