**APPENDIX 1**

**FRANS SNIJDERS (1579-1657), A PHOTOGRAPHER BEFORE PHOTOGRAPHS**

Antwerp experienced a turbulent period at the end of the 16th century. After the Iconoclastic Fury and the Calvinist period, the city succumbed to the Spanish in 1585. The closure of the Scheldt and the exodus of thousands of inhabitants brought Antwerp to an economic low. But the city continued to concentrate on the production of art and luxury goods. Artists from the new generation - Rubens, Van Dyck, Jordaens and Snijders - managed to keep painting at a very high level until 1660. The archdukes Albrecht and Isabella, the guilds, the craftsmen and the brotherhoods, the nobility, the middle class of small entrepreneurs and merchants revived the economy. Thanks to the Twelve Years' Truce, a brief temporary period of peace between 1609 to 1621, Antwerp was able to breathe again and resume its busy trading life from before.

Peter Paul Rubens returned from Italy in 1608, and Frans Snijders a few weeks after the promulgation of the Twelve Years' Truce. Rubens and Snijders each put their own mark on the new era: the Baroque that would gradually give the city a different look. Snijders turned out to be a painter of animals and still life. Despite the literal meaning of the word, 'still life', his grape baskets, compositions of wild strawberry-filled Chinese porcelain, small game, and stalls of fresh fish are not static, but a feast for the eyes. They are beautiful compositions, very tactile, muted in cool light with dynamic and dramatic staging. The word Baroque at its purest. Snijders created and conceived; he produced magic with colour; he caught the light; he was a scenographer, as well as an aesthete. He was a photographer before the camera was invented.

The photographic representation of Snijders' paintings differs from reality. Eye-catching, almost perfect, but at the same time a deception of the eye. For example, river and sea fish were never offered for sale in the same stall. Freshwater fish were found in outdoor fish markets while sea fish were found in indoor fish markets, within the walls of the castle. The precious Chinese Wanli porcelain was never used as a presentation dish for market stalls, it only ever adorned the rich patrician houses. The natural presentation of fruit and vegetables seems to be quite random, even though it is very tasteful. And a closer look soon reveals that cabbages cannot fit so perfectly, or that a dead snipe cannot dominate the scene with its lifted head. The eel, just poured into a tub of freshly caught fish, meanders as if preparing for a dance around a pole. And the swan, with her outstretched wings between the other game, or with her graceful neck hanging from the table to the ground, is very impressive, but mainly used by Snijders to retain balance in his composition - to support the invisible diagonal or vertical line. But the beauty is dazzling, Snijders always succeeded in bringing his intentions to fruition. His paintings are a nice promotion for Antwerp. Considering our culinary tradition in the Middle Ages only really consisted of porridge, herbal cake, bread, home-grown vegetables and wild game, we can see 200 years later, through the legacy of Snijders, that among other things, the city has emerged as a world port and food is brought in from afar. Asparagus, cardoon, artichokes and cauliflowers are the new vegetables, imported to our regions since the 16th century, as well as grown here. They occupy a prominent position on still lifes or market pieces.

Snijders often had to roam around the markets in Antwerp to gain inspiration, but also to soak up the atmosphere; perhaps he was also a visitor to the nearby taverns. It's no surprise that markets attract their fair share of innkeepers, taverners and tappers. In the 16th and 17th centuries, an inn was the ideal place to have a drink outside and eat something small, mainly whatever was served. Restaurants didn't really exist in those days, the concept of a restaurant originated in Paris at the end of the 18th century, when the Baroque period was already over.

**Hildegard Van de Velde**

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