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GETTING THE SENSE(S) OF SMALL THINGS/ SINN UND SINNLICHKEIT KLEINER DINGE

HERAUSGEGEBEN VON
Karen Dempsey und Jitske Jasperse

HERAUSGEBERIN
Regina Toepfer
im Auftrag des Präsidiums des Mediävistenverbandes
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HERAUSGEBERIN Prof. Dr. Regina Toepfer, im Auftrag des Mediävistenverbandes.
Institut für Germanistik, Abteilung: Linguistik und Mediävistik, TU Braunschweig,
Bienroder Weg 80, 38106 Braunschweig; Telefon: (0) 531 391 8650,
E-Mail: r.toepfer@tu-braunschweig.de

REDAKTION Manuel Hoder, M. A., E-Mail: m.hoder@tu-braunschweig.de;
Dr. Wiebke Ohlendorf, E-Mail: w.ohlendorf@tu-braunschweig.de

Rezensionsvorschläge sind zu richten an: Manuel Hoder, M. A.:
redaktion-dasmittelalter@tu-braunschweig.de

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JOURNAL MANAGER Claudia Hill, De Gruyter, Genthiner Straße 13, 10785 Berlin, Germany,
Tel.: +49 (0)30 260 05 – 172, Fax: +49 (0)30 260 05 – 250, E-Mail: claudia.hill@degruyter.com

ANZEIGENVERANTWORTLICHER Claudia Hill, De Gruyter, Genthiner Straße 13,
10785 Berlin, Germany, Tel.: +49 (0)30 260 05 – 170, E-Mail: anzeigen@degruyter.com

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Dasol Kim

Domesticating the Body of the Exotic Other: The Multisensory Use of a Sixteenth-century Brass Candlestick

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Abstract: Through the medium of a brass candlestick made in a sixteenth-century German foundry, I discuss the Christian European household's sensory engagement and spatial control of the Muslim body. I argue that the Europeans' sensory experience of the turbaned candlestick reflects and reinforces their conceptualization of Islamic culture, which is a blend of fear and fascination. The turbaned candlestick allows us to explore issues rarely discussed in the study of metalwork and the European imagery of 'the East'. The shape and scale of the candlestick suggest that it could have been treated both as a statuette and as a piece of furniture. The inanimate candlestick would have felt livelier when the user touched its body and felt heat, flame, light and smoke from the candlestick. My analysis of the candlestick suggests that it might have been experienced through a comprehensive play of senses.

Keywords: candlestick, statuette, multisensory use of metalwork, the exotic, the Other

Introduction

A brass candlestick, 26.7 centimeters high, which is thought to have been made in a sixteenth-century German foundry, exquisitely renders the body of a man through the body of the candlestick (Figs. 1 and 2).[1] A socket to hold a candle

1 The candlestick is now included in the exhibition 'Relative Values: The Cost of Art in the Northern Renaissance' presented by the Metropolitan Museum of Art, New York, and originally intended to run from August 7, 2017, through February 28, 2021. https://www.metmuseum.org/exhibitions/objects?exhibitionId=a3b5887f-4479-459c-9a7c-a966a8393120&pkgids=444#!?perPage=20&offset=40 (accessed: 09/12/2019). I thank Elizabeth Cleland for providing me with the object file and the

Corresponding author: Dasol Kim, Ph.D. Candidate, Rice University, Department of Art History – MS 21, 6100 Main St. Houston, TX 77005-1827, USA, E-Mail: dk40@rice.edu

surmounts a figural shaft. The shaft is in the shape of a turbaned, bearded figure that is being transformed into a plant. The socket, marked with lines that look like the veins of a plant, curves outward like a bud, as if the socket sprouts from the man's head like a living flower. The man's torso and legs, too, undergo metamorphosis: he is depicted as human but not human, wriggling but bound, melting but frozen. In this way, the candlestick paradoxically ascribes monstrous energy to the man whilst at the same time subduing it. The man's body is further enlivened and controlled through the multisensory function of the candlestick as it once would have held a lit candle. The combined effect of which will be explored.

Fig. 1 and 2: Candlestick, German, late sixteenth century, brass, height: 26.7 cm. Metropolitan Museum of Art, New York. Accession Number: 41.100. 86n.

conservation report. I am also grateful to Diane Wolfthal for suggesting I research this object and for her comments on earlier drafts of this paper. Finally, I thank the anonymous reviewers of this article, as well as Karen Dempsey, Jitske Jasperse, and Lieke Smits for their careful reading and thoughtful comments.

This turbaned candlestick, which is in the collection of the Metropolitan Museum of Art in New York, has been given little attention other than a description of its attribution and style by Elizabeth Cleland.[2] The candlestick may once have had a stand.[3] While this candlestick may have been part of a hanging lamp or a church shrine, the size and slim design of the shaft are more suggestive of a standing object. The shaft, like those of many other sixteenth-century candlesticks, was likely standing on a foot to prevent fire hazard and elevate the light source.[4]

Scholars have studied the multisensory experience of metalwork objects comparable in function and form to figural candlesticks. There are studies on the sensory effect of sixteenth-century bronze steam blowers fashioned for courts as well as sixteenth-century censers used in churches in Northern Europe.[5] It has been argued that even purely decorative objects, such as fifteenth- and sixteenth-century Italian bronze statuettes and other objects collected in *Kunstkammern* would have been touched as well as displayed.[6] While a candlestick is more functional

2 See Elizabeth Cleland, Inspired by Engravings by Agostino Veneziano (Agostino dei Musi). https://www.metmuseum.org/art/collection/search/198749 (accessed: 19/04/2020). Cleland identifies the candlestick as having been made in a sixteenth-century German foundry and cites Nuremberg as the center for brass foundries in Europe at that time. She suggests that the candlestick is "loosely inspired by engravings by the Italian Renaissance artist Agostino Veneziano, perhaps by way of the Flemish artist Pieter Coecke van Aelst, whose tapestries and printed books feature similar turban-wearing column figures." Although Cleland did not specify which of Veneziano's engraving might have been the source, she suggested, in correspondence, the engraving 'Two Men from 'The Hermae'', 1536, engraving, 20.4–12.5 cm. Metropolitan Museum of Art, New York. Accession Number: 26.50.1(62). https://www.metmuseum.org/art/collection/search/342889 (accessed: 08/05/2020).

3 A base was soft soldered to the body of the turbaned candlestick in at least the nineteenth century and has since been removed during the conservation; Y. Kneeland, Objects Conservation Department and Research Laboratory Examination and Treatment Report; courtesy of Elizabeth Cleland. Because the candlestick is presently part of an exhibition, it was not possible to inspect the interior. Therefore, the exact shape of the wick or the presence of wax remains unconfirmed.

4 Kurt Jarmuth, Lichter leuchten im Abendland. Zweitausend Jahre Beleuchtungskörper. Braunschweig 1967, p. 188, 192f.

5 Wolfram Koeppe, Aeolipile (Steam Blower). In: Wolfram Koeppe (ed.), Making Marvels. Science and Splendor at the Courts of Europe. New York 2019, p. 246; Jacob Baum, From Incense to Idolatry. The Reformation of Olfaction in Late Medieval German Ritual. In: The Sixteenth Century Journal 44 (2013), p. 323–344.

6 Peta Motture, The Culture of Bronze. Making and Meaning in Italian Renaissance Sculpture. London 2019, p. 188f.; Peter Bell, The Invention of the Bronze Statuette in Renaissance Italy. Material, Facture, Presentation (Ph.D. dissertation, New York University), 2017, p. 162–215, especially p. 172, note 498; 'Touch and the Enjoyment of Sculpture. Exploring the Appeal of Renaissance Statuettes,' The Walters Art Museum. January 21–April 15, 2012. https://thewalters.org/exhibitions/touch-and-the-enjoyment-of-sculpture-exploring-the-appeal-of-renaissance-statuettes/ (accessed:

than those objects, the interactive quality of a figural candlestick has been rarely discussed. The turbaned candlestick under discussion here is relatively small; it may be grasped and moved by hand. Because it also operated as a statuette, the candlestick appealed to multiple senses. Studying the use of the figural candlestick opens a window to a better understanding of a contemporary sensory relationship with small objects. In particular, the turbaned candlestick invites us to address how its sensory experience may have reflected and reinforced contemporary Europeans' conceptualization of Islamic culture blended with fear and fascination.

The design of this candlestick evokes the 'exotic' East. In medieval and Renaissance artworks, turban-like headdresses, beards or mustaches, and scarves tied to one side were commonly used as defining features of non-Christians more generally and Muslim men in particular.[7] Christian Europeans could have ascribed a wide range of images of Islam, varying from abhorrence to admiration, to the turbaned and hybrid man depicted in the candlestick. In Northern and Central Europe, the fear and fascination with the Islamic world was heightened in the Christian areas where the threat of the Ottoman Empire was strongly felt in the late fifteenth and sixteenth centuries.[8] Constantinople fell to the Ottoman Empire in 1453, and the armies of Sultan Süleyman (1494–1566) laid siege to Vienna, the capital of the Habsburg court, in 1529. European prints around this time represent Muslims as enemies or exotic curiosities, a reaction that, in most cases, would be intermingled.[9] Despite the increasing fear of the Turks, commerce and diplomatic travels and gift exchanges between courts went in hand in hand with war.[10]

29/11/2019); Suzanna Ivanič, Religious Materiality in the Kunstkammer of Rudolf II. In: Suzanna Ivanič, Mary Laven, and Andrew Morrall (eds.), Religious Materiality in the Early Modern World. Amsterdam 2019, p. 177–192, here p. 182.

7 Debra Strickland, Saracens, Demons, and Jews. Making Monsters in Medieval Art. Princeton 2003, p. 182; Larry Silver, East is East. Images of the Turkish Nemesis in the Habsburg World. In: James Harper (ed.), The Turk and Islam in the Western Eye, 1450–1750. Visual Imagery before Orientalism. Burlington VT 2011, p. 185–209; Lieselotte Saurma-Jeltsch, The Metamorphic Other and the Discourse of Alterity in Parisian Miniatures of the Fourteenth Century. In: Anja Eisenbeiss and Lieselotte Saurma-Jeltsch (eds.), Images of Otherness in Medieval and Early Modern Times. Exclusion, Inclusion and Assimilation. Berlin 2012, p. 37–56, here p. 38.

8 Charlotte Smith, Images of Islam, 1453–1600. Turks in Germany and Central Europe. London 2014, p. 1.

9 Silver (note 7), p. 186.

10 Lisa Jardine, Exchanging Identity. Breaching the Boundaries of Renaissance Europe. In: Lisa Jardine and Jerry Brotton (eds.), Global Interests. Renaissance Art between East and West. London 2005, p. 60; Jessica Keating, Habsburg-Ottoman Diplomatic Machinery. In: Animating Empire. Automata, the Holy Roman Empire, and the Early Modern World. Pennsylvania 2018, p. 77–93.

Scholars have shown how Europeans desired foreign commodities and integrated the exotic motif into their artwork.[11] By examining the iconographies of the religious and regional Other in European art, scholars have observed that visual representations consolidated European conceptions of the Self and the Other.[12] It has been less discussed, however, how such exotic imagery could have been activated through the object as a whole. This turbaned candlestick represents the type of small utensil that was handled every day in European households. Sensory studies help us to contextualize this object in Europeans' construction of the Self and the Other. Here, the perspective of sensory studies that understands the medieval artwork as "performed and experienced" is linked with the iconographical study of the exotic artwork.[13] Of interest, in particular, is the way in which the object would have "acted" on the people around it, as described in object or material culture studies, to illustrate its effect on not only the bodies and minds of individuals but also their social and political conceptions.[14]

In turn, the study of the exotic images in European art contributes to studies on the sensory experience of small objects. My case study reveals that a particular ideology is inherent in such a personal and intimate experience. Victor Stoichita notes the hierarchical relationship between the European audience and the "Black" when the former viewed the sensuous surface of a bronze statuette depicting an African woman.[15] Here, I propose to interpret sixteenth-century Europeans' symbolic control of another dominant Other, Islamic culture, in their use of furniture. By connecting the art historical studies of exotic artifacts made in

11 Here I list only a few: Marc-Henry Jordan and Francisca Constantini-Lachat, Moorish Tracery. In: Alain Gruber (ed.), The History of Decorative Arts. The Renaissance and Mannerism in Europe. New York 1993, p. 277–345; Alain Gruber, Interlace. In: ibid., p. 21–111; Catherine Hess (ed.), The Arts of Fire. Islamic Influences on Glass and Ceramics of the Italian Renaissance. Los Angeles 2004; John Sweetman, 1500 to 1660. The Growing Impetus. In: The Oriental Obsession. Islamic Inspiration in British and American Art and Architecture, 1500–1920. Cambridge 1987, p. 10–43. On taming the foreignness into an exotic commodity, see Geraldine Heng, Empire of Magic. Medieval Romance and the Politics of Cultural Fantasy. New York 2003, p. 284, 448.

12 On the role of visual representation in constructing the European Self and the Other, see Saurma-Jeltsch (note 7), p. 37f.; Strickland (note 7); Harper (note 7); on historical and literary studies of the European Self and the Other, see Suzanne Akbari, Idols in the East. European Representations of Islam and the Orient, 1100–1450. Ithaca 2009, p. 280; and Geraldine Heng, The Invention of Race in the European Middle Ages. Cambridge 2018, p. 111.

13 Fiona Griffiths and Kathryn Starkey, Sensing through Objects. In: Id. (eds.), Sensory Reflections. Traces of Experience in Medieval Artifacts. Berlin 2018, p. 14.

14 Karen Overbey and Benjamin Tilghman, Active Objects. An Introduction. In: Different Visions 4 (2014), p. 1f.

15 Victor Stoichita, Black and White. In: Darker Shades. The Racial Other in Early Modern Art. Transl. by Samuel Trainor. London 2019, p. 67f.

Europe with sensory studies, I argue that the user might have endeavored, even in an implicit way, to domesticate the body of the Other and neutralize the threat of the Islamic Other. This was achieved by rendering the Muslim body a constrained, monstrous figure which could be handled or 'tamed' as a candlestick.

Like other methodologies, sensory studies have limitations. The candlestick could have been left unlit and treated in a purely aesthetic manner.[16] And we cannot assert that contemporary users unanimously experienced an object in the same way.[17] Nonetheless, I share some scholars' opinions that the visual in a broad sense incorporates the evocation of multisensory experience through seeing the images.[18] Furthermore, I will take into consideration the possible different audiences by exploring the owners' and users' experiences as well as those of manufacturers and servants.[19] The sensory relationship between the European Self and an imagined or even fetishized Muslim body through the turbaned candlestick is explored in three steps. First, I contextualize the collection and display of the turbaned candlestick within the sixteenth-century European market for small metal sculpture with antique and vegetal motifs. Next, the exotic references present in the shape of the candlestick are identified and placed within the context of the market. By referring to related prints and other depictions, I suggest that the complex European imagination of the Islamic Other, blended with hostility and curiosity, is inscribed in such exotic imagery. The formidable power of the Ottoman Turks is shown to be incumbent and at the same time domesticated through the hybrid form of man and plant. Such iconography is similar to the contemporary imagery of the mandrake, a dangerous yet medicinally important herb. Lastly, the effect of light, flame, smoke, and even sound are explored in connection with the candlestick's receptive audience. As we will see, the European beholder domesticated the exotic Other by sensuously enlivening and controlling the turbaned candlestick.

16 Even if a lamp proves to be stable when picked up by the loop and carried around, the very same lamp could have limited space for oil, suggesting that it may have been treated purely aesthetically. Motture (note 6), p. 184.

17 Griffiths / Starkey (note 13), p. 12.

18 On the re-creation of sensory experience through viewing the images, see Griffiths / Starkey (note 13), p. 14f.; Allison Stielau, Intent and Independence. Late Fifteenth-Century Object Engravings. In: Jeffrey Smith (ed.), Visual Acuity and the Arts of Communication in Early Modern Germany. Burlington VT 2014, p. 22–42.

19 Motture (note 6), p. 188; Krysta Ryzewski. The Production Process as Sensory Experience. Making and Seeing Iron in Colonial New England. In: Jo Day (ed.), Making Senses of the Past. Toward a Sensory Archaeology. Carbondale 2013, p. 351–370.

The Collection and Display of a Figural Candlestick

Figural and non-figural standing candlesticks ranging in size from about 20 to about 35 centimeters, and along with bigger hanging lamps, they adorned the houses of sixteenth-century Northern European middle-class families to display their growing wealth and status.[20] Paintings depicting scholarly saints and elites in their studies suggest where the candlesticks might have been placed: on a cabinet, for instance, in the painting 'Cardinal Albrecht of Brandenburg' by Lucas Cranach the Elder (1525) and on a shelf in that by Vittore Carpaccio, 'Saint Augustine in His Study' (1502).[21] Candlesticks were also placed on the dining table, as shown in the illustration 'January' from the Da Costa Hours (1515) and on the work table, as may be seen in Agostino Veneziano's 'Baccio Bandinelli in his studio holding a statuette of Venus, students sketching from a model by candlelight' (1531) (Figs. 3 and 4).[22] The late fifteenth-century painting 'Epitaph for Margarethe Haller' shows a candlestick placed on a low cabinet and grasped in an apostle's hand (Fig. 5).[23] These are non-figural candlesticks each measuring about 20 or 30 centimeters high, approximately the height of the turbaned candlestick with its stand restored.[24]

The turbaned candlestick follows the tradition of figural candlesticks in the form of animal and human figures carrying drip pans.[25] Candlesticks in the shape of wild men, servants, foot soldiers, or biblical giants such as Saint Christopher, who are holding sockets in their hands, were made in the fifteenth- and

20 Jarmuth (note 4), p. 185, 194.

21 Lucas Cranach the Elder, 'Cardinal Albrecht of Brandenburg as Saint Jerome in His Study', 1525, oil and tempera on wood, 117–78 cm, Hessisches Landesmuseum, Darmstadt; Vittore Carpaccio, 'Saint Augustine in His Study', 1502, oil on canvas, 141–210 cm, Scuola Dalmata dei SS. Giorgio e Trifone, Venice.

22 Fig. 3: https://www.themorgan.org/collection/da-costa-hours/4 (accessed: 20/05/2020); fig. 4: https://www.metmuseum.org/art/collection/search/345483 (accessed: 07/05/2020).

23 Fig 5: https://www.bildindex.de/document/obj00021992 (accessed: 07/05/2020).

24 The height of these candlesticks has been extrapolated from dimensions published in What's the Average Hand Size for Men, Women, and Children? www.healthline.com/health/average-hand-size#adults (accessed: 08/12/2019).

25 Jarmuth (note 4), p. 25–34, 58–60; Sigrid Wechssler, Lampen, Leuchten, und Laternen. Munich 1983, p. 34–36; Strickland (note 7), p. 93; Sabine Poeschel, Der Wolfram-Leuchter von Erfurt. Überlegungen zu Funktion und Identifikation. In: Zeitschrift des Vereins für Thüringische Geschichte 54 (2000), p. 15–44, here p. 15, 26–28, 31; Vera Henkelmann, Der sogenannte Wolfram-Leuchter in Erfurt in der Licht- und Leuchtertradition des christlichen Mittelalters. In: Falko Bornschein, Karl Heinemeyer, and Maria Stürzebecher (eds.), Der Wolfram-Leuchter im Erfurter Dom. Ein romanisches Kunstwerk und sein Umfeld. Erfurt 2019, p. 177–214, here p. 181, 191–199.

Fig. 3: 'January', from the Da Costa Hours, illuminated by Simon Bening, 17.2–12.5 cm, Ghent, ca. 1515, The Morgan Library & Museum. MS M.399, fol. 2v. © The Morgan Library & Museum. MS M.399. Purchased by J. Pierpont Morgan (1837–1913), 1910.

Fig. 4: Agostino Veneziano (Agostino dei Musi), 'Baccio Bandinelli in his studio holding a statuette of Venus, students sketching from a model by candlelight', 1531, engraving, 27.4–30 cm. Metropolitan Museum of Art, New York. Accession Number: 49.97.144.

sixteenth-century French, Netherlandish, and German regions.[26] Also popular throughout Europe at princely courts were candlesticks made in Padua, Italy, in the form of satyrs, atlases, mermaids, as well as male and female nudes in the style of Roman antiquity.[27] One such is a bronze candlestick depicting a man bent over and carrying on his back the socket, which looks like an acanthus bud (Fig. 6).[28] The man's legs are almost grafted into the sharp claw of a predatory

26 Jarmuth (note 4), p. 190–193; Wechssler (note 25), p. 39–41; Veronika Baur, Metal Candlesticks. History, Styles, Techniques. Transl. by Edward Force. Atglen 1996, p. 64.
27 Wechssler (note 25), p. 42f.
28 Klaus Pechstein. Bronzen und Plaketten vom ausgehenden 15. Jahrhundert bis zur Mitte des 17. Jahrhunderts. Berlin 1968, fig. 80.

Fig. 5: 'Epitaph for Margarethe Haller: Death of the Virgin Mary', Nuremberg, 1487, painting on panel, 197 × 139 cm. Germanisches Nationalmuseum, Nuremberg. Inv. Gm 153. © Foto Marburg / Art Resource, NY.

bird. This hybridity is also found in the design of the turbaned candlestick. Similarly, contemporary Northern European metalwork employs vegetal motifs, such as the intertwined roots and leafy ornaments in Albrecht Dürer's drawings and woodcuts of table fountains, goblets, and candlesticks.[29]

Fig. 6: Figurative candlestick, sixteenth century, bronze, remains of black lacquer, height: 19 cm. Kunstgewerbemuseum, Staatliche Museen, Berlin. Inv. No. 1917, 112. © bpk Bildagentur / Kunstgewerbemuseum, Staatliche Museen, Berlin / Photo: Elsa Postel / Art Resource, NY.

29 Heinrich Kohlhaussen, Nürnberger Goldschmiedekunst des Mittelalters und der Dürerzeit 1240 bis 1540. Berlin 1968, p. 260–261, 301, 357, figs. 400–402, 456, 521.

The turbaned candlestick could have been an expression of the antiquarian taste of the sixteenth century. Cleland has pointed out that the candlestick looks similar to the turbaned herm among the herms wearing Turkish costumes in the woodcut 'A Military Camp in Slovenia' (1553), after Pieter Coecke van Aelst (Fig. 7). The candlestick also resembles, according to Cleland, the turbaned herm wrapped with a scarf on the top of a tree trunk which is juxtaposed with another herm that is naked and has bestial legs, depicted in Veneziano's 'Two Men from 'The Hermae'' (1536).[30] Originating in Greek and Roman sculpture, herms are figures with human heads or torsos and lower bodies rendered as shafts. The heads often support an entablature.[31] A bronze figure of a bearded male wearing a flower garland is an example of a herm made in sixteenth-century Italy as a statuette.[32] In Nuremberg Peter Vischer the Younger made a brass candlestick in the form of an antique male nude and brass inkpots depicting an allegorical female nude that emulate the antique style of the Paduan foundries.[33]

Within this context of collecting and displaying small, antiquarian-style trappings, figural candlesticks might have been collected and displayed alongside statuettes. Objects such as the Vischer family's bronze or brass inkwells and the Italian bronze perfume burners or lamps in grotesque forms are thought to have been collected by wealthy merchants and elites who placed them in the libraries and bedchambers.[34] In 'Saint Augustine in His Study', Carpaccio depicts figurines of a man and a horse and a non-figural candlestick arranged on the same ledge on the left-hand wall. The juxtaposition of the statuettes with a candlestick of similar height suggests that both types of items could have been collected and displayed together. The connoisseur's room with its collections evolved into the *Kunstkammer*, a chamber dedicated to the display of art or marvelous objects and natural curiosities where we can imagine the presence of figural candlesticks, such as the one in the shape of male nude made by Peter Vischer the Younger or the turbaned

30 Cleland (note 2); fig. 7: https://www.metmuseum.org/art/collection/search/422764 (accessed: 08/05/2020); 'Two Men from 'The Hermae'': https://www.metmuseum.org/art/collection/search/342889 (accessed: 08/05/2020).

31 For a description of the herm, see Grove Art Online. https://doi.org/10.1093/gao/9781884446054.article.T037764 (accessed: 07/01/2020).

32 Displayed in the Kunst- and Wunderkammer of Trausnitz castle in Landshut: Satyrherme, Venice, late sixteenth century, bronze, height: 14.4 cm, Antiquarium der Residenz München. Inv.-Nr. 11/36.

33 Joaneath Spicer, An "Antique" Brass Candlestick in the Shape of Hercules by Peter Vischer the Younger and Workshop. In: The Journal of the Walters Art Museum 63 (2005), p. 65–71, here p. 65.

34 Jeffrey Smith, German Sculpture of the Later Renaissance, c. 1520–1580. Princeton 1994, p. 280, 303, 306; Motture (note 6), p. 173–193.

Fig. 7: After Pieter Coeck van Aelst, 'A Military Camp in Slovenia', from the Ces Moeurs et fachons de faire de Turcz (Customs and Fashions of the Turks), 1553, woodcut, 35.2 × 53.2 cm. Metropolitan Museum of Art, New York. Accession Number: 28.85.1.

candlestick discussed here.[35] Sixteenth-century representations of small, standing candlesticks in European secular and domestic spaces reflect a physical and symbolic relationship to these objects. These paintings show candlesticks either pulled close to the user's body and standing lit nearby or set aside yet conveniently ready for use. Candlesticks, along with statuettes, are valued enough to be stowed away safely in a cabinet but available to be used at any moment. These small objects are arranged and controlled in the owner's room, that is, one's small world. As we will see next, the turbaned candlestick's intimate yet marginalized position relative to the owner's body and space also operates in a socio-political dimension because of its shape of the exotic Other's body.

35 J. Smith: German Sculpture (note 34), p. 306; Motture (note 6), p. 186.

Domesticating the Islamic Other

The turbaned candlestick appealed to Europeans' taste through its exotic, antique, and vegetal motifs. A turban, beard, and a scarf are depicted prominently: the sculptor emphasizes the turban by elongating its top to form the socket, the hairy and flowing beard is meticulously represented, the cloth sensuously swirls around the man's torso and is tied on the shoulder. Such features would have been recognized as markers of the Islamic, Eastern, or non-Christian Other. Images of so-called Saracens and Turks, manifestations of the popular, sweeping conception of the Islamic Other in Europe, were repeated in European art in the motifs of turban, beard, and scarf.[36] The solemn face of the man in the candlestick is similar to images of Ottoman leaders, attendants to Turkish nobles, and turbaned herms in sixteenth-century European prints and drawings. With these references the turbaned candlestick would have reminded European viewers of the growing power of the Ottoman Turks. In turn, the glory of the Ottoman court is controlled and appropriated both through the hybrid form of the candlestick and through the function of the object itself in a European setting.

Veneziano's portrait engraving of the Ottoman admiral Hayreddin Barbarossa (1475–1546) looks very similar to the turbaned candlestick.[37] The elements that lend fearlessness to the Ottoman admiral, such as his fierce eyes, thick and knitted eyebrows, and rich, well-groomed beard, also appear in the man in the candlestick. The similar detail of creases around the neck is better discerned from the profile view of the candlestick (see Fig. 2). Europeans would have regarded Barbarossa as a formidable opponent, whose expansion alarmed the Doge and Senate of Venice, which resulted in the Holy League to fight the Ottomans in 1571.[38] Meanwhile, the turbaned candlestick could have also connoted the servant of a powerful person, like Barbarossa, rather than the person himself. At court or in the households of noble families these servants are usually shown proudly accompanying their masters.[39]

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36 Saurma-Jeltsch (note 7), p. 37.

37 Agostino Veneziano (Agostino dei Musi), 'Portrait of Barbarossa', 1535, engraving, 44.8–30.5 cm. Metropolitan Museum of Art, New York. Accession Number: 49.95.4. https://www.metmuseum.org/art/collection/search/342972 (accessed: 08/05/2020).

38 Svatopluk Soucek, Navals Aspects of the Ottoman Conquests of Rhodes, Cyprus and Crete. In: Studia Islamica 98/99 (2004), p. 219–261, here p. 240–242.

39 Jost Amman, 'A group of male servants carrying a bride hidden under the canopy'. In: Hans Weigel, ‚Habitus praecipuorum populorum' (1577–1579), Herzog August Bibliothek, Wolfenbüttel, fol. Eeeii. The Latin title above the image reads *Hoc Pacto Domum Deducitur à Turcis Sponsa*, indicating the manner in which Turks carry their brides home. Below the image is a German vernacular poem. Transl. by Charlotte Smith: "This is how the Bride is borne home / So does one take home

It has been mentioned that the turbaned herms depicted in prints by Coecke van Aelst or Veneziano might have been the source of the candlestick.[40] I further suggest that the similarity between the candlestick and the herm lies not just in the form but also in the herm's function as a symbol of triumph. Coeck van Aelst drew Turkish people's customs when he visited Istanbul in 1533.[41] A frieze, possibly intended as tapestry designs, was published as *Ces Moeurs et fachons de faire de Turcz* ('Customs and Fashions of the Turks'), in woodcuts of seven scenes in 1553 after the artist died (see Fig. 7 for an example).[42] According to Annick Born, the frieze might have been related to the Grand Vizier Ibrahim Pasha's desire to compete with the regal pomp of the Western courts.[43] Adopting Born's view, the herms with the images of Muslims in Coeck van Aelst's woodcuts could be explained as the artist's appeal to the interest of the Ottoman court in emulating Western propagandistic art.[44] The Greek and Roman herm was revived in sixteenth-century Europe and adorned the tombs and palaces of the wealthy and powerful.[45] In this context, the candlestick's shaft in the shape of a herm wearing Islamic costume could have connoted both the exotic encapsulated in a familiar motif of herms and the regal power of East, which would have evoked a mixture of awe and curiosity in European minds.

Adopting power symbols to the design of a small candlestick would have given the European users the pleasure of appropriating Turkish grandeur at home. Contemporary images depicting the Turks assisting Europeans suggest such a hierarchical pleasure and may be seen in Melchior Lorichs's drawing 'Panorama of Istanbul' (1559),[46] which represents a turbaned and bearded man offering a goblet filled with ink to a young European artist, who looks down over a panoramic view

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wives betrothed to great lords / home under the canopy / on a covered horse / in great honor." C. Smith: Images of Islam (note 8), p. 126, 133f., fig. 5.4.

40 Cleland (note 2).

41 Silver (note 7), p. 198.

42 Ibid.

43 Annick Born, The Moeurs et fachons de faire de Turcs. Süleyman and Charles V. Iconographic Discourse, Enhancement of Power and Magnificence, or Two Faces of the Same Coin? In: Herbert Karner, Ingrid Ciulisová, and Bernardo García (eds.), The Habsburgs and Their Courts in Europe, 1400–1700. Between Cosmopolitism and Regionalism. Leuven 2014, p. 283–302, here p. 291; see also Gülru Necipoğlu, Süleyman the Magnificent and the Representation of Power in the Context of Ottoman Hapsburg Rivalry. In: Art Bulletin 71/3 (1989), p. 401–427, here p. 419.

44 Born (note 43), p. 294f.

45 J. Smith: German Sculpture (note 34), p. 169.

46 Melchior Lorichs (Lorck), 'Panorama of Istanbul, Byzantivm sive Costantineopolis', 1559, black and brown ink, 1145 x 45 cm, University of Leiden, sheet XI. Reproduced in Nigel Westbrook, Kenneth Dark, and Rene van Meeuwen, Constructing Melchior Lorichs's Panorama of Constantinople. In: Journal of the Society of Architectural Historians 69/1 (2010), p. 62–87, here p. 76, fig. 15.

of Istanbul.[47] Lorichs was a member of the entourage sent by the Holy Roman Emperor to the court of Süleyman in 1555.[48] The artist is depicted as turning away from the allegory of Islamic culture but accepting the help.[49] He stretches his right arm to dip the pen in the ink. The turbaned man in Lorichs's drawing is equated with a decorative utensil like the candlestick, namely the inkpot. Reflecting the relationship between the European and the Turk in Lorichs's drawing, the European owner of the turbaned candlestick would have kept a superior position to the object and at the same time approximated its body to be assisted by it.

The man in the turbaned candlestick is represented as more circumscribed than is the assistant in Lorichs's drawing. The man seems to be losing consciousness and autonomy with his limbs bound into a root. The soldiers, servants, and naked men and women mostly function as candle-bearers who support the sockets with their hands or hunch their bodies under the weight. The man in the turbaned candlestick, however, looks calm. Perhaps he does not feel the weight of the socket. He is more an embodiment of the candlestick than a laborer. While the iconography of the turbaned candlestick is similar to that of the herms that support monumental architecture with their bodies, I propose another iconography that could explain the complex effect of enlivening and controlling of the exotic. The candlestick's design combining man and a plant resembles the "magical and anthropomorphic" quality of the mandrake, a plant widely used in medieval medical practice.[50] A book about medicine published by Hieronymus Brunschwig in 1552 contains woodcuts of herbs, including a male mandrake (Fig. 8).[51] Reminiscent of the candlestick, the woodcut shows a bearded man crowned by leaves and flowers, with bound arms and with legs as a branched root. Such a representation of a specimen points to the plant's uprooted state ready for human use.[52] Similar to the European imagination of the Muslim in the sixteenth century, the mandrake was imagined menacing, attractive, and subject to control. It was believed that, when it is uprooted, the plant emits a shriek that imbues those who hear

47 Pál Ács, 'The Good and Honest Turk.' A European Legend in the Context of Sixteenth-Century Oriental Studies. In: Karner / Ciulisová / García (note 43), p. 271.

48 Ibid., p. 270.

49 Ibid., p. 271.

50 Diane Wolfthal, Beyond Human. Visualizing the Sexuality of Abraham Bosse's *Mandrake*. In: Joseph Campana and Scott Maisano (eds.), Renaissance Posthumanism. New York 2016, p. 221–252, here p. 224.

51 http://resource.nlm.nih.gov/100935263, p. 64 (accessed: 08/05/2020).

52 Similarly, Stileau (note 18), p. 30–32, argues that the aspect of an object depicted in the print could have conjured up the viewer's experience of using the object in the real life, and she presents the example of Martin Schongauer's engraving 'Censer' (1470–1474), British Museum, London. Registration Number: 1895,0915.298.

Fig. 8: 'Mandrake', woodcut, from the 'Destillierbuch der rechten Kunst, von Kreutern, Wurtzeln, Blumen, Samen, Früchten, unnd Gethier ware Beschreibung uund Abcontrafaytung: Wie man die Wasser dauon Brennen, Distillieren, halten und gebrauchen soll, für alle gebrechen des gantzen menschilichen Cörpers', written by Hieromymus Brunschwig, printed by Herman Güllferichen, Frankfurt, 1552, [p. 64]. The National Library of Medicine, Bethesda, Maryland. Courtesy of the National Library of Medicine.

with a mania or madness.[53] Increasingly between 1400 and 1700, it was thought to be dangerous to possess the mandrake because of its narcotic properties.[54] But mandrakes were, after all, plants that were harvested by man and thereby domesticated. This is how they are depicted on the title page of 'The Grete Herball' (1526), one of the first illustrated herbals published in England.[55] Male and female

53 Wolfthal (note 50), p. 228.
54 Ibid., p. 229f.
55 'The Grete Herball' (1526), Wellcome Library, https://wellcomecollection.org/works/netft8pk (accessed: 08/05/2020); Lucia Tomasi, Late Medieval Herbals. In: An Oak Spring Herbaria. Herbs and Herbals from the Fourteenth to the Nineteenth Centuries. Upperville Virginia 2009, p. 3–30, here p. 23–25.

mandrakes flank and ornament the garden in the center, playing a similar role to the herm in Turkish costume in 'A Military Camp in Slovenia' (see Fig. 7). The male mandrake's arms are bound behind his back and the female one is folding her hands over her genitalia. In contrast, human gardeners in the center are moving about picking fruits and collecting flowers, in other words, making full use of nature including mandrakes.

Like growing mandrakes in a domestic garden, so was the turbaned plant-like candlestick cultivated in a domestic setting. Because of its unusual and exotic appearance it would have been acquired and displayed alongside statuettes and figural utensils in wealthy people's houses, perhaps in *Kunstkammern*.[56] With their collections of artifacts from remote places and natural objects, *Kunstkammer* symbolized God's or the immediate ruler's universe in microcosm.[57] Meanwhile, the Holy Roman Emperor Rudolf II (1552–1612) collected mandrakes or other roots resembling the human form for his curiosity cabinet.[58]

The domestication of the exotic through the candlestick began with its manufacture which in itself was highly sensory. The craftsperson played with different materials that changed in quality throughout the casting. The craftsperson would have made a model in malleable wax or clay and a mold in mixed substances or plaster. The worker would then bake the mold, melt out the wax, and fill the cavity with hot, molten metal, and leave the mold to cool to produce a hardened statue.[59] The workshop would have been filled with hot temperatures, vapor, and sounds of hitting and polishing metal. The sculptor cast the turbaned man a durable specimen reminiscent of a harvested mandrake. In the context of the iconography, the action implies coerciveness. Once the candlestick was ready for use it moved from the workshop to the buyer or the owner in order to meet the desire for sensory comfort and taste for the exotic Other.

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56 J. Smith: German Sculpture (note 34), p. 310.

57 Deanna MacDonald, Collecting a New World. The Ethnographic Collections of Margaret of Austria. In: The Sixteenth Century Journal 33 (2002), p. 649–663, here p. 662f.; Ivanič (note 6), p. 181. Since the repository of this candlestick is unknown, I won't elaborate beyond the general definition and categorization of the *Kunstkammer*. But it should be noted that the royal collection of sixteenth-century metalwork once in Schloss Neugebäude in suburban Vienna was occasioned by the relationship between Europeans and Ottoman Turks: this garden residence of the Habsburg court was constructed intentionally on a site that, allegedly, Sultan Süleyman set up his tent during his campaign against Vienna in 1529. J. Smith: German Sculpture (note 34), p. 210.

58 Wolfthal (note 50), p. 232; Stephanie Hauschild, Eppendorfer Alraune um 1480. In: Dörte Zbikowski et al. (eds.), Goldgrund und Himmelslicht. Die Kunst des Mittelalters in Hamburg. Hamburg 1999, p. 346f.

59 I refer to the basic casting process of the small bronze in fifteenth- and sixteenth-century Italy as described in Motture (note 6), p. 33f., 37, 41.

The Candlestick's Multisensory Use: Enlivening and Controlling 'The Exotic'

Since the turbaned candlestick is similar in scale and design to statuettes, handling it might have evoked a similar visual and tactile experience. Statuettes were a category of sculpture determined by their relatively small scale. Peter Bell argues that late fifteenth- and sixteenth-century statuettes measure mostly between 20 and 30 centimeters, with bases, textures, and the artists' efforts to lessen their weights prompting collectors to lift and turn them around.[60] Bell also refers to sixteenth-century Italian texts to ascertain how the size and use of statuettes were understood. For example, the Italian art critic Pomponio Gaurico categorizes seven sizes of statues, putting life-sized works at the center. He describes smaller works as less than one-third of the life size and the smallest as one-ninth of the life size, which he connects to their portability.[61] Such categories conform to surviving late fifteenth- and sixteenth-century statuettes measuring between 22 and 32 centimeters in height, although some of the earliest examples of this period are over 40 centimeters tall.[62] Like statuettes and non-figural standing candlesticks of a similar size, the turbaned candlestick, which would have been taller with its original foot, is designed to be held in the hand and thus to be seen from multiple viewpoints (see Figs. 1 and 2). Because the man's body in the candlestick is designed to be firmly held in one's hands, its design contributed to its utilitarian function. Diagonal draperies, the twisted legs, and the knots protruding from the legs enable the user to grasp the body more firmly.

The turbaned candlestick's polished, voluminous legs are exposed, thereby inviting the beholder to touch or experience them visually. A bronze statuette of a so-called Black Venus made in the late sixteenth or early seventeenth century is a comparable object (Fig. 9).[63] The statuette depicts a naked African woman standing upright with a mirror in one hand and a cloth in the other.[64] Like the turbaned candlestick, which appropriates a Muslim man's body in the antique motif of a

60 Bell (note 6), p. 164–188; Motture (note 6), p. 188. Motture argues that the scale, shape, and base of the late fifteenth- and early sixteenth-century Italian bronze statuettes that range between 26.8 and 41.6 centimeters high suggest that they were "undoubtedly designed with handling in mind."
61 "They make smaller those figures either for a lack of resources (*inopia*) or for ease of transport" (*ut minores fierent vel inopia vel transportandi commoditas effecit*). Transl. by Bell (note 6), p. 170f.
62 Bell (note 6), p. 170f.; Pomponio Gaurico, De sculptura. Transl. by Paolo Cutolo. Naples 1999 (first published 1504 in Latin), p. 163.
63 Fig. 9: https://www.metmuseum.org/art/collection/search/195447 (accessed: 08/05/2020).
64 Stoichita (note 15), p. 67f.

herm, the African woman's body is used in the iconographical tradition of the bathing Venus. Stoichita argues that this figure is visually sensual, allowing the European gaze on the black luster and voluptuous body.[65] Peta Motture puts forward that some sixteenth-century Italian bronze statuettes depicting such female nudes in an antique style could have been caressed because of their scale, shape, and usually antiquarian circular base.[66] Audiences of 'Black Venus' and the turbaned candlestick might have responded to the objects by running their fingers over these exotic figures' polished skins or by experiencing the sculptures' tactile sensuousness with their eyes.

Fig. 9: 'Black Venus', late sixteenth-early seventeenth century, probably Netherlandish, bronze, height: 29.8 cm, weight: 3.5 kg. Metropolitan Museum of Art, New York. Accession Number: 26.14.15.

65 Ibid., p. 69f.
66 Motture (note 6), p. 188.

It should be considered that the candlestick could have been simply stored away, as Motture has suggested for bronze statuettes, thus controlling the presence and absence of the turbaned man.[67] The acts of opening the closet, retrieving the candlestick, and dusting it off to make it shine again could have added to the candlestick's luster when it was put on display.[68] The candlestick's incorporation of the iconography of the Other implies that the European users' gaze, touch, and hiding and staging of the object may have exerted sexual or political control over the turbaned man in analogy with representations of Muslims in prints and manuscripts.[69]

The candlestick differed from statuettes, however, because it held a candle that was sometimes lit, which could further define the sensory engagement with the object. The resulting light and warmth would have been perceived more strongly in a dim or dark room. In pre-modern times darkness was dominant after sunset, which made light in a dark space even more spectacular.[70] The miniature accompanying the month 'January' (see Fig. 3) represents the spectacle and comfort of light in a dark and cold room during the winter. In this image, a natural light is emitted from the eyes of a cat sitting beside the fireplace. The dominant light in the room, however, is artificial: the fire behind the andirons on the left wall, the fireplace in the kitchen in the background, and the candle glowing in the ornamented metal candlestick on the table. A man sitting at the table near the candle is enjoying dining by viewing his dish and by warming himself. Veneziano's 'Baccio Bandinelli' (see Fig. 4) presents another sixteenth-century image of people's proximity to a lit candle in a dark room. The artist and his students are gathering around the candlelight in the center of a dark studio. Likewise, attracted by its warmth and light, the users of the turbaned candlestick would have desired to draw close to the exotic figure.

These images show the reflection of a flame on the polished metal surface or the contours of statuettes and the effect that has on its viewers. In 'January', the surfaces of a ewer, a pair of andirons, a hanging lamp, a candlestick, and plates glimmer in orange or yellow. Marina Berlozerskaya emphasizes the effect of the

67 Ibid., p. 193.

68 On concealing and revealing the image or the object, see Inga Klein, Nadine Mai, and Rostislav Tumanov, (Un-)Sichtbares und die Perspektiven der Hüllen. Zur Einführung. In: Inga Klein, Nadine Mai, and Rostislav Tumanov (eds.), Hüllen und Enthüllungen. (Un-)Sichtbarkeit als kulturwissenschaftlicher Perspektive. Berlin 2017, p. 7–21.

69 Silver (note 7), p. 185–209; Saurma-Jeltsch (note 7), p. 37–56, Pls. 1.1–1.10.

70 Kathryn Reyerson, Urban Sensations. In: Richard Newhauser (ed.), A Cultural History of the Senses in the Middle Ages. London 2019, p. 45–65, here p. 49; Aaron Allen, Production and the Missing Artefacts. Candlestick, Oil and the Material Culture of Urban Lighting in Early Modern Scotland. In: Review of Scottish Culture 23 (2011), p. 20–53, here p. 23.

movement of artificial light on an appreciation of the interior. For instance, the gold and silver threads and the silk of a tapestry near the candle would have shimmered in different directions because of the flickering light.[71] Veneziano's print 'Baccio Bandinelli' sums up the multisensory experiences of handling and viewing the turbaned candlestick under the light. People are cradling the statuettes in their hands and appreciating the flickering effects of light and dark on them. If the turbaned candlestick was lit and placed on a table as in these scenes, the exotic image would have made for a prominent presence in the room. It might have seemed to hover above the ground because of its now missing stand, giving out a mysterious mood especially when lit after dark. The turbaned figure would have been further enlivened through the reflection of moving flames on its brass surface.

Smoke, along with light, is central to the sensual experience of burning wax and tallow candles in pre-modern Europe.[72] Thirteenth-century English texts on science and medicine suggest that medieval people were acutely aware of the smoke from a wax candle.[73] They smelled and discerned different burning substances and their qualities.[74] It is possible that aromatic substances were used together with candles to fill spaces with a warm fragrance, as was the case in medieval churches, where burning incense and lit perfumed oil lamps aided worshippers to sense God through a sweet odor.[75] It was believed, from ancient times down to the sixteenth and seventeenth centuries, that noxious smells could transmit diseases.[76] In this context, candles functioned as healing objects. Their fire and smoke were seen to protect people's health from plagues or the effects of unbalanced humidity, which was also considered unhealthy.[77] Fifteenth- and sixteenth-century Italian health guides recommended that their readers burn scented plants in their fireplaces or light perfume burners to control the air's quality.[78]

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71 Marina Berlozerskaya, Luxury Arts of the Renaissance. Los Angeles 2005, p. 95.

72 Allen (note 70), p. 23.

73 Chrisopher M. Woolgar, The Senses in Late Medieval England. New Haven 2006, p. 154; K. Elmshäuser, Kerze. In: Lexikon des Mittelalters, vol. 5 (1991), col. 1116.

74 For example, before the confessional reforms in the late sixteenth century, expensive sweet-smelling beeswax candles were used in Scottish churches. Candles were usually made from beef or mutton tallow; pig tallow was not favored because of its unpleasant smell. Allen (note 70), p. 29f.

75 Béatrice Caseau, The Senses in Religion. Liturgy, Devotion, and Deprivation. In: Newhauser (note 70), p. 89–110, here p. 93.

76 Carole Rawcliffe, 'Delectable Sightes and Fragrant Smelles'. Gardens and Health in Late Medieval and Early Modern England. In: Garden History 36 (2008), p. 1–21, here 8–17.

77 Sandra Cavallo, Health, Air and Material Culture in the Early Modern Italian Domestic Environment. In: Social History of Medicine 29/4 (2016), p. 695–716, here p. 710f.

78 Ibid.

Perhaps the turbaned candlestick's exotic and plant-like form would have enhanced olfactory pleasure. Following medieval physiology, sixteenth-century herbals advocated the therapeutic effect of flowers and herbs owing to their pleasant appearance and fragrance.[79] The Italian architect and theorist Leon Battista Alberti also remarked on the somatic effect of the depiction of natural scenery.[80] Referring to these examples, Carole Rawcliffe demonstrates that medieval people thought that the viewer could evoke sights and smells in their minds and even improve their health just by viewing depictions of natural scenery.[81] Because it resembles a mandrake, the turbaned candlestick would have conjured up the known healing effect of the herb together with its smell when burned. The mandrake was one of the plants in a garden that was believed to promote healing through its smells and sights.[82]

Since smoke and flames are experienced through its movement, both would have made the seemingly inanimate body of the Muslim spring into action. This kind of activation of the body has been observed by Michael Camille in his study of medieval bronze statuettes known as *aeophiles* (steam blowers). These emit fumes from an erect penis or flames from the mouth, which satisfied a penchant for "cruel entertainment" precisely because of their distorted bodies.[83] Such a tortuous distortion of the body is also found in the turbaned candlestick where the Muslim man's head, torso, and legs are extended and twisted into a plant. The turbaned candlestick's shaft is enlivened within the limitation of the bound body.

The lighting of a candlestick enacts a multisensory movement not only through the candlestick's body but also in the user's own body. The igniting, holding, and cutting of candles are a frequent theme in fifteenth-century art. The Nativity scene on the left wing of the altarpiece in Saint George's Church in Haguenau, France, offers a good comparison (Fig. 10).[84] Here, Saint Joseph is shown igniting a fire to light the candle in a lamp.[85] He holds loops of fire steel in the

79 Rawcliffe (note 76), p. 3, 13, 16.
80 Ibid., p. 15.
81 Ibid., p. 4–15.
82 Tomasi (note 55), p. 23–35.
83 Michael Camille, The Gothic Idol. Ideology and Image-Making in Medieval Art. New York 1989, p. 246.
84 The triptych comprises a polychrome on wood of the Last Judgment in the center and the oil paintings of the Nativity and the Adoration of the Magi on the left and right wings, respectively. André Burg, Le retable dit "du Jugement dernier" à l'église Saint-Georges de Haguenau. In: Cahiers alsaciens d'archéologie, d'art et d'histoire 11 (1967), p. 46–54, here p. 52f.; https://commons.wikimedia.org/wiki/File:Fr_Haguenau_Retable_de_l%27Eglise_Saint_Georges_-_d%C3 %A9tail_Sainte_Famille.jpg (accessed: 22/05/2020).
85 Ibid., p. 50.

Fig. 10: 'The Nativity', detail of the left wing of 'The Judgment Day' altarpiece, oil on panel, St George's Church, Haguenau, France, 1496–97. CC-BY-SA Pierre Bucher.

fingers of his right hand and strikes their edge against the flint in his left hand.[86] The depiction of the saint's gesture and the dispersing fragments suggest that making fire was a dynamic action that appealed to multiple senses. In striking the flint and the fire steel, the user might have heard the clicking sound of metal and seen glowing sparks from the friction.[87] In the painting 'Epitaph for Margarethe

86 Tools of a similar shape are found in museum collections and other medieval artworks. Miller Christy, The Bryant and May Museum of Fire-Making Appliances. Catalogue of the Exhibits. London 1926, p. 195–199; a fire steel was the emblem of the fifteenth-century Burgundian court, appearing in the castles owned by Burgundian dukes and high-ranking officials. Wim De Clercq, Jan Dumolyn, and Jelle Haemers, "Vivre Noblement." Material Culture and Elite Identity in Late Medieval Flanders. In: Journal of Interdisciplinary History 38/1 (2007), p. 1–31, here p. 23f., figs. 4 and 5a.
87 The sound from striking the flint and the fire steel could be conjectured from an experiment of medieval fire-making. Will Taylor, Bushcraft. Viking Flint and Steel (How they lit a candle in the

Haller' (see Fig. 5), an apostle shown at the extreme right side of the picture is grasping the body of a candlestick and trimming the wick with a cutter held in his right hand.[88] These images demonstrate that medieval people were aware of the bodily engagement with fire and light as well as with the metal body of the candlestick.

The lit candlestick, as suggested in an analogy drawn by Saint Augustine (354–430) between man's flesh, spirit, and wisdom and the wax, wick, and flame of a candle, might have conveyed a reviving, personified image, a conflation of the changing human body and soul and the lit, burning, and melting candle.[89] To extend this analogy to both the candle and the candlestick, I suggest that medieval people could have felt they are imbuing and controlling the spirit of the metal candleholder when lighting the candle. By kindling the flame and generating the smoke or by moving the entire object, the user could activate the turbaned, hybrid man. When the flame was dying or the candle was stained with soot, the user might have grasped the figure's torso or head to replace the candle or trim the wick. Even with the candle extinguished, the candlestick would have not readily lost all signs of life. The heat remains on the metal shaft, the last strand of smoke arises from the wick, the smell fills the room.

Speculating on the user's sensory reception of the candlestick is complicated because there are different types of users. Makers and collectors of the figural candlestick would have used it with their own hands for both functional and aesthetic reasons. The aforementioned fifteenth- and sixteenth-century paintings depict candlesticks near the body of the sitter or owner, indicating that the owners themselves might have viewed and handled candlesticks within sight and arms'

Middle Ages). https://youtu.be/TDiqjPgAeq8 (accessed: 12/08/2019); watch especially the following points in the running time: 9:54 and 11:40.

88 Alfred Lehmann, Das Bildnis bei den Altdeutschen Meistern bis auf Dürer. Leipzig 1900, p. 167; Alwin Schultz, Deutsches Leben im XIV. und XV. Jahrhundert (vol. 1). Vienna 1892, p. 72; the censer is a comparable metal utensil that offers a similar sensory experience to that of the candlestick and frequently appears in scenes of the ritual surrounding the deaths of Christians. On the late fifteenth-century images of censers that evoke the user's gesture, see Stielau (note 18), p. 32–34.

89 "Three things are noticed in a candle: wax, a wick, and a flame. And there are three things in the just man: flesh, spirit, and wisdom. The flame gives light, the wick burns, the wax melts. Wisdom enlightens and inflames the soul, melting the resistance of the flesh. The flame burns, the wick is consumed, the wax runs down in drops. Wisdom teaches, the soul repents, the flesh sheds tears. The flame burns upward, the wick is consumed inside, the wax runs down outside." Augustine, Sermon on the Paschal Candle. http://familyfeastandferia.wordpress.com/lityear/feastdays-part-one/annunciation-march-25-2/easter/on-the-paschal-candle-easter-eve-by-st-augustine/ (accessed: 08/05/2020). On the medieval equation of the materiality of a candlestick and human flesh, I refer to Emily O'Brock, Living Sacrifices. Human Flesh and the Apian Materiality of Beeswax. In: MARGIN Symposium. On Materiality and the Virtual, New York University (May 1, 2020).

reach. Meanwhile, in noble households, household officers and servants held prestigious positions that afforded them access to their lords and ladies. In 1486, in the household of George, Duke of Clarence, it was the groom porter, under the direction of the usher of the chamber, who supplied wood, tallow, and wax lights for the duke's chamber. The groom porter was to provide torches only under the direction of the head officers or ushers of the household.[90] Such a role accords with fifteenth- and sixteenth-century images of neatly dressed attendants or foot soldiers carrying the candlestick socket. The turbaned candlestick's bound limbs make it look more dehumanized than those figures are. Therefore, the servants, as well as the candlestick's owners, could have understood the shaft and socket of the candlestick as the Other body, controllable in their hands. It is also possible that the servants too felt sensory pleasures when handling the candlestick in the acts of grasping it, lighting and extinguishing its flame, and cleaning its body.

Conclusion

The Europeans' treatment of a sixteenth-century candlestick in the shape of a Muslim man discussed here could be construed as coercive, marginalizing, or admiring. The artist selected different iconographic traditions and then cast and polished the hybrid body of a Muslim man into a small metalwork object with a sensuous beauty. The foundry sold it on the market where a shared taste for the exotic, hybrid, and antique was promoted. Once bought, the candlestick arrived in a household where it was within arms' reach to light, warm, or decorate the interior for the comfort, enjoyment, and marvel of its inhabitants. I have suggested here that because of its depiction of the Muslim body the turbaned candlestick expressly addressed the European user's own body and through it strengthened the user's imagination of Islam as both dangerous and attractive, and therefore, subjected to domestication.

Attempting to reconstruct the engagement with the candlestick is important because it enhances our understanding of the cultural context in which the object was made, used, and perhaps cherished. The turbaned candlestick serves as a fine example of how form operates through the scale, material, and placement. Thus, it acknowledges that liminal objects that occupy the space between fine art and furniture in fact should hold a firm place in art historical research. Sensory

90 Woolgar (note 73), p. 154; The Society of Antiquaries (ed.), A collection of ordinances and regulations for the government of the royal household, made in diverse reigns from King Edward III to King William and Queen Mary [...]. London 1790, p. 90.

and object studies do more than contribute to art history by expanding the scope and role of visual representations and iconography. In fact, they show that the European imagination of the Other can be studied not only through the visual representations but also through the users' multiple sensorial receptions of the artifacts.