Allegories of Art: Reflexive Image Making (1500–1650) I: Allegories of Virtue and Virtuosity

Thu, March 26, 1:15 to 2:45pm, Hegelplatz, Dorotheenstrasse 24/1, Second Floor, 1.204
Organized by James Clifton (Sarah Campbell Blaffer Foundation) and Walter Melion (Emory University)
Chair: James Clifton (Sarah Campbell Blaffer Foundation)

1. Walter Melion (Emory University): *Apellea et ipse manu*: Hieronymus Cock and His Allegories of Art

   The celebrated print publisher Hieronymus Cock transformed various biblical, mythological, and ornamental subjects into allegories of art by appending poetic texts that read the images as epitomes of pictorial invention and skilled execution. My paper examines his modus operandi, asking how these poems interact with the engravings they embellish, converting them into figurative allusions to the distinctive excellences of painters such as Giulio Romano, Frans Floris, and Lambert Lombard, and engravers such as Cornelis Cort, Philips Galle, and Pieter van der Heyden. My collateral intention is to compare these allegories to other kinds of print, such as Joannes and Lucas van Doetecom’s Resurrection of Christ after Frans Floris and Philip Galle’s Resurrection of Christ after Pieter Bruegel to put forward different notions of pictorial excellence undergirt by alternative image-theories. I shall argue that the former mode of commenting on art is based in poetics, the latter in exegesis.

2. Ralph Dekoninck (UCL, GEMCA): Pliny Emblematised: Anecdotes on Ancient Artists as Self-Reflexive Moral Commentary

   My paper investigates the different ways in which Pliny’s artistic anecdotes were allegorized within early-modern emblematic and spiritual literature. Emblem books such as G. de La Perrière’s Théâtre des bons engins, P. Coustau’s, Pegma, and L. van Haecht’s, Mikrokosmos explored the visual and symbolic potential of Pliny’s anecdotes more profoundly than ancient and medieval adaptations of the Natural History. I shall therefore consider how these emblematists visualized the Plinian materia: utilizing his stories to reflect on the emblem book as a literary genre, they formulated emblems that explore how a signifying visual language is constituted, and how it operates for a moral purpose. Contemporary art theory provided a discursive context for these self-reflexive and moralizing claims about the icono-textual medium of the emblem. My larger aim is to show how reflexive image-making becomes generative of self-reflexive moral and spiritual processes.

3. Christine Göttler (Universität Bern): Hendrick Goltzius’s Protean Allegory of the (Alchemical) Arts (1611) in the Kunstmuseum Basel

   Celebrated for the protean virtuosity of his art, the painter and engraver Hendrick Goltzius inserted his self-portrait in two of his most extraordinary works: the ‘pen work’ created for Rudolf II in Prague and the lesser-known large canvas painting in the Kunstmuseum Basel, which is the focus of my paper and which will be presented as an allegory of the arts. The artist depicted himself lifting an armillary sphere toward an enthroned ruler – most probably Solomon – while the prominent figure next to him is hiding a caduceus behind his back, the motif, which Goltzius began to use as part of his emblem “honor above gold” from about 1607 onwards. In my paper I contextualize Goltzius’s late painting within an artistic culture of natural philosophy, alchemy, and
hermetism. Particular attention will be given to the painting’s alchemical and magical motifs that emphasize the connecting and transformative power of Goltzius’s art.

**Allegories of Art: Reflexive Image Making (1500–1650) II: Allegories of Production**

Thu, March 26, 3:00 to 4:30pm, Hegelplatz, Dorotheenstrasse 24/1, Second Floor, 1.204
Organized by James Clifton (Sarah Campbell Blaffer Foundation) and Walter Melion (Emory University)
Chair: Tristan Weddigen (Universität Zürich)

- **Matthew Ancell** (Brigham Young University): Representation and Reality in Flux: Parmigianino’s *Self-Portrait*
  Parmigianino’s Self-portrait in a Convex Mirror (1524), painted on a convex panel, depicts the artist in his studio, well-dressed and regarding himself confidently in a mirror that warps the periphery of the image. His confidence is perhaps justifiable, since he demonstrates an impressive facility with illusionist techniques. The skillful brushwork and manipulation of light and shadow contribute to the painting’s naturalism. The novelty of Parmigianino’s painting rests not only on its technically sophisticated illusionism, but also on its exploration of the issue of representation during the epistemological crisis (and its consequent deformation of conceptions of the world) in the sixteenth century. For while the representation is faithful to its object, the object itself is already distorted. My paper examines the portrait as an allegory of the ramifications of skepticism on pictorial practice, the notion of the self, and the self as artist.

- **Alexander Linke** (Ruhr-Universität Bochum): Forging the Future of Art History: Vasari’s Allegories of Artistic Production
  The reorganization of artistic production was a crucial task for Giorgio Vasari and his generation. In fact, artists and art theorists of the mid-sixteenth century – a time art historians usually classify as Mannerism – thought about different ways to maintain the high aesthetic standards of the preceding generation but also to enhance the overall productivity in order to develop new perspectives of how to proceed after the celebrated achievements through individual performances of the Renaissance artists. My paper will show that Vasari expressed his beliefs and concepts of the future of art history within allegorical images (e.g. Vulcan’s Forge, Florence, Uffizi). These allegories of art visualize new concepts of how to combine quality and efficiency of artistic production – concepts that gave rise to new institutions like the first academies of art in Florence.

- **Nathalie de Brézé** (Université Paris I Panthéon-Sorbonne): *Pictura* and Allegory of Arts in *The Hall of Paintings* by Van Ehrenber
  In the 16th and 17th centuries, it was not uncommon for Flemish painters and engravers to elaborate allegorical compositions featuring the personification Pictura. Sometimes regarded as one of the liberal arts, sometimes associated with the Muses, Pictura occupied an ambivalent status that reflected the wide variety of issues raised by art theorists of the time, who invariably agreed in claiming that painting should not solely be construed as a mechanical art. Using allegorical language, painters promoted the figure of Pictura in order to define and defend the art of painting. My paper will analyze
a little-known canvas painted by Willem Schubert van Ehrenberg, now in the Bayerische Staatsgemäldesammlungen Neubourg. Entitled The Hall of Paintings, this collector’s cabinet incorporates Pictura into an allegory of art production in Antwerp that also operates as a disquisition on imitation and its contemplative functions.

**Allegories of Art: Reflexive Image Making (1500–1650) III: Figuring Faith**

Thu, March 26, 4:45 to 6:15pm, Hegelplatz, Dorotheenstrasse 24/1, Second Floor, 1.204

Organized by James Clifton (Sarah Campbell Blaffer Foundation) and Walter Melion (Emory University)

Chair: Sarah McPhee (Emory University)

- **Bertram F. Kaschek (Technische Universität Dresden): Follow Me! Jan van Hemessen and the Power of Images**

  In the 1530s and 40s, the Antwerp artist Van Hemessen painted at least three versions of the New Testament subject “The Calling of St. Matthew”. Although previous scholars have noticed the skillful artifice of these works, most interpretations highlight moralistic notions and aspects of social history. In contrast, I will focus on the allusive pictorial fabric of the paintings in order to demonstrate Hemessen’s implicit attempt to thematize and reflect upon art itself. By drawing on pictorial and art-theoretical topoi of the Italian and the Flemish Renaissance, the painter not only negotiates central questions of contemporary image-making but also defines his own precarious place in the artistic culture of his time. For Hemessen, the biblical narrative of Christ’s “magical” power to transform infidels into believers proves to be the ideal vehicle for exploring pictorial strategies of steering the beholder and thus a touchstone for the power of his own imagery.

- **Agnès Guiderdoni (Université catholique de Louvain): Image Theory from Figurative Thinking in Emblematic Literature: Vauzelles, Corrozet, and Paradin**

  The medieval doctrine of the figura, in the form of either allegorical poetry or theological hermeneutics, provided a rich source of image-theory in the early-modern period. In the prefaces to their emblem books and manuals of ars symbolica, authors often anchored image-theory in an investigation of the figura and its development. My paper attempts to disclose some commonalities in the theories of the image to be found in such literature. I will devote particular attention to emblematic and symbolic works in which Jean de Vauzelles, Gilles Corrozet, and Claude Paradin draw upon the Bible. I am particularly interested in their reluctance to distinguish between the form and function of visual and verbal images, between visibility and legibility. The willingness to license indeterminacy of this sort would seem to exemplify what Foucault termed, “the single, unbroken surface,” where no distinction is made between what is seen and what is read.

- **Xander van Eck (Izmir University of Economics): Dirck Crabeth’s Cleansing of the Temple between Catholicism and Protestantism**

  Dirck Crabeth’s stained glass window with The Cleansing of the Temple (1567-9) at St. John’s in Gouda was meant to be an allegory of the defense of the Catholic Church. A few years after its completion the city government went over to the Protestant side and so did the church. The ‘Catholic’ windows were left in place, but the Protestant community appropriated the Catholic imagery through a series of interventions. The most explicit of these was the addition of an inscription to the Cleansing of the Temple, dated 1656, that converted it into a defense of the Iconolasm of 1566.
• Barbara Haeger (Ohio State University): Mirroring and Self-Representation in Rubens’s Hermitage Ecce Homo

  X This paper explores Rubens’s Ecce Homo as a self-portrait, a reflexive devotional image, and an allegory of painting. I build on Christine’s Goettler’s essay, which demonstrates Rubens’s use of classical statuary to redefine the gestural rhetorical language of the sacred image, foregrounding Christ’s corporeality and engaging the audience with unprecedented immediacy. While she connects Rubens’s transformation of sculpture into paint with the multivalence of unveiling to underscore the viewer’s act of beholding, I argue that Rubens creates a dialogue between painting and sculpture by linking unveiling and mirroring. The reflective surface of the helmet of the soldier lifting the veil is evocative of a mirror both as a metaphor for painting and the act of contemplation, reminding that we see now through a glass darkly, “then face to face,” thus prompting an awareness that we imperfectly reflect the divine image.

Women, Patronage, and Representations of the Church in Early Modern England
Thurs, March 26, 14:00 to 16:30am - Hegelplatz, Dorotheenstrasse 24/1, Fifth Floor, 1.504
Organized by Anne-Françoise Morel (UGent) and Nathalie Hancisse (UCL, GEMCA)
Chair: Agnès Guiderdoni (UCL, GEMCA)

• Anne Marie D’Arcy (University of Leicester): Spiritual Priesthood and Anglican Ecclesiology in Aemilia Lanyer’s Salve Deus Rex Judaeorum

  It might appear that Aemilia Lanyer challenges the Anglican consensus in Salve Deus Rex Judaeorum, because she ascribes the potestas clavium to Margaret Clifford. Although Lanyer accepts the apostle Peter as first subject of the power of the Church, she focusses on the subsequent dispensation of the power of the keys to the entire Church, figured in the title poem by Clifford’s soul, an allegory of Ecclesia as sponsa Christi. This portrait of a soul draws on the Song of Songs and the exegetical concept of Maria Ecclesia, albeit in a distinctly Anglican context. Identified with the Church, Mary is venerated as spiritualis sacerdos, but Lanyer projects Mary’s spiritual priesthood onto Clifford’s soul. Lanyer redeployes Mary’s spiritual priesthood as potentially open to her female readers, in contrast to Mary’s unique sacrifice as spiritualis sacerdos in contemporary Roman Catholic devotion, where her priestly role is specifically associated with her Immaculate Conception.

• Nathalie Hancisse (UCL, GEMCA): The “Heroick Women” of the English Civil War: Anglican and Catholic Responses to Anti-Stuart Pamphlets

  After the tumultuous reigns of Mary and Elizabeth I in England and Mary Stuart in Scotland, women seemed to have withdrawn from the foreground of power, their memories having been secured in state-licensed historiography like William Camden’s Annales (1615). The outbreak of the English Civil War will however give new currency to oriented figurations of these women in controversial literature. In his translation of Pierre Le Moyne’s Gallerie des Femmes Fortes, John Paulet celebrates Mary Stuart, among other famous Catholic women. The translation of this book in 1652, in the aftermath Charles I’s execution, responds to a dominant trend of publications against the Stuart heritage. This paper will investigate the role of 1640s and 1650s literary figurations of iconic women in the representation of the Anglican and Catholic identities in England. It will especially focus on the conflicting poetics of historiographical and polemical truth.
Images and Texts as Spiritual Instruments 1400–1600: A Reassessment I

Fri, March 27, 8:30 to 10:00am - SoWi, Universitätsstrasse 3b, Ground Floor, 002
Organized by Ingrid Falque (UCL, GEMCA) and Anna Dlabačová (Universiteit Leiden)
Chair : Jessica Buskirk (Technische Universität Dresden)

- **Anne-Françoise Morel (UGent) : Female Patronage of Church Architecture in Early Modern England**
  Since its beginnings women played decisive roles in the Church of England. The study of female patronage reveals an important role of women in the building of chapels and even churches in early modern England. Church architecture became one of the battlefields between different confessions in Stuart England. As the case of Queen Henrietta Maria shows, women were well aware of the importance of architecture in the spread of religious ideology. This paper will study the religious building acts of women as acts of representation, consolidation or resistance to the confessions in Stuart England. Case-studies will include the famous Lady Clifford but also Elisabeth Wilbraham; Lady Breuse, Elisabeth Talbot, Lady Mary Stanley and Frances Hobart.

- **Elliott Wise (Emory University) : Visual Exegesis and Marian Mediation in Rogier van der Weyden’s Miraflores Triptych of the Virgin and the Philadelphia Crucifixion Panels**
  A compelling historical nexus links Rogier van der Weyden to the spiritual texts of the fourteenth-century mystic, Jan van Ruusbroec. Highly exegetical and vivid in their verbal imagery, Ruusbroec’s vernacular writings help illuminate the affective piety in Rogier’s paintings and his subtle distillations of Christian theology. My paper will examine two of his Marian masterpieces: his Miraflores Triptych of the Virgin and the Philadelphia Crucifixion panels, which foreground the Virgin’s Compassion. Recent technical findings have revealed that the Philadelphia images were once exterior shutters for a massive altarpiece that also featured the Annunciation and Christ Appearing to His Mother. I will argue that Rogier engages with the colors, metaphors, and “word pictures” of texts like Ruusbroec’s Spiritual Tabernacle and Spiritual Espousals, but that his works also become exercises in exegesis themselves, encouraging viewers to elaborate and transcend both word and painted image in a mystical experience that transforms the soul.

- **Tiffany Racco (Delaware University) : Darkness in a Positive Light: Negative Theology in Caravaggio’s Conversion of Saint Paul**
  In his second version of the Conversion of St. Paul (1601), Caravaggio emphasizes darkness—not light—as an essential condition of mystical union. Caravaggio’s darkness, typically interpreted as a signifier of “realism,” possesses a metaphorical quality that goes well beyond mere tenebrism. Through an analysis of the interrelated themes of darkness and blindness in this painting, the paper suggests that the artist drew inspiration from Negative Theology, a strand of Neoplatonism that describes the path to the divine as one of increasing darkness. In looking at this painting within the context of seventeenth-century mysticism and its texts (Pseudo-Dionysius and St. John of the Cross especially), it is possible to interpret Caravaggio’s use of darkness as an experimental dialectic on Negative Theology. A comparative analysis of Caravaggio’s two versions of Paul’s conversion illustrates his radical reinterpretation of Pauline iconography and an increased emphasis on the themes of darkness and negation.

- **Anna Dlabačová (Universiteit Leiden) : Books and Paintings: Meditation and Devotion through Text and Image in Antwerp, ca. 1480–1500**
  Antwerp’s rapid development as the capital of printing in the early sixteenth century coincided with its growth as an international art market. Like the art trade, printing was
a matter of business and profit. In Antwerp, printers, painters and poets worked together in the guild of St. Luke. In the art market located at Our Lady’s Pandt, paintings, altarpieces, sculptures and books were literally sold next to each other. Printing and painting was thus closely connected in both production and consumption. This paper explores the vernacular production of the early Antwerp printers in its historical setting of guilds, markets and both artistic and technical innovations. The focus is on religious works, as these were the bulk of the printed material in Dutch in the first decades of printing. What devotional and meditative practices and models do these texts convey, and how can these practices be connected to visual arts?

**Images and Texts as Spiritual Instruments 1400–1600: A Reassessment II**

**Fri, March 27, 10:15 to 11:45am - SoWi, Universitätsstrasse 3b, Ground Floor, 002**

Organisée par Ingrid Falque (UCL, GEMCA) et Anna Dlabačová (Universiteit Leiden)

Chair: Ralph Dekoninck (UCL, GEMCA)

- **Ingrid Falque (UCL, GEMCA):** Geert Grote and the Status and Functions of Images in Meditative Practices

  In 1379, Geert Grote (founder of the devotion moderna), wrote his Tractatus de quattuor generibus meditabilium. His aim was to guide devotees in their meditation by analysing four subjects of meditation. When dealing with the fourth type, namely the products of the imagination, Grote offers a comprehensive reflection on the role of images in meditative practices. Based upon Ruusbroec’s concept of the ghemeine leven, Grote’s image theory is far more subtle than scholarship usually acknowledges. Indeed he presents meditation as a process of abstraction, which does not lead to a complete and voluntary evacuation of images, but rather to a transformation of the devotee who can thus apprehend the sensible world in a new way. The aim of this paper is to shed new light on Grote’s conception of images and to draw parallels with visual strategies in contemporary paintings in order to show that images were dynamic spiritual instruments.

- **Aline Smeesters (UCL, GEMCA):** From tabellae sacrae to poemata sacra: The Case of the Portuguese Jesuit Emmanuel Pimenta

  In the Poemata composed by the Portuguese Jesuit Emmanuel Pimenta (1542-1603), a long section entitled in varias Christi et Virginis tabellas is devoted to a collection of religious paintings and artefacts representing the Christ and Virgin at various moments of their lives (mainly the childhood of Christ and Saint John the Baptist). The epigrams, rooted in the learned tradition of Neo-Latin poetry, not only describe the physical paintings, but also the poet’s feelings and emotions while contemplating them. Among other features, the verses often portray the viewer/writer entering into a dynamic dialogue with the paintings’ characters. My paper, giving a first glance at this fascinating and little known corpus, will propose an analysis of the mechanisms at stake in the contemplation of sacred pictures, but also in the composition of poemata sacra, in the particular context of the Jesuit devotional tradition.

- **Samuel Mareel (UGent):** Representing Representation: The Prayer to Saint Veronica in Petrus Christus’s Portrait of a Young Man

  Petrus Christus’s Portrait of a Young Man (London, National Gallery) is one of the rare Early Netherlandish paintings containing a readable text posted on a wall. My paper investigates how this Latin prayer to Saint Veronica and especially its multi-layered representational nature (an image of a text about the imprint on a veil of the face of Christ) can yield a better understanding of the devotional function of Petrus Christus’s
painting. To do this I will confront the Portrait of a Young Man with two related but different traditions: that of posting prayers and other religious literary compositions on walls in the late medieval and early modern Low Countries on the one hand and that of representing this kind of text in the visual arts on the other.

PRESENTATIONS DE MEMBRES DU GEMCA

• **Gwendoline de Muelenaere : Images of the Courtier in Flemish Thesis Prints (Seventeenth and Eighteenth Centuries)**  
  Session : Images of the Courtier, 1500–1700 I: Figure and Figuration  
  Fri, March 27, 01:15pm-02:45pm - Hegelplatz, Dorotheenstrasse 24/1, Second Floor, 1.201  
  In the Southern Low Countries of the early modern period, academic thesis defenses gave rise to the publication of broadsheets or booklets which summarized their conclusions. These publications were copiously illustrated with engravings intending to praise the applicant’s patron. Such engravings often stage the moment of the dedication as a way to represent visually the thesis gift-giving (understood as academic work as well as, metonymically, the broadside medium). The student, generally a young nobleman, is depicted as a courtier yearning to place himself under the protection of the dedicatee, usually a scholarly, religious or political personality. Both were valorized through these encomiastic representations using varied graphic strategies like personifications and complex framing devices. This paper proposes to study the functioning and use of such images within the framework of universities or Jesuit institutions, developing great pageantry for the public defenses.

• **Pieter Martens : Dürer’s Treatise on Military Architecture: Its Context, Sources, and Influence**  
  Session: Visual Culture in Comparative Perspective  
  Sat, March 28, 10:30am to 12:00pm, Hegelplatz, Dorotheenstrasse 24/3, Ground Floor, 3.018  
  Albrecht Dürer’s Treatise on Fortification (1527) is perhaps the most neglected work in the artist’s whole oeuvre. Unlike his Books on Measurement and on Human Proportion, it remains untranslated into English and is largely ignored by art historians. Historians of military architecture, on the other hand, recognize it as the earliest printed book on the subject, but, disregarding its place within the career of its author, commonly misjudge its origins, content and significance. They misguided see Dürer as an actual engineer and naively assume that his ideas on fortification all derive from Italian examples. My paper offers a fresh reappraisal of the treatise’s actual genesis and context. I will reconsider its possible sources, assess the importance of Dürer’s journeys through Italy and the Low Countries, and discuss the book’s limited influence in sixteenth-century fortification practice and theory.