

Engaging margins: Framing imagery as embodiment of cognitive processes

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The goal of this conference is to assess to what extent images placed in the margins of a main literary or visual work could reflect, encourage or interact with cognitive processes. To date, the influence of early modern developments of knowledge in marginal visual devices has been under-addressed in art historical studies. By addressing this issue, two fields of inquiry will be combined: (1) the history of ideas and (2) visual media in early modern Europe.

From the Renaissance onwards, the prevalence and diversity of marginal images increased considerably, thereby covering a wide variety of art forms. Arguably, this phenomenon was intertwined with the shaping and transmitting of knowledge, as frames can function as effective devices to present images that can be in accordance with the main work, but that can also modify or even contradict its meaning. Similarly, fields of knowledge such as dialectic, rhetoric, physics, astronomy, medicine and theology shared an interest in disputation and debate. The importance of inventing, expressing and remembering questions, arguments and examples for or against a given topic was generally acknowledged. The role of visual thinking was particularly manifest in didactic practices (e.g. in materials produced within educational institutions or associated with epistemological discourses), but it is also evident in materials conceived outside pedagogical or scholarly spheres.

The theme of frames and framing borders has constituted a fruitful field of investigation among the humanities and social sciences since Erving Goffman's influential publication *Frame Analysis* (1974). Numerous studies have highlighted their fundamental place in various artistic media, by the treatment of the border and correspondingly that of framing processes and the possible crossing of the threshold. Louis Marin (1988) and Victor Stoichita (1993) analyzed the nature and functions fulfilled by framing devices that promoted painting to the rank of a privileged object of perception. Meyer Schapiro (1994) studied the role of frames as establishing boundaries and defining a space in relationship with a larger environment. Several authors emphasized the paradoxical status of frames oscillating between an indicial purpose and a formal and signifying elaboration, between subordinate property and essential nature (Paul Duro, 1996; Thierry Lenain and Rudy Steinmetz, 2010). Others analyzed frames as 'cognitive guides of interpretation' or as 'orientational aids in perception, experience and communication' (Werner Wolf and Walter Bernhart, 2006).

In this rich scholarly context, this conference intends to further explore the relationship between margins and cognition in early modern visual culture. By establishing connections between iconological studies and intellectual history, we seek to revalue marginal imagery not only as a way to visualize knowledge but also as a key factor in the production of meaning

and cognitive effects. We welcome proposals that address visual media from various contexts in early modern Europe. Topics may include, but are not limited to:

- The production of visual framing devices in didactic, socio-political or religious contexts, such as the collaboration between artists, patrons, scholars, students, merchants, clerics, authors, and printers.
- The influence of marginal representations on the reception of the work: how can they involve the viewer, highlight or clarify the primary message, give additional information or instead divert attention to themselves?
- The contribution of modern art theories: how can theories and methods from semiology, philosophy of art, anthropology of art, history of science, sociology, or other disciplines help us to study the structure of early modern artworks and their relation to knowledge discourses?
- Cross-temporal and cross-geographical explorations of marginal iconography, and comparisons between different artistic genres and visual languages, such as descriptive, allegorical, symbolical, ornamental and scientific languages (e.g. diagrams, tree structures, mathematical signs).
- The relationship between a 'main' work and its 'periphery' (e.g. separation, for instance of real and fictional worlds; or on the contrary, transgression of the limits set by the frame) and the manner in which both framed and framing structures convey information.
- The role of marginal representations in the arts of memory, such as in emblematic literature, allegories and personifications, frontispieces, world maps, commonplace books, and architectural structures in public spaces (e.g. sepulchers, arches).
- The playful dimension, delectation, or pleasure implied by those constructions.

Guest speakers: Thierry Lenain (Université libre de Bruxelles) and Victor Stoichita (Université de Fribourg)

Organizing committee: Gwendoline de Mûelenaere (UGent) and Sophie Suykens (UGent)

Scientific committee: Barbara Baert (KU Leuven), Ralph Dekoninck (UCLouvain), Carl Havelange (ULiège), Koenraad Jonckheere (UGent), Gwendoline de Mûelenaere (UGent), Sophie Suykens (UGent), and Victor Stoichita (University of Fribourg)

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INTRODUCTION

Thierry Lenain (Université libre de Bruxelles): *Cadrer / encadrer l'image fixe*

Les multiples fonctions attribuées au cadre d'une image fixe dépendent de deux opérations primordiales : cadrer et encadrer. Il s'agit donc, tout d'abord, de préciser en quoi consistent ces deux fonctions cardinales saisies dans leur généralité, par comparaison avec leurs homologues dans d'autres domaines tels que le cinéma ou le comportement social. On montrera ensuite combien il importe non seulement de ne pas les prendre l'une pour l'autre mais aussi d'éviter de les confondre avec telle ou telle fonction secondaire du cadre. Ces remarques théoriques seront, enfin, mises en rapport avec l'étude des types de cadre tels qu'on les rencontre dans l'optique d'une histoire des pratiques iconiques dégagée de préoccupations normatives ; celles-ci, en effet, participent toujours, d'une manière ou d'une autre, d'une confusion entre fonctions cardinales et fonctions secondaires.

SESSION 1: THEORIES AND PRACTICES OF FRAMING

Chair: Elizabeth Vandeweghe (Ghent University)

Moe Furukawa (University of Tokyo): *"Reliques of his own hand": Vasari's Libro de' Disegni as a Reliquary Shrine*

This paper throws new light on the idea of drawing held by one of the most influential figures in Renaissance art criticism, Giorgio Vasari. Previous accounts rightly suggested that Vasari played a pivotal role in the development of drawing as an essential component in the visual art. While these works have focused on the ideological aspects of drawing that Vasari discussed, this paper suggests that his engagement with drawings also had a more physical dimension. Here, fictive frames can serve as valuable evidence. It is well known that Vasari collected a large number of drawings throughout his life and compiled them into an album, entitled *Libro de' Disegni*. In this *Libro*, Vasari mounted drawings onto a sheet of paper, and then drew a highly decorative fictive frame around them. These frames are significant because they alert us to Vasari's interest in physical aspects of artists' drawings. For Vasari, it was crucial that artists actually had physical contact with the paper when drawing, making each line the trace of artists' movement, material evidence of their genius. This appreciation of the immediacy of artists' hands is further reinforced by the fictive frames. These frames, in other words, treated the artist's drawings as if they were "Reliques of his own hand". Vasari's *Libro* thus contained mobile reliquaries for the veneration of artists. It is argued that Vasari's influential reappraisal of artistic genius owed as much to this material practice, as to his better known writings about drawings.

Maja-Lisa Müller (Universität Bielefeld): *Mimetic Transgressions. The Frame as a Hybrid Operator*

The framing of the frame as an “ontological cut” that doubles the inherent otherness and autonomy of the artwork was theorized by Immanuel Kant in his program of an autonomous aesthetic in the 18th century. But already long before that paintings and other visual media like intarsia have already explored possibilities of interweaving the spheres of the artwork, the frame with the Realraum. The “mimetic excess” of trompe l’oeil effects in inlaid wall panels and furniture, made possible by the same material basis of the depicting and depicted, allowed for a breaking through the aesthetic barrier and a re-entry into the real. The frame in intarsiated imagery functions as the place of topological and symbolic operations: it first and foremost establishes different spheres and spaces only to subvert them and blur the distinction. The frame forms a border, which the objects such as the opened cupboard doors then can transgress. Being made of the same material as the image, namely wood, and being made by the same intarsiatori that craft the image, the frame is effective as a junction point on a material and production level. This proposal wants to establish the frame as a genuine hybrid object, oscillating between the fictional- und the real as well as between three-dimensional and two-dimensional space. The frame embeds the symbolic into the real and therefore creates hybrid realities that lead to the hallucinating trompe l’oeil-effects.

Steffen Zierholz (University of Bern): *Framing Jesuit Imagery in Andrea Pozzo’s Corridor of Saint Ignatius*

My paper will focus on Andrea Pozzo’s Corridor of Saint Ignatius in Rome. The window-lined corridor, which leads to the rooms where Ignatius lived, worked and died, is decorated with a painted cycle of his life. It was begun by Jacques Courtois (1621–1676) around 1661 and completed by the Jesuit lay brother Andrea Pozzo (1642–1709) between 1682 and 1686. Pozzo’s corridoio offers a variety of material and spiritual images that culminates in the fresco of the terminal wall. Unlike the other depictions of images in images, which were all executed in fresco technique, the pala is realized in tempera on canvas showing Ignatius of Loyola as a kind of imago enclosed within a wooden frame. With respect to Ignatius’s life construed as mirror, I will demonstrate why Pozzo made use of the framing device to point out Ignatius’s role as the exemplary Jesuit. I will further explore how this representation was used to create an awareness of the artifice of the image, its modes of production, its mimetic qualities, and the historical practices of Jesuit prayer in which this kind of imagery was embedded.

SESSION 2: MARGINS IN MANUSCRIPTS

Chair: Aline Smeesters (Université catholique de Louvain)

Orsolya Mednyanszky (Johns Hopkins University): *Framing Meditation: Marginalia and Miniatures in the Vita Christi*

In medieval Christian practice, meditation was an open-ended process, an exercise in internal visualization manipulated by the contemplating person. Each meditation was a unique, individual performance, directed towards God. Although numerous medieval meditational works have come down to us, these texts necessarily capture only a fragment of the actual practice, providing us only with limited insight into the complex cognitive aspects of this devotional exercise and the role works of art played in it. In this talk, I will show three

examples that reveal further aspects of the visualization process that happened during meditation. These three devices – some textual marginalia, images in the margin, and a pictorial cycle – do not belong to the body of the meditational work, strictly speaking. Instead, they were added to facilitate the individual's immersion in different ways, thereby disclosing layers of the contemplative practice that would remain hidden when reading the text alone. I take these three examples from a group of fifteenth-century manuscripts that contain a meditational text called the *Vita Christi*. This work, attributed to the Augustinian hermit Michael de Massa (d. 1337), is arguably the most significant text of late medieval piety north of the Alps, which fundamentally shaped the spiritual and artistic landscape of the region. My paper posits that these manuscripts, with their intricate textual and visual devices, help us to gain a deeper understanding of how images framed the meditation of late medieval people.

Ingrid Falque (Université catholique de Louvain): *Image and Contemplation at the Charterhouse of Nieuwlicht: the ms 358 of the University Library of Utrecht*

Images et contemplation à la chartreuse de Nieuwlicht : le manuscrit 358 de la bibliothèque universitaire d'Utrecht Ingrid Falque (FNRS – UCLouvain) Fondée en 1391, la chartreuse de Nieuwlicht située à l'entrée d'Utrecht est l'une des chartreuses les plus connues et les mieux documentées des anciens Pays-Bas, grâce à de précieux documents d'archives. La vie spirituelle des chartreux d'Utrecht nous est également bien connue grâce au nombre élevé de livres provenant du monastère qui nous est parvenu. En effet, près de 200 manuscrits, 75 incunables et de nombreux livres imprimés du début du XVI^e siècle de la bibliothèque de Nieuwlicht ont été conservés (la plupart se trouvant aujourd'hui à la bibliothèque de l'Université d'Utrecht). Le fonds de cette bibliothèque cartusienne témoigne d'un intérêt très marqué pour les questions relevant de la mystique, et plus largement de la spiritualité, au sein de cette communauté cartusienne. On y retrouve ainsi des textes d'auteurs comme le Pseudo-Denys, Hugues de Balma, Thomas a Kempis, Jan van Ruusbroec ou Geert Grote pour ne citer que quelques exemples. En outre, non nombre de manuscrits de Nieuwlicht présentent une décoration ornementale typique de cette région (lettrines filigranées et décorations marginales exécutées à la plume). Par contre, et a priori sans grande surprise pour un contexte cartusien, seuls quelquesuns de ces manuscrits présentent une iconographie figurative, soit sous la forme de miniatures, soit plus généralement sous la forme d'initiales historiées. La plupart de ces manuscrits illustrés sont des bibles ou des commentaires bibliques, mais quelques-uns sont des recueils de sermons, de textes dévotionnels, théologiques ou mystiques (Utrecht, UBU, mss. 358, 252, 155 et 370). La présence d'images dans ces manuscrits conduit à initier une réflexion sur le statut et les fonctions des images (et de leur relation aux textes qu'elles accompagnent) dans les pratiques méditatives des moines qui lisaient ces ouvrages. Dans le cadre de cette communication, je me propose donc de me pencher sur la question du rôle joué par les images dans ces manuscrits comportant des textes spirituels, et en particulier au ms. 358 de la bibliothèque universitaire d'Utrecht. Exécuté vers 1450, ce manuscrit se compose d'un recueil de divers textes consacrés à la contemplation : un texte intitulé *Radius contemplativae meditationis* qui semble être une compilation du copiste, une compilation d'extraits relevant de la théologie mystique intitulée *Currus Israel*, un *Tractatus de vita contemplativa* attribué par le copiste à un docteur parisien, la *Spiritualis philosophia* et le *De adhaerendo Deo* de Johannes von Kastl, des extraits de la version latine de la Montaigne de contemplation de Jean Gerson ainsi qu'une de ses lettres, des textes attribués à Rulman Merswin et enfin des extraits du *De triplici via* de Bonaventure.

Le volume comporte trois dessins exécutés à la plume, situés dans les deux premiers textes. Le premier montre un chartreux placé sous la protection d'un ange, le second représente un séraphin (copié d'après un dessin du ms 252 de l'UBU) et le troisième l'ascension d'Elie. Les trois dessins sont accompagnés de légendes et commentaires en latin. Le manuscrit se présente dès lors comme un intéressant cas d'étude des rapports entre textes et images et de la relation entre théorie et pratique de l'image dans le domaine de la spiritualité chez les chartreux.

Elli Doukariidou (Université Paris 1): *Manipulating the Margins: Vincent Raymond in the Service of Paul III*

This contribution focuses on the Psalter of Paul III Farnese (BNF, Ms.lat.8880), decorated by Vincent Raymond and another artist in 1542. Through a meticulous examination of its marginal decoration, this paper aims to shed light to the particularities of Raymond's syntactical methods and the ways the latter interacted with his patron's ideas about dynasty, pleasure and theological exegesis. The personal dimension of the manuscript allows for more sophisticated if not playful compositions and in turn, demands a layered thought process for their interpretation. Through an approach which combines visual semiotics with text and image relationships, the primary objective is to offer a better understanding of how the artist inserts the common Farnese theme of the Golden Age in a religious book. Raymond celebrates the Creation and the Farnese through a successful combination of the decorative vocabulary of the Villa Farnesina and his unique method of articulating the decorative system on the page spread. Besides, the artist subtly suggests the presence of the crucial figure of the Virgin Mary, which "appears" in the reader's mind solely after an active and creative reading process. In order to better contextualise the Psalter and demonstrate how Raymond orchestrated his marginal decorations, the study will refer to previous creations of Raymond (particularly the Missal and the Antiphonary for the Easter Triduum of 1536) without forgetting the vital and probably actual presence of Giulio Clovio, who at the same period was working on his famous Book of Hours for the Pope's grandson, Cardinal Alessandro.

SESSION 3: MARGINS AND GEOGRAPHICAL SPACE

Chair: Abigail Newman (University of Antwerp)

Radu Leca (University of Heidelberg): *Cannibals, Japan, and the Geographic Periphery of Early Modern European Cognition*

This paper considers the role of cartographic marginalia in the cognition of non-European territories in the long seventeenth-century. One of the tropes of radical alterity, cannibalism, appears as early as the Ebstorf mappa mundi, but it is with the European discovery of the Americas that this trope enjoys widespread popularity in travel accounts as well as vignettes on maps by Plancius and Ortelius. The degree to which this permeates the European imaginary is demonstrated by Cesare Ripa's *Iconologia*, where the emblem of America is framed metonymically by an arrow-pierced head which "shews that they are Cannibals". Through Jesuit visual proselytism, such marginalia of alterity were re-incorporated in the rapidly changing worldview of seventeenth-century Japan. Europe and Japan thus shared

iconographies of alterity, inviting a Deleuzian reading of relational identities that "evolve around the Different". Concomitantly, Japan itself had a quasi-fictional status at the margin of the geographic imaginary of the European public. Central to this were maps of Japan such as by Kaempfer and Reland, profusely illustrated with marginal figurative elements. Instead of excising each for use in separate histories of cartography and of art, I consider them as components of an elaborate visual package that characterised the geographic periphery of European cognition. A paradoxical mental space was created: the cartographic content proclaimed the uniform 'reality' of Japanese territory, while figurative frames juxtaposed otherwise incongruent iconographies. Marginal imagery thus enhanced the heteroglossic character of early modern depictions of European peripheries, amounting to a persuasive but not necessarily coherent visual package.

Hayley Cotter (University of Massachusetts Amherst): *Mare liberum, Mare clausum, and the Framing of Maritime Space*

My paper focuses on the physical manifestation of the multiple editions of Dutch jurist Hugo Grotius's *Mare liberum* (1609; second edition 1633), and English scholar John Selden's response, *Mare clausum* (1635; English translation 1652). I posit that the material presentation of these treatises had a significant effect on the way that readers conceived of the contested legal principle of freedom of the seas. The first edition of *Mare liberum* did not contain illustrations: published as an anonymous pamphlet, its title page adopted an unadorned appearance. It relied solely on its text to construct a sound legal argument. In contrast, the 1633 edition integrated a sailing ship on its title page, a visual cue to remind the reader of the benefit of open seas. Selden's *Mare clausum* (1635) incorporated several illustrations, including two maps of the British Isles. In addition to these cartographic appendages, *Mare clausum*'s English translation (1652) employed an elaborate frontispiece and corresponding poem that further promulgated Selden's argument for English sovereignty over its territorial waters. Ultimately, my paper argues that these paratextual frames augmented readers' conceptions of maritime space. They complemented the adjacent text by providing a visual reinforcement of the legal arguments contained within. Although usually considered a purely textual discipline, medieval and early modern law has a robust history of visual supplementation. The international law of the sea and its requisite arguments about ocean space provide a particularly useful site to analyze these visual paratexts, as they entail both the geographic and theoretical framing of the sea.

SESSION 4: MARGINS AND EDUCATION

Chair: Agnès Guiderdoni (Université catholique de Louvain)

Naïs Virenque (Université catholique de Louvain): *Au-delà des catégories de la marginalité: La figure arborescente de la Logica parva (XIVe siècle), un outil cognitif rhizomatique?*

Parmi les nombreux manuels de logique à mi-chemin entre les cultures universitaire et lullienne qui se diffusent au XIVe siècle et qui contiennent de nombreuses figures à visée cognitive, la *Logica parva*, un écrit anonyme issu d'une école lullienne de la seconde moitié du siècle, constitue un cas particulier. La logique s'y organise en effet sur un modèle

spécifique: celui d'un arbre qui se compose lui-même de cinq arbres, décrits l'un après l'autre le long d'un diagramme arborescent marginal de plusieurs folios, se subdivisant lui-même en un autre diagramme et en de nombreuses délimitations graphiques extra-marginaux. Du point de vue visuel, la parcourabilité ainsi que l'ordre et le sens de la lecture de l'arbre de logique sont, à deux égards, d'une très grande singularité. Premièrement, dans les zones marginales, l'arbre de logique structure graphiquement l'ensemble du texte, au lieu d'en proposer une version diagrammatique en guise de principia ou de récapitulatif final, comme c'est souvent le cas dans les écrits didactiques usant de figures censées optimiser les processus cognitifs. Deuxièmement, dans les zones extra-marginales, l'arbre de logique intègre un arbor porphyriana. Cet arbor adopte une orientation totalement inédite: au lieu de se déployer à la verticale, il se déploie à l'horizontale, de gauche à droite. Nous nous interrogerons sur le rôle cognitif que la figure arborescente de la Logica parva joue dans le processus d'assimilation de la logique. En examinant la fonction qu'exerce sa disposition entre les zones marginales et extra-marginales, et en nous interrogeant sur la pertinence même de ces catégories de la mise en page, nous défendrons l'hypothèse selon laquelle la configuration visuelle de la Logica parva constitue les prémices du changement d'orientation que les structures arborescentes épistémiques connaissent à partir du deuxième tiers du XVe siècle. Ce raisonnement nous conduira à nous questionner sur l'éventuelle pertinence d'analyser l'agencement général de la Logica parva selon la définition que, dans Mille plateaux, Gilles Deleuze et Félix Guattari proposent des réseaux rhizomatiques, c'est-à-dire une modalité réticulaire dans laquelle une « tige souterraine se distingue absolument des racines et racines » et dans laquelle « n'importe quel point [...] peut être connecté avec n'importe quel autre ».

Françoise Hiraux (Université catholique de Louvain): *Les manuscrits de cours de l'ancienne université de Louvain (1425-1797). Quelques repères et une réflexion*

Loin des expressions paresseuses qui fantasment un Moyen Âge obscurantiste, les manuscrits de cours nous ramènent au cœur du projet universitaire, cette extraordinaire invention de la fin du 11e siècle. Un projet fait de confiance humaniste dans la raison humaine et d'émancipation des intellectuels qui se rassemblent (tel est le premier sens de l'*Universitas*) pour vivre librement de leur travail, découvrir, discuter et enseigner. Nous en dresserons le profil à partir du cas exemplaire des facultés des arts. Il sera complété par quelques données sur les arts, professeurs et étudiants, de l'Université de Louvain fondée en 1425. Puis le focus ciblera ce que l'on peut connaître ou conjecturer raisonnablement de la constitution matérielle des notes de cours contenues dans la collection des Archives de l'UCLouvain et, si nous en avons le temps, d'éclairer la constitution de cette collection.

Gwendoline de Mûelenaere (Ghent University): *Overview of illustrated lecture notebooks from the Old University of Louvain*

In the early modern Southern Netherlands, a common practice in university teaching was to dictate lessons. Students wrote down the lectures, hence producing an important amount of handwritten notebooks. At the Old University of Louvain, hand-drawn illustrations already appeared in fifteenth-century notebooks. In the early seventeenth century, engraved plates began replacing the sketches and ink drawings made by the students themselves. They were inserted between or pasted onto the pages. Two kinds of images coexist in a single space: a

scientific imagery made of abstract forms and aiming at fostering understanding of the subject (geometrical patterns, diagrams, tree structures), and an iconography inspired by non-scientific figurative languages of allegorical, emblematic, religious, mythological, or moral nature. These documents are held in various Belgian institutions, including the Archives of the UCLouvain. Through a selection of ten manuscripts from this institution, I will give an overview of the different visual languages used and of their role in the transmission of knowledge within the framework of higher education in the Southern Netherlands.

SESSION 5: FRAMING AND ICONOGRAPHY

Chair: Ingrid Falque (Université catholique de Louvain)

Mateusz Kapustka (FU Berlin / University of Zurich): *Framed by Flesh. Pieter Aertsen's Meat Stall as Anti-Idolatrous Apology*

The paper examines the painting *Meat Stall with the Holy Family* of 1551 by Pieter Aertsen in the genealogical context of anti-Idolatrous discourse of the Early Modern Period. The ostentative depiction of a meat stall including the image-within-an-image of the Flight into Egypt has been hitherto mostly iconologically interpreted as moralistic admonition within a theological conflict between flesh and spirit. The paper, instead, builds upon Victor Stoichita's these of the sovereignty of 'meta-painting' and investigates the setting in terms of pictorial self-disavowal of metaphorical disguise. In order not to become idols, Christian images had to be strictly subordinated from their very beginning by the fundamental creed of referential semantics as well as driven by the metaphorical language of anagoge as means of progressive metanoia. The Christian hostility against pictorial embodiment, rooted in the paradigmatic pseudo-evangelical topos of the destruction of idols during Christ's Flight into Egypt, evoked not only iconoclastic attitude, but, moreover, sustainably forced images to evolve recognizable ways of inherent, visual self-negation. In these terms, although thoroughly emancipated in the Early Modern aesthetics, Christian images were in 16th- 17th c. still forced to constantly demonstrate their own limitations as being merely representational media of sacred transcendence. By bringing the Flight into Egypt as framed by flesh back into its primordial anti-Idolatrous context—a hitherto neglected issue—, Aertsen's painting will be analyzed in terms of inherent pictorial apology against the immanence of embodiment, which still programatically reflects the ontological escapism of early Christian writings (cf. i.a. *De fuga saeculi* by Ambrose). As it inverts the proportions between the margins and the center, it thus alludes to the very idea of exile and reshapes the normative discourse of images as modern agents of transcendently oriented detachment. Consequently, the painter's mimetic virtuosity becomes itself an aspect of metaphorical constraint, since it provides a self-divestiture of the image turned into a restrictive and provocative means of ethical control applied against imaginary sensuous temptations of artists and beholders.

Elizabeth Vandeweghe (Ghent University): *Off the Table. The banquet as a framing device for cognitive processes in the Allegory of Taste by Peter Paul Rubens and Jan Brueghel*

In a group of works within the circle of Peter Paul Rubens and Jan Brueghel, the banquet functions as a canvas to represent a delicious, courtly meal. Simultaneously, it establishes a

certain boundary with a second layer of comestibles displayed in the foreground. Carefully and considerably placed ingredients create an embrasure through the first frame, the table. The idea of a framework suggests the definition of one clear idea. In a series of allegories of the five senses, we might thus expect a courtly meal to portray the impact of the sense of taste on consumers. Yet the edibles next to the table do not represent actual meals: these commonplaces rather refer to contemporary dietetics instead of diets. Moreover, due to the relation of these foods with medicinal discourses, they can also be connected with the representation of the elements and other contemporary cognitive processes. By means of a comparative research and building on the article by McFadden (2014), who discussed the good and bad uses of the senses and the concept of transformation through the depiction of comestibles in the Allegory of Taste, I aim to explore the representation and complexity in meaning of foodstuffs on and off the table. As a result of a subtle play with frames, these works function as an intellectual riddle and thus touch upon discussions, instead of closing conversations.

Caroline Heering (Université catholique de Louvain/IRPA): *Le cadre comme ornement et l'ornement du cadre dans l'œuvre du jésuite anversois Daniel Seghers*

Spécialisé dans la peinture de fleurs, le peintre jésuite anversois Daniel Seghers (1590-1661) passe pour l'inventeur d'une formule picturale vouée à un grand succès : celle qui consiste à présenter une scène religieuse au centre d'un cartouche en grisaille, lui-même rehaussé et encadré d'une guirlande de fleurs. Fruit d'une collaboration entre Seghers, qui exécutait les fleurs ainsi que le cartouche, et un collaborateur, spécialisé dans la peinture des figures, ces œuvres illustrent toute l'ambivalence de ce genre de peinture, oscillant entre peinture de dévotion et nature morte. Elles s'inscrivent à cet égard dans la droite lignée des « Madones à la guirlande », une formule picturale dont l'inventeur n'est nul autre que le maître de Seghers, Jan Brueghel de Velours. Comme l'ont montré David Freedberg et Victor Stoichita, si ces peintures nées dans le contexte de controverse sur les images ont pu devenir de puissants instruments de la validité des images, c'est en jouant précisément sur l'articulation entre la scène religieuse centrale, présentée comme un objet, et son cadre de fleurs, qui devient le lieu du tableau.

Dans les œuvres de Seghers, toutefois, cette articulation prend un tour différent : la présence des cadres ornementaux se fait de plus en plus importante, si bien que l'historiographie a toujours souligné le caractère « décoratif » des peintures de Seghers, lesquelles perdraient la valeur rituelle ou méta-réflexive qui sous-tendait les premières « Madones à la guirlande ». C'est cette problématique que l'on souhaite investiguer plus avant, en abordant les questions suivantes : au-delà du rôle qu'ils jouent dans la perception du tableau, quels sens (esthétique, symbolique, sémiotique) recouvrent ces cadres au sein de la culture visuelle de l'époque ? Quelles significations tirent-ils au regard du processus de création ? Comment répondent-ils au climat de controverses sur les images en modifiant la perception de la scène religieuse qu'ils encadrent ? Comment se positionnent-ils dans la lignée d'une réflexion sur le cadre engagée par la tradition picturale flamande ? Quels en seraient les enjeux au sein du contexte dévotionnel et religieux qui les voit naître, et plus spécifiquement au sein de leur contexte de création et de réception jésuite ?

SESSION 6: FRAMING THE BODY

Chair: Ralph Dekoninck (Université catholique de Louvain)

Felix Jäger (Warburg Institute): *In the corner of the eye: Seeing the “Iron Duke” of Alba*

This paper explores the affective powers of the margin by examining the fashioning of one of the most notorious “tyrants” of the sixteenth century, the “Iron Duke” of Alba, Fernando Álvarez de Toledo. Sent to crush the rebelling Netherlands, the Spanish general crafted his image as martial ruler, clad in lavishly decorated suits of armor that signaled authority and demanded obedience. The revolting Provinces, in turn, produced defamatory prints that placed the armored duke within demonic allegories and grotesque ornament to decry his cruelty and stir revolutionary sentiment. Such accessory designs are commonly deemed purely decorative or “popular” but they often provided context, added commentary, and propelled political decision making. Here, the interplay between the center and its frame served to inspire reflection and evoke moral principles. However, marginal imagery may also have undermined rational deliberation as suggested by the peculiar properties of eccentric vision. Fixated on the center of attention, a person’s face, or a pictorial scene, the outer edge of the gaze is particularly susceptible to movement and incoming threats, which may prime conscious perception and spark automated affective reflexes. My paper will trace these as yet unexplored forces of the margin by juxtaposing key objects surrounding the “Iron Duke” with physiological findings on peripheral vision. I will survey how such artistic strategies may have targeted ‘soma-aesthetic’ sensibilities in the beholder and situate them in the political culture of the time.

James Clifton (Sarah Campbell Blaffer Foundation): *Vanitas and the Framing of the Ephemeral Image*

A 17th-century Dutch carved oak mirror frame in the collection of the Sarah Campbell Blaffer Foundation, Houston, features symbols of vanitas and memento mori: a winged hour glass, skulls and cross bones, and skeletons digging flowers. The frame holds an emptiness – literally vanitas – until filled, albeit ephemerally, by a viewer, who through the frame’s imagery experiences a forceful reminder of the vanity of earthly life, the corruptibility of the body, and the ineluctability of death, thereby gaining self-knowledge within the divine order. By drawing attention to itself, the frame thematizes its function and transforms the reflective surface it contains into a more profoundly cognitive device. The framed mirror and its ephemeral image partially coincide with – but are also partially antithetical to – painted portraits explicitly framed as a memento mori, such as the so-called *Judde Memorial* of ca. 1560 (Dulwich Picture Gallery). Standing behind a naked corpse in this English marriage portrait, each of the spouses places a hand on a skull in the center of the image. Inscriptions within the painting allude to their sacred union and their eventual death, but the inscription on the frame not only confirms the memento mori function of the work, but also asserts the status of what it frames as a pictorial object and defines the role of that object in mitigating the ephemerality of the subject: “WHEN WE ARE DEADE AND IN OWR GRAVES, AND ALL OWRE BONES ARE ROTTUN, BY THIS SHALL WE REMEMBERD BE, WHEN WE SHULDE BE FORGOTTYN.” The framed mirror has no such purchase on the longevity of image and memory, no recourse to the Hippocratic

aphorism, “Life is short, and art long,” and so diverges from the painted vanitas. As a kind of anti-painting, it seeks not to fix a bodily form for posterity, but to allow it to return to the nothingness whence it came or, in a reiterative performance, mark the gradual decay of the figure toward that nothingness. This paper examines the subtle theoretical implications of the Houston mirror frame in dialogue with vanitas portraits with explicitly meaningful frames such as the *Judde Memorial*, while also drawing on related mirror imagery, such as Theodoor Galle’s *Specvlvm propriae vilitatis* engraving in the devotional emblem book, *Duodecim specula* (Antwerp, 1610) by the Jesuit Jan David.

Victor Stoichita (Université de Fribourg): *Celebration and / or Protection. Bellini’s Portrait of Mehmed II (1481)*

In 1480-1481 Gentile Bellini stayed for over a year in Istanbul as a guest of sultan Mehmed II. The primary result of this visit was the portrait of the sultan, which is now in the National Gallery in London. It is a work of exceptional cultural hybridization, and must be approached and analysed in that light. Apparently Bellini was particularly eager to create a space that would be likely to give the Ottoman sovereign the visibility he so desired. In order to do this, the painter did not produce a portrait “like the others.” It was not enough for him merely to create a “likeness;” he imagined a real mechanism, capable of presenting, indeed exhibiting this likeness. The portrait of Mehmed II stands out because it displays, in the form of an extremely complex inner framing device, his own mechanism of visualization. So while one might legitimately seek to identify the antecedents in the tradition of Venetian art of the procedure that has been implemented here, that would be an inadequate approach: it is much more important to question the way in which the procedure works. The Roman arch Bellini has painted is a form of celebration. Like the parapet and the ornate cloth studded with gemstones, the arch is used to establish distance. The prodigious image of the sultan (“di naturale tanto bene, che era tenuto un miracolo” says Vasari) is visible in this way, but intangible, or to be more precise, his visibility is a “controlled visibility.” Apparently Bellini aimed at establishing a mechanism of celebration which would, at the same time, also be a mechanism of protection—a double scenography which functioned in a particular way within the context of a culture discovering the power of images (the ardour with which Mehmed II desired to have his portrait painted is ample proof of this) while remaining wary of the potential dangers of the gaze.