

2018 Lovis Corinth Colloquium VIII

Art History Department, Emory University

Thursday, March 29
Harland Cinema

Friday, March 30 and Saturday, March 31
Pitts Theology Library Rm 360

‘Quid est secretum?: On the Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500-1700’

Co-organizers: Walter Melion (Emory University), Agnès Guiderdoni (Université Catholique de Louvain), Ralph Dekoninck (Université Catholique de Louvain)



Andries Pauwels, *Vera latent* ('True things lie concealed'), from Silvestro Pietrasanta, *De symbolis*

Lovis Corinth Colloquium VIII will be devoted to the visual and verbal representation of mystery and secrecy in sacred and profane contexts in sixteenth- and seventeenth-century Europe.

Mystery and secrecy were complementary, often interchangeable notions in early modern times. The term *mysterium* (divine mystery) was sometimes specifically applied to the celebration of the Eucharist, but more generally, it signified a divine truth revealed by the Spirit and ultimately discernible by faith. Within the meditative tradition, codified in such treatises as the Pseudo-Bonaventure's *Meditationes vitae Christi* and Ludolphus of Saxony's *Vita Christi*, and later adapted by Ignatius in the *Exercitia spiritualia*, the appellation *mysteria* further designates the chief biblical episodes from the life of Christ—*mysteria vitae Christi*—each of which is comprised by one of the greater mysteries of salvation—the Incarnation, the Passion, and the Resurrection. *Secretum*, in its usual definition, denotes something that is reserved, withheld, following its etymology *se-cernere*. Because the secret is reserved, like the mystery, it necessarily somehow eludes the reader and the beholder; it implies 'une mise à distance d'un savoir'; it is both known and yet not known, discernible yet indiscernible, and this quality of self-contradiction constitutes a first point of difficulty in the representation of *mysteria* and *secreta*.

Moreover, the representation of both *secreta* and *mysteria* rests on a paradox, which may end as an aporia. Louis Marin (*Lectures traversières*, 1992) showed that the secret consists in a dual discourse, oscillating between ostentation and occultation, more than in a position of 'make believe'. For a secret to exist, it must make known its status as a secret; Marin thus proposed that we speak of a 'secret effect' (*effet de secret*). What are the conditions of possibility for the representation of such an aporetic paradox?

Already in the 17th century, the Jesuit image theorist Claude-François Ménestrier asked: 'If I see a painting of Moses in his basket on the river, of Job lying on a dunghill, of a Virgin holding the child Jesus, of the Transfiguration, [...] how can I recognise that it is an enigma, since there is nothing of the enigmatic in it?' And the logicians of Port-Royal emphasized this paradox: 'Because the same thing can be at the same time and thing and sign, it can hide as a thing what it reveals as a sign. [...] Thus the Eucharistic symbols hide the body of Jesus-Christ as a thing and reveal it as a symbol'. The paradox consists in the fact that the representation of a mystery or secret, the marshalling of forms that ostensibly transmit what is veiled, contains its own revealing. Otherwise, the mystery could not be known as a mystery and would remain ineffectual. So, it seems, the representation of mystery and secrecy is always something fashioned to *adduce the mystery* or to produce a 'secret effect'.

Thursday, March 29 - Harland Cinema

Opening Remarks: 9:00-9:15

Sarah McPhee and Walter Melion, Emory University

Session 1: 9:15-10:15

Christine Göttler, Universität Bern

Secrets, Mysteries, and Hidden Knowledge in Early Seventeenth-Century
Netherlandish Art

10:15-10:30 — Coffee Break

Session 2: 10:30 - 12:00

Carme López Calderón, University of Santiago de Compostela

Virgine prò quanta hâc mysteria clausa videmus! (Un)concealed Marian Mysteries in
Petrus Stoergler's Asma Poeticum (1636)

Mara Wade, University of Illinois, Champaign-Urbana

Hidden in Plain Sight: The Adage Emblematized by Melchior Lorck

12:00 - 1:00 — Lunch

Session 3: 1:00 - 3:15

Tom Conley, Harvard University

Secret est à louer: Secrecy and Evidence in Baroque Cartography (1580-1640)

Peter Eversmann, University of Amsterdam

What Did They See? – Science and Religion in the Anatomical Theatres of the 17th
Century

Eelco Nagelsmit, University of Groningen

The Portrait as Parable: Pierre Mignard and the Secret Marriage of Madame de
Maintenon

3:15 - 3:30 — Coffee Break

Session 4: 3:30 - 5:00

Mark Meadow, UC Santa Barbara

An Open and Shut Case: On the Dialect of Secrecy and Access in the Early-Modern
Kunstammer

Walter Melion, Emory University

Vera latent: Secrecy, Identity, and Analogy in Silvestro Pietrasanta's *De symbolis*
heroicis of 1634

Friday, March 30 - Pitts Theology CST360

Session 1: 9:00-10:30

Ingrid Falque, Université Catholique de Louvain

In the Secret of the Cell: Carthusian Devotional Imagery and Meditative Practices in
the Beginning of the 16th Century

Alicja Bielak, University of Warsaw

"Teach Me, Reveal the Secret to My Heart". The Role of a Spiritual Guide in the
Meditative Works of Marcin Hińcza (SJ)

10:30-10:45 — Coffee Break

Session 2: 10:45-12:15

Jean Campbell, Emory University

The Sienese Goldsmith and the Secrets of Florentine Painting

Madeleine Viljoen, NYPL

Riddles of the Goldsmith-Printmaker

12:15-1:30 — Lunch

Session 3: 1:30 -3:00

Alexandra Onuf, University of Hartford

Secrets of the Dark: Rembrandt's Entombment (c.1654)

Monika Biel, Herzog August Bibliothek

The answer lies in the eye of the beholder: A Multiperspectival View of the
Emblematical Ceiling Program in the Town Hall of Gdansk

3:00-3:15 — Coffee Break

Session 4: 3:15-4:45

Suzanne Karr Schmidt, Newberry Library

Wheels of Fortune: Playing with Lorenzo Spirito's Libro de la Ventura at the
Newberry Library

Stephanie Leitch, Florida State University

Secrets in Print: Chiromancy, Physiognomy, Metoscopy and Getting to How-to

Saturday, March 31 - Pitts Theology CST360

Session 1, 9:00-10:30

Bret Rothstein, Indiana University

La cosa tanto sia bella quanto sia occulta: Luca Pacioli and the Ethics of Difficulty

Agnès Guiderdoni, Université Catholique de Louvain

To Hide is to Reveal: The Ambivalence of Symbolical Theology

10:30-10:45 — Coffee Break

Session 2, 10:45 – 1:00

Xavier Vert, EHESS

In abscondito: Vision and Testimony in Raphael's Transfiguration

Ralph Dekoninck, Université Catholique de Louvain

To Think and to Paint the Mysteries with Mystical Figures: Nicolas Poussin between
Louis Richeome and Claude-François Ménestrier

Caecilie Weissert, Universität Stuttgart

'Roger de Piles' Concept of Grace and the Secrets of Art

1:00 – 1:15 — Concluding Remarks: Publication

1:15 – 2:00 — Lunch