

# 2022 Lovis Corinth Colloquium XII

Art History Department, Emory University

Thursday – Saturday, April 7<sup>th</sup> – 9<sup>th</sup>, 2022

By Invitation: Convocation Hall Room 208

Public Participation via Zoom – Registration required: <https://bit.ly/3oIIB0R>

## *Motus mixti et compositi*: The Portrayal of Mixed and Compound Emotions in the Visual and Literary Arts of Northern Europe: 1500 – 1700

Co-organizers: Walter Melion (Emory University) and Karl Enenkel (Universität Münster)



The colloquium examines the portrayal of mixed or composite emotions from multiple disciplinary perspectives: art history, classics, literary history, philosophy, and religious studies. How and why were the emotions construed as labile and shifting, and how were the transitions from emotion to emotion monitored, measured, or, in the case of the mimetic arts, represented? Why did art theorists identify the problem of representing emotional complexity as one of the foremost attainments of painters and sculptors? What were the strategies devised by painters, poets, and dramatists for dealing with such entangled emotions: how in other words were they to be visualized, which is to say, externalized? The ritual of tears in penitential devotion, both lay and clerical, raises similar questions, since tears were seen as expressions of joy mixed with sorrow. What sorts of mixed emotional states do spiritual exercises encourage the exercitant to inflect and cultivate? What were the physiological and psychological bases for understanding the dynamic nature of mixed, composite, or shifting emotions? How did scholars and antiquarians interpret the handling of such emotions in ancient art, literature, and philosophy? To the extent that ratio was seen to mediate between ‘good’ and ‘bad’ emotions, could it also be deployed to fashion mixed or even contrary emotions, or was there an expectation that complexity must inevitably resolve into simplicity, multiplicity into singularity?

Boëtius à Bolswert after Abraham Bloemaert, Saint Bonosus, ca. 1612. Engraving, ca. 125/30 x 85/88 mm. Rijksmuseum, Amsterdam.

### Thursday, April 7<sup>th</sup>

Opening Remarks: 8:45 – 9:00

Walter Melion, Emory University

Karl Enenkel, Universität Münster (Zoom)

Session 1: 9:00 – 10:30

Tom Conley, Harvard University

*Réclames* from Rome: Du Bellay’s Poetics of Space

Stijn Bussels, University of Leiden (Zoom)

Bram van Oostveldt, University of Ghent (Zoom)

The Dutch Sublime

Wietse de Boer, Miami University, Ohio

The Troubles of Christian Perfection: Isabella Berinzaga, Achille Gagliardi, and the Construction of the *Breve Compendio di Perfezione Cristiana*

Session 2: 11:00 – 12:30

Karl Enenkel, Universität Münster (Zoom)

From Lukas Cranach the Elder and Spranger to Lemoyne and Boucher: the Representation of the Myth of Hercules and Omphale as a Theatre of Emotions

Carolin Giere, University of Freiburg/Breisgau

*Motus Mixti* in between Erotic Elegy and Latin Psalm Poetry of the 16th Century

Amy Golahny, Lycoming College (Zoom)

Rembrandt’s *Artemisia*: Ambiguity and Identity in Some Paintings by Rembrandt and his Circle

Session 3: 1:30 – 3:00

Graham Lea, Emory University

Exploring Complex Emotions through Visualizing Dialogic Exchange: Pieter Lastman’s *Paul and Barnabas in Lystra* of 1617

Hanneke Grootenboer, Radboud University (Zoom)

Waverings of the Mind: Images of Philosophers in Seventeenth-Century Dutch Art

Ann-Sophie Lehmann, University of Groningen

Tempering Tempers. Mixed Colors for Emotional Balance

### Friday, April 8<sup>th</sup>

Session 4: 9:00 – 10:30

Raphaële Preisinger, Bern University

Spiritual Joy in the Face of Death: The Representation of Compound Emotions in Images of the Martyrs of the Japan Mission

Bart Ramakers, Rijksuniversiteit Groningen

‘All action reveals us’: Mixed and Compound Emotions in the Tragedies by Willem van Nieuwelandt

Lukas Reddemann, Universität Münster

Staging the In-between. Compound, Conflicting and Shifting Emotions in Neo-Latin Drama from the Dutch Republic (16th/17th c.)

### Friday, April 8<sup>th</sup> continued

Session 5: 11:00 – 12:30

Carolin Sachs, Georg-August-Universität Göttingen

The Grand Tour as an ‘Emotional Journey’: Early Modern Apodemic Treatises on the Young Noble Traveller’s Feelings towards Foreign Experience

Adam Sammut, University of York

Unemotional Rescue: Stoicism and *Pathos* in Rubens’ *Wrath of Christ* High Altarpiece for the Dominican Church in Antwerp

Ruth Sargent Noyes, National Museum of Denmark (Zoom)

Materialities of mixed emotions and spiritual martyrdom between the Grand Duchy of Lithuania and Grand Duchy of Florence

Session 6, 1:30 – 3:00

Anita Traninger, Freie Universität Berlin (Zoom)

Tears of Love and Sorrow: The Affective Regime of the European Pastoral Tradition

Freya Sierhuis, University of York (Zoom)

The Poetics of the Mixed Mode: Pastoral Romance and Drama in England and the Dutch Republic

Aline Smeesters, Université Catholique Louvain (Zoom)

Mixed and Compound Emotions in the Neo-Latin Ekphrastic Poems by Jakob Balde

### Saturday, April 9<sup>th</sup>

Session 7, 9:00 – 10:30

Paul Smith, University of Leiden (Zoom)

“How we weep and laugh at the same time”: Conflicting Emotions in Rabelais and Montaigne

Ludovica Sasso, University of Dresden (Zoom)

Mixed Emotions through the Neo-Latin Lyric Poetry on Turks in Renaissance Italy

Jan Frans van Dijkhuizen, University of Leiden

‘Strange and unexpressible pain’: Managing the Mixed Emotions of Illness in Early Modern England

Session 8, 11:00 – 12:30

Machtheld van Löwensteijn, University of Amsterdam

Metaphors of Melancholia and Matrices for Mixed Feelings: Their Presentation in the Drawings of Witches by the Netherlandish Artist Jacques de Gheyn II (1565-1629)

Walter Melion, Emory University

‘*Niet te verladen*’: Desolation and Consolation in Abraham Bloemaert and Boëtius à Bolswert’s *Sylva anachoretica* of 1619

Mitch Merback, Johns Hopkins University

*O Vos Omnes*: Recognition, Attention, and the Passerby Topos in Northern European Art around 1500

Session 9: 1:30 – 2:30

Eelco Nagelsmit, Rijksuniversiteit Groningen

“And the lord turned, and looked upon Peter”: Turning Self-Reflective in Rembrandt’s *Denial of Peter* (1660)

Todd Olson, University of California, Berkeley (Zoom)

Touching Stone: Rembrandt’s *Aristotle with the Bust of Homer*

2:30 – 2:45 Concluding Remarks – Melion & Enenkel (Zoom)