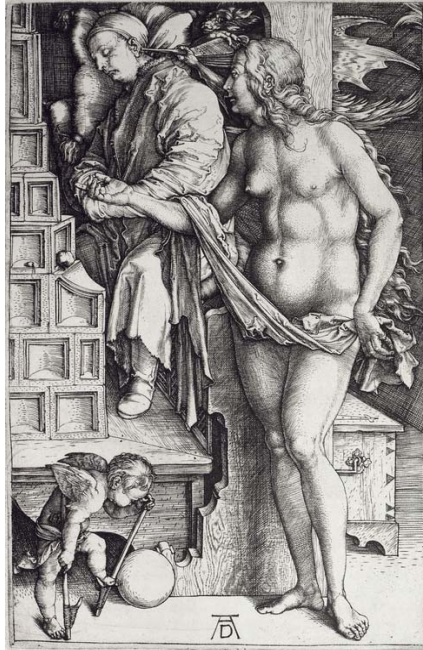


Visual Acuity and the Arts of Communication in Early Modern Germany



Frühe Neuzeit Interdisziplinär
The Sixth International Conference

March 29-31, 2012

The Bryan Center
Duke University, Durham, North Carolina

Thursday, March 29

3:00-5:30 p.m. Registration, Information and Hospitality Table (West Campus, Bryan Student Center, upper floor)

5:30-7:00 p.m. Reception: Rare Book Room, Perkins Library, Duke University



Friday, March 30

8:00-8:45 Registration [Bryan Center – outside **Von Canon B**]

8:00/8:15 Transportation from the Millennium Hotel to the Bryan Center

8:45-9:00 **Welcome** – Jeffrey Chipps Smith and Thomas Robisheaux [**Von Canon B**]

9:00-10:00 **Plenary talk** [**Von Canon B**]
Chair: Jeffrey Chipps Smith, University of Texas, Austin

Peter Parshall, National Gallery of Art, Washington D.C.,
“Graphic Knowledge: Prints as a Method of Understanding”



10:15-12:15 Sessions (1-3)

1. *Art, Visual Literacy, and Strategies of Presentation* – 1

[Von Canon A]

Chair: Dagmar Eichberger, University of Trier and
University of Heidelberg

- Shira Brisman, Yale University, “The Image that Wants to Be Read”

- Bobbi Dykema, Graduate Theological Union, Berkeley, “Strategies of Persuasion: Polemics and Prayer in Lucas Cranach’s *Passional Christi und Antichristi*”

- Jane Carroll, Dartmouth College, “A Passion for Religion. Cranach and Melanchthon’s *Passional Christi und Antichristi* and the Medieval Mindset of the Sixteenth Century”

- Alexander Fisher, University of British Columbia, “A Musical Dialogue in Bronze: Gregor Aichinger’s *Lacrumae* (1604) and Hans Reichle’s *Crucifixion* Group for the Basilica of SS. Ulrich and Afra in Augsburg”

2. *Audience and the Art of Persuasion* - 1 [Von Canon B]

Chair: Pia Cuneo, University of Arizona

- David Albertson, University of Southern California, “Geometrical Icons in Nicholas of Cusa and Heimeric de Campo: Mystical Contemplation, Minimum Visibility and Early Modern Reform”

- Christoph Brachmann, University of North Carolina, Chapel Hill, “The ‘Dream of the Young Shepherd’: Plays, Manuscripts, Printed Books and the Propaganda of the Dukes of Lorraine”

- Donald McColl, Washington College, “To See the Samaritan Woman in Early Modern Germany”

- Volker Bauer, Herzog August Bibliothek, Wolfenbüttel, “Dynastic Botany: Palms, Cedars, and Banyans as Visual Models of Genealogy”

3. *History of the Visual* – 1 [Von Canon C]
Chair: Andrew Morrall, Bard Graduate Center

- Andrew Robert Keast, Independent Scholar, “Phenomenology of the Eyes and Hands in the Fifteenth-Century Workshop”
- Ashley D. West, Temple University, “Eloquence and Illegibility: The Failed Experiment of Early Etching?”
- Karen Hung, New York University, “Iconoclasm and the Visual Arts in Swabia”
- Ethan Matt Kavaler, University of Toronto, “The Spencer Album in the New York Public Library and the Dissemination of Netherlandish Classicism in Germany”

12:15-1:15 **Lunch** – various options are available on campus.



1:15-3:15 Sessions (4-6)

4. *Art, Visual Literacy, and Strategies of Presentation* – 2 [Von Canon A]

Chair: Joel Harrington, Vanderbilt University

- Heather Madar, Humboldt State University, “Printed Images of the Siege of Vienna: Establishing a Visual Rhetoric of Reportage”
- Lindsay Starkey, University of Wisconsin, Madison, “Viewing the Theater of Nature with Philip Melanchthon and John Calvin”
- Andreas Kühne, University of Munich, “Augustin Hirschvogel and his Various Representations in Art, Geometry and Cartography”

5. *Audience and the Art of Persuasion* – 2 [Von Canon B]

Chair: Thomas Robisheaux, Duke University

- Dagmar Eichberger, University of Trier and University of Heidelberg, “Religious brotherhoods and sacred images. Picturing the Seven Sorrows of the Virgin Mary in Netherlandish and German altarpieces around 1500”
- Bridget Heal, University of St. Andrews, “Art and Identity in Lutheran Saxony”
- Vera Isaiasz, Humboldt University, Berlin, “Visualizations of Lutheran Church Space”
- Ruth Slenczka, Humboldt University, Berlin, “Lucas Cranach the Younger’s Funeral Sermon as a Lutheran Treatise on Art”

6. *History of the Visual* – 2 [Von Canon C]
Chair: Christoph Brachmann, University of North Carolina, Chapel Hill
- Lynne J. Miles-Morillo, Miami University, “Words & Pictures in Early Modern Books: Portraits of Shifting Ways of Thinking”
 - Stephanie Leitch, Florida State University, “Positive ID and the Renaissance Profile”
 - Miriam Hall Kirch, University of North Alabama, “Reading Letters”
 - Vera Keller, University of Oregon, “Sharp-sighted Sociability: Visual Acuity and Miniaturization in the *Stammbuch*”



3:15-3:45 Coffee break [outside Von
Canon B]

3:45-5:45 Sessions (7-9)

7. *Art, Visual Literacy, and Strategies of Presentation* – 3

[Von Canon A]

Chair: Mara Wade, University of Illinois, Urbana-Champaign

- Marcin Wislocki, University of Wrocław, “Tandem Triumphat Veritas. Emblems for the Reformation Centenary in Szczecin”

- Sara Smart, University of Exeter, “Zincgref’s *Emblematum Ethico-Politicorum Centuria*: Friedrich V and the Emblems of Protestant Empowerment”

- Cornelia Manegold, Staatsgalerie Stuttgart, “Peace in Verbal and Visual Images: Emblematics on the Early Modern Peace Process”

8. *Audience and the Art of Persuasion* – 3 [Von Canon B]

Chair: Sigrun Haude, University of Cincinnati

- Susanne Meurer, University of Western Australia, Perth, “Johann Neudörffer’s *Nachrichten* (1547): Calligraphy and Historiography in Early Modern Nuremberg”

- Susan Maxwell, University of Wisconsin, Oshkosh, “*Hercules Bavaricus*: Rebranding the Wittelsbach Dukes in Image and Text”

- Claudia Benthien, University of Hamburg, “Ekphrasis and Audiovisuality in Baroque Literature”

- Ben Marschke, Humboldt State University, “Visually Re-Representing the Monarchy: Images of Representative People and Places in King Frederick William I’s Prussia, c. 1713-1740”

9

History of the Visual – 3 [Von Canon C]

Chair: Randolph Head, University of California, Riverside

- Elizabeth Ross, University of Florida, “The Cartographic Imagination of German Printed Books in the 1480s”
- Michael J. Sauter, Centro de Investigación y Docencia Económicas, A.C. (CIDE), Mexico City, “Making Human Space: Globes and the Early-Modern Spatial Imagination”
- Hannah Murphy, University of California, Berkeley, “Digging in Bodies, Digging in Dirt; Anatomy, Botany and the Development of Diagnosis in Sixteenth Century Municipal Medicine”
- Alix Cooper, State University of New York at Stony Brook, “Visualizing Nature: Gender and Politics of Scientific Description in Early Modern Danzig”

6:00-6:30 **Herzog August**

**Bibliothek and University of
Illinois Emblem Project** [Von Canon B]

Chair: Jeffrey Chipps Smith, University of Texas, Austin

Mara R. Wade, University of Illinois, Urbana-Champaign,
“*Emblematica Online*: Introducing a New Resource for the
Study of Early Modern Texts and Images”

[<http://emblematica.granger.illinois.edu>]

6:45 Transportation back to the Millennium Hotel



Ist das der Vogler-Knab, das heißt jahinte-gangen,
 Er laßt den Vogel frey, und hält ihn doch gefangen.

Saturday, March 31

8:30 Transportation from the Millennium Hotel
to the Bryan Center



9:00-10:00 **Plenary talk** [Von Canon B]

Chair: Thomas Robisheaux, Duke University

Ulinka Rublack, Cambridge University, “Matter in the
Material Renaissance”

10:15-12:15 **Sessions (10-12)**

10. *The Built Environment and Spatial Settings* – 1 [Von
Canon A]

Chair: Ethan Matt Kavaler, University of Toronto

- Andrey Egorov, Moscow State University, “Images of
Civic Authority: the German Town Hall of the 14th-early
16th Centuries as a Pictorial System”

- Larry Silver, University of Pennsylvania, “Civic Portraits in Wood: Grand Scale Prints of Early Modern Germanic City Skylines”

- Tanya Kevorkian, Millersville University, “Space as a Dimension of Musical Performance in German Baroque Cities”

11. *The Art of Envisioning* – 1 [Von Canon B]
Chair: Max Reinhart, University of Georgia

- Jennifer Spinks, University of Melbourne, “Signs that Speak: Sound and Vision in the Heavens in Early Modern Germany”

- Jennifer Morris, Princeton University, “Illuminating Secrets and Visualizing the Path to Enlightenment: Hermeticism and the Arts in Early Modern Germany”

- Barbara Becker-Cantarino, Ohio State University, “Visual Literacy and Devotional Literature: Johanna Eleonora Petersen's *Gespräche des Hertzens mit Gott* (1689)”

12. *History of the Visual* – 4 [Von Canon C]
Chair: Bridget Heal, University of St. Andrews

- Allison Nicole Stielau, Yale University, “Prototype? Record? Object-Engravings c. 1480”

- Pia F. Cuneo, University of Arizona, Tucson, “The Intractable Image”

- Evelin Wetter, Abegg-Stiftung, Riggisberg, Switzerland, “Motifs of Sight, Paths of Enlightenment”

- John Theibault, Richard Stockton College of New Jersey, “The Face of Battle and the Fog of War: Sight and Military Command in the Thirty Years War”

12:15-1:15 **Lunch** – various options are available on campus.



1:15-3:15 Sessions (13-15)

13. *The Built Environment and Spatial Settings* – 2 [Von
Canon A]

Chair: Larry Silver, University of Pennsylvania

- Emily Fisher Gray, Norwich University,
“‘Misunderstandings and Appalling Disunity’: The Politics
of Church Construction”
- Kristoffer Neville, University of California, Riverside,
“The Creation of Royal Berlin”
- Peter J. Burgard, Harvard University, “Asam and the
Non-Unity of the Visual Arts”
- Max Reinhart, University of Georgia, “Strasbourg
Cathedral in German Poetic Imagination from Erasmus to
Goethe”

14. *The Art of Envisioning* – 2 [Von Canon B]
Chair: Charles Zika, University of Melbourne

- Carina Johnson, Pitzer College, “The Exotic as the Familiar in the Sixteenth Century”
- Mikael Bøgh Rasmussen, University of Copenhagen, “The Image of the Sultan: Agent of Evil or Example of Virtue?”
- Elio Brancaforte, Tulane University, “Hans Staden, Hans Schiltberger and Lodovico de Varthema: The Migration of Images in 16th-century Travel Narratives”



15. *The Ephemeral Arts and Theatricality* – 1 [Von Canon C]
Chair: Barbara Becker-Cantarino, Ohio State University

- Alison Stewart, University of Nebraska-Lincoln, “Envisioning the Ephemeral and the Mythical”
- Katrin Dyballa, Staatliche Museen, Berlin, “Triumphal Processions in Renaissance Nuremberg and the Triumphal Arch for Emperor Charles V: The Beginning of a New Tradition”
- Anthony Mahler, University of Chicago, “*Evidentia* as

Conversionary Technique in Bidermann's *Cenodoxus*"
- Izabela Bogdan, Adam Mickiewicz University, Poznan,
"Chorus Nympharum et Faunorum of 1641 by Königsberg
Chapelmaster Johannes Stobaeus (1580-1646): Musical-
Theatrical and Political Spectacle"

3:15-3:45 Coffee break [outside Von Canon B]

3:45-5:45 Sessions (16-18)

16. *The Built Environment and Spatial Settings* – 3 [Von
Canon A]

Chair: Alison Stewart, University of Nebraska, Lincoln

- Jessica Stevenson Stewart, University of California,
Berkeley, "A Hospital for Sinners or a Museum for Saints?
Visual Reanimation, Intermediality, and the Audiences for
the Halle Relic Collection and its *Heiltumsbücher*"

- Andrew Morrall, Bard Graduate Center, "Envisioning
History: The Visualization of Historical Time in Sixteenth-
Century German Art and Craft"

- Arne Spohr, Bowling Green State University, "This
charming invention created by the king': Christian IV's
Hofkapelle as a Musical *Wunderkammer*"

- Elizabeth J. Petcu, Princeton University, "Fountains of
Elaboration: Wendel Dietterlin Engineers the *Architectura*"

17. *The Art of Envisioning* – 3 [Von Canon B]

Chair: Marc Forster, Connecticut College

- Abaigéal Warfield, National University of Ireland,
Maynooth, "Witchcraft and Woodcuts: An Exploration of
the Use of Images in the *Hexenzeitungen*"

- Jason P. Coy, College of Charleston, "Envisioning the
Future: Visualization, Divination, and Demonology in
Early Modern Germany"

- Charles Zika, University of Melbourne, “The Representation of Witchcraft and the Witch of Endor in Seventeenth-Century Germany”
- Bethany Wiggin, University of Pennsylvania, “Inventing Savagery: Protestant Illustrations of Wartime Cruelty in the Early Modern Atlantic, 1568-1763”



18. *The Ephemeral Arts and Theatricality* – 2 [Von Canon C]
Chair: Peter Burgard, Harvard University

- Andrew L. Thomas, Salem College, “Visions of the End: Gender, Kinship, and Confession in the Funeral Literature for Susanna of Bavaria”
- Mirella Marini, Free University, Amsterdam, “Female Funeral Rites and the Communication of Aristocratic Identity”
- Erin Lambert, University of Wisconsin-Madison, “Burning Candles and Ringing Bells: Seeing and Hearing Resurrection in the Catholic Funeral”
- Britta Kägler, Istituto Storico Germanico, Rome, “Envisioning Modern Monarchs at Early Modern German Courts”

6:00 Transportation to the Millennium Hotel

7:00 Transportation from the Millennium Hotel to the Nasher Museum of Art, 2001 Campus Drive

7:15-8:00 **Reception, Nasher Museum of Art**

8:00-9:30 **Dinner, Nasher Museum of Art**

9:45 Transportation to the Millennium Hotel.



Han hiet gar abenerevener
In omen beoff gar vogeler
Ain bodsper die man fir genommen
Der pavon felen vil bouff fornen
Han stillet sich vil be mader
Mit schiffel vnd diller groff vnd weyt
Ain netzen wien mit groffen traufen
Die pavon werden fischig paffen
Mit offen vnd munden vil leben vol
Dumb tocken all fange werde vil
Han erst vil be roetel vil
Dob pair regheben ein halbe hain
Dob hoch yeen offte volke poy
Die pavon ledten midre frey
Der Derrigand hiet fien fenevnd gelaben
Al offen vnd rromfen vnd vil puden
Da man nun auff die bodsper kam
Ey betten gar ein hien fochan
Dax man sich fien an bett foch
Ey fien vnd tranfen vnd ledten fisch
Ey firschen itzel vnd be groff fischten
Voll veyen dill wie bet magt trofchen
Auch yent in vnd veyen schanden
Der efft pavon der heff Jaggundt

Der fisch vil mechtig frer
Er heff vil buffer traugen frer
Der Scherf vnd be Lebertruff
Er frag bos inden auff fr dorff
Der ander heff der fruch genou
Der feli bett gar ein ledan vil
Was groffer wuff vil fir in fann
Der bett er al gar pol auff fann
Dob bet auch manchen groffen schanden
Uta finnen fofffchen munde
Der bat der heff be Schuffelkind
Er frag mer dan ein halbo ind
Er led in fubben richen fuff
Er fere traufen vnd pecher auff
Der bett man vil der Dwert gefert
Er foch vil vnd meite lode reger
Der vuet be heff be Daderpauch
Der feli bett gar ein veyen fchanden
Er led vil vnd nach groffen fuchampfen
Die thet er gar veylich auff fuchampfen
Dob thet auch fymlich burti paffen
Gien vnde er in alle entlauffen
Der fufft der heff be Jodel Inell
Der felig fundt mer werden voll

Ein frage gan vil lam im fur
Er mit thet er be bedten fitt
Der Schelge der heff der Lang fragen
Ich mein er hab en woffte magen
Der feli frag mer dan ande bey
Den im nam fchaden mauder poy
Der Eybend heff der Schymere gyt
Der fuch nar auff be groffen vyl
Da vil flunden an fcheyen pavon
Die follen fundt er gar vol fchoten
Der Schet der heff beym mit be fchot
Der wart an alle erften voll
Den lam fin en gepate kalb
Das felig frag er mit bail halb
Der Heme pavon der heff Dolff vil gill
Der efft vil veyen vnd manet nar val
Er fchandenbet vye en villos fcheyen
Im paffen fer be feren fien
Der fcher pavon der heff fchongand
Al offen der felig anff vnd trand
Goler er auf en folte maj
Der felig fer fer Dant auch fag
Er frucht hie pavon gehet dich vil
Die wullen hien alle werden vil

Der heff der heff der beyen hart
Der bett gar vundelichen fchack
Er rebet fider vnde fidi
Dob frag dorff vil ferefflich
Der Zeller er fundt villich pangen
Gien maul bett vil be beyen vangen
Dob was be veylich pavon genant
Er gab be pavon fien veylich handt
Der Dreyer pavon heff be Uend
Der efft lereff vil heff vil fenn
Quander offen bat be foch vil
Der Dreyer pavon heff beyen maj
Der felig frag im halbe lere
Gien ruten maj er gar genav
Der veylich pavon heff vil Dreyer vil
Der efft vil foch vil veyen vil
Der waren all gar vil gepaten
Gien banch vil im gam vnd fchone
Der Schelch pavon der heff vil bouff
Der fufft vil fere vil fere vil
Der truden thet er vil nach follen
Dax man thet er in be hofen fofffen
Der Eybend pavon der heff vil
Der was en vngeliger frane

Er nom frer sich ein halbe Adm
Der Schelch vil lam vil vil
Der feli wolt mit der dieben f chagen
Er frucht vil lam vil fere vil
Lone polle fer lam nach be gelaffen
Gied vil maj mit ein frang traufen
Der Hremende pavon heff vil fere vil
Dob be Dreyer pavon veyen vil
Der Dreyer pavon heff vil fere vil
Der felig vil lam vil be lang
Gien bett vil hien vil henden nach
Zuchpate dem was alle gach
Der hant en vngeliger pavon
Dax mit vil vil vil gevan
Lone rang vil vil vil vil vil vil vil vil
Die gnet nach dem andere vil
Der heff der heff vil vil vil vil vil vil vil vil
Der fuch be pavon an gar ledlich
Dob nach be vil vil vil vil vil vil vil vil
Dob nam be vil vil vil vil vil vil vil vil
Baum Suldmund,
M. D. XXX.

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University of Texas, Austin: Catherine Cordeiro and Colleen Kearins

Clagred der Meün Muse oder Künst vber Teütschlandt



