The Emotions of Love in the Art of Late Medieval and Early Modern Europe

DATE: Thursday 4 May–Saturday 6 May 2017
VENUE: Thursday and Friday
Woodward Conference Centre,
The University of Melbourne, 10th floor,
Melbourne Law (Building 106),
185 Pelham Street, Carlton VIC 3053
Saturday: Clemenger Auditorium,
The National Gallery of Victoria
CONVENERS: Charles Zika and Angela Hesson
REGISTRATION:
For further details or to register please visit:
http://alumni.online.unimelb.edu.au/emotionsoflove
For other enquiries contact Julie Davies at daviesja@unimelb.edu.au or visit
historyofemotions.org.au/events


Love in late medieval and early modern Europe was a complex emotion, a constellation of feelings shaped and reflected by artists, writers and thinkers that sought to give expression to human experience and also provide models for individual and group behaviour. Notions of love took different forms and involved a range of emotions across time and space, under the influence of changing community norms, cultural practices, political institutions and social media.

This symposium coincides with the exhibition ‘Love: Art of Emotion, 1400-1800’ at the National Gallery of Victoria, 31 March–18 June 2017.
### THURSDAY 4 MAY 2017 – WOODWARD CONFERENCE CENTRE

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<td>9.00–9.15</td>
<td>Introduction and Welcome, Charles Zika and Angela Hesson</td>
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<td>9.15–10.45</td>
<td>• DALE KENT: Images of a Florentine \textit{religio amicitiae}</td>
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<td>• DAVID AREFORD: Touch, Embrace, Kiss: Finding Love at Maulbronn Monastery</td>
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<td>10.45–11.15</td>
<td>\textbf{MORNING TEA}</td>
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<td>11.15–12.45</td>
<td>• ANNA WELCH: The Dangers of Desire: Medieval Franciscans as Book Owners</td>
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<td>• STEPHANIE TRIGG: The Verbal Image of Love in Medieval English Literature</td>
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<td>12.45–1.45</td>
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<td>1.45–3.15</td>
<td>• ROBERT TOFT: Sing as You Speak: The Secret Fire of Oratorical Delivery in an Early Seventeenth-Century Love Song</td>
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<td>• JANE DAVIDSON: 'Now May the Storm be Over': Depictions of Love and Friendship in a Handelian Pasticcio Opera</td>
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<td>3.15–3.45</td>
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<td>3.45–5.15</td>
<td>• MARK SHEPHEARD: Amorous Shepherds and Seductive Sirens: The Musician Portrait as an Embodiment of Love in Early Modern Italy</td>
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<td>• MARK NICHOLLS: Jeremy Irons, \textit{The Merchant of Venice} and the Prince of Perversion</td>
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<td>6.30 for 7.00</td>
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### FRIDAY 5 MAY 2017 – WOODWARD CONFERENCE CENTRE

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<tr>
<td>9.00–9.15</td>
<td>Registration</td>
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<tr>
<td>9.15–10.45</td>
<td>• ARVI WATTEL: 'I Love Those Who Love Me': Reciprocal Love in Renaissance Ferrara and Mantua</td>
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<td>• KATRINA GRANT: Sylvan Glades, Hidden Groves and Seductive Gardens: Nature as a Site of Love in Early Modern Italy</td>
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<td>10.45–11.15</td>
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<td>11.15–12.45</td>
<td>• DAGMAR EICHBERGER: Courtship, Love and Matrimony at the Bavarian Court: An Illustrated Wedding Motet of 1568</td>
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<td>• LISA BEAVEN: Love and Fear: Religious Devotion and Superstition in Seventeenth-Century Rome</td>
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<td>12.45–1.45</td>
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<td>1.45–3.15</td>
<td>• KATIE BARCLAY: The Gentle Shepherd: Love in Eighteenth-Century Scottish Pastoral</td>
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<td>• SALLY HOLLOWAY: Visualising Heartbreak: Suffering from Love in Georgian England</td>
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<td>3.45–5.15</td>
<td>• JENNIFER MILAM: Responding to \textit{Volupté}: Greuze and the Portrayal of Sexual Pleasure</td>
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<td>• SOPHIE MATTHIESSON: Holding onto Love: Miniature Portraits in the French Revolutionary Prison</td>
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### SATURDAY 6 MAY 2017 – CLEMENGER AUDITORIUM, NATIONAL GALLERY OF VICTORIA

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<tr>
<td>9.45–10.00</td>
<td>Registration</td>
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<tr>
<td>10.00–10.45</td>
<td>• PATRICIA SIMONS: ‘Sacred and Profane’ Love at the Crossroads: The Cultural Context of Reni’s Allegory in the National Gallery of Victoria’</td>
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<td>10.45–11.15</td>
<td>\textbf{MORNING TEA}</td>
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<td>11.15–12.45</td>
<td>• PETRA KAYSER: Emotion and Devotion to the Wounds of Christ</td>
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<td>• DAVID MARSHALL: Renaissance Eroticism and Ideas of Love: The Reception of \textit{the Hypnerotomachia Poliphili}</td>
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<td>12.45–2.00</td>
<td>\textbf{LUNCH}</td>
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<td>2.00–3.30</td>
<td>• JOHN PAYNE: Inside the Garden of Love</td>
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<td>• VIVIEN GASTON: Friendship’s Sympathetic Song: Self-Portraits and Portraits By Joseph Wright of Derby</td>
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<td>3.30–4.00</td>
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<td>4.00–4.45</td>
<td>• MIYA TOKUMITSU: The Ache of Devotion: Proximity and Distance in Prospero Mallerini’s Religious \textit{Trompe l’œil} Paintings</td>
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**EVENT SUMMARY**

Love in late medieval and early modern Europe was a complex emotion, a constellation of feelings shaped and reflected by artists, writers and thinkers that sought to give expression to human experience and also provide models for individual and group behaviour. Notions of love took different forms and involved a range of emotions across time and space, under the influence of changing community norms, cultural practices, political institutions and social media. This symposium coincides with the exhibition 'Love: Art of Emotion 1400–1800' at the National Gallery of Victoria, 31 March–18 June 2017, which draws on the NGV’s permanent collection of European art. The symposium will engage with and extend the themes presented in the exhibition primarily through visual art, but also through literature and music. It will explore how artists expressed and aroused feelings of love through gesture and facial expression, colour and shape, the context of place and narrative, the representation of bodies, and references to contemporary rituals and practices. It will examine the ways different forms of love, including affection, friendship, intimacy, erotic desire, jealousy and compassion were applied to various objects of love – such as family and kin, the divinity and saints, fatherlands and the self. It will consider how these representations created new understandings of love, which in turn influenced developments in the religious, political, cultural and domestic spheres.

**ABSTRACTS**

**Touch, Embrace, Kiss: Finding Love at Maulbronn Monastery**

**DAVID AREFORD**

Art History, University of Massachusetts, Boston

Completed in 1432 by an anonymous artist, the Maulbronn Altarpiece was designed for a side chapel of the Cistercian monastery church at Maulbronn, Germany. The painted triptych includes several episodes from the lives of saints Bernard, Francis and Dominic, along with a powerful central Crucifixion in which the cross and Christ appear to lean down toward the viewer, the Saviour’s body becoming an especially accessible visual and physical presence. Applying Barbara Rosenwein’s concept of an ‘emotional community’ to that of the monastery, this paper expands beyond emotion’s textual frameworks – particular vocabulary and conceptual expectations – to investigate the altarpiece’s specifically visual and pictorial articulations of emotion. Scenes of saintly and divine affection and care feature very physical and animated interactions – the hands of Christ and the saints gesturing and touching those around them – and culminate in animated interactions – the hands of Christ and the saints of saintly and divine affection and care feature very physical and specifically visual and pictorial articulations of emotion. Scenes of saintly and divine affection and care feature very physical and animated interactions – the hands of Christ and the saints gesturing and touching those around them – and culminate in emotional turmoil. Notions of love took different forms and involved a range of emotions across time and space, under the influence of changing community norms, cultural practices, political institutions and social media. This symposium coincides with the exhibition ‘Love: Art of Emotion 1400–1800’ at the National Gallery of Victoria, 31 March–18 June 2017, which draws on the NGV’s permanent collection of European art. The symposium will engage with and extend the themes presented in the exhibition primarily through visual art, but also through literature and music. It will explore how artists expressed and aroused feelings of love through gesture and facial expression, colour and shape, the context of place and narrative, the representation of bodies, and references to contemporary rituals and practices. It will examine the ways different forms of love, including affection, friendship, intimacy, erotic desire, jealousy and compassion were applied to various objects of love – such as family and kin, the divinity and saints, fatherlands and the self. It will consider how these representations created new understandings of love, which in turn influenced developments in the religious, political, cultural and domestic spheres.

**Love and Fear: Religious Devotion and Superstition in Seventeenth-Century Rome**

**LISA BEAVEN**

Art History, The University of Melbourne

This paper seeks to explore the relationship between religious devotion and superstition in various items of material culture from Roman collections in the seventeenth century. In particular it examines the talismanic nature of small devotional paintings kept near or around the bed, and the relationship between the iconography of such images and the physical properties of the materials on which they were painted. It argues that some of the painted supports for such paintings were not only decorative, but were also believed to be imbued with magical and medicinal properties, that enhanced the efficacy and symbolism of the painted image.

LISA BEAVEN is a postdoctoral research fellow in the ARC Centre of Excellence for the History of Emotions, Europe 1100–1800. She has published widely on aspects of patronage and collecting in seventeenth-century Rome and her current research project with the Centre is on the sensory and emotional interaction between people and works of art and relics in seventeenth-century Rome.
'Now May the Storm be Over': Depictions of Love and Friendship in a Handelian Pasticcio Opera

JANE DAVIDSON

Musicology, The University of Melbourne

This paper begins by discussing some ways in which emotional states were depicted in eighteenth-century opera, specifically emotions relating to love and friendship. It then discusses how this historical information was used by a team of creatives as they developed a modern-day pasticcio opera drawing on eighteenth-century arias. Because the process involved very tangible engagements with pre-existing music – scores were sourced, recordings listened to, arias selected, musical and textual details changed – the project offers a rich opportunity for analysing what Western Art music histories mean to twenty-first-century practitioners. Specifically, how past notions of love and friendship are re-configured. The theoretical approach pivots on the intersection between attention to the historical and cultural specificity of emotional mindsets or communities [Rosenwein, 2006; Scheer, 2012] and analytical approaches that emphasise the collaborative, distributed nature of creativity [Sawyer and De Zutter, 2009; Tribble, 2011]. Selected arias are taken as case studies in order to examine how the pasticcio opera’s creative team’s choices grew from their affective responses to historical musical materials.

JANE W. DAVIDSON is Deputy Director of the Australian Research Council Centre of Excellence for the History of Emotions, Associate Dean Engagement and Professor of Creative and Performing Arts at The University of Melbourne. Her academic interests include arts and health development across the lifespan, vocal studies, emotion, expression and historically informed performance practices. She publishes in the disciplines of music psychology and history of emotions, as well as reflective practice research. She has worked as an opera singer and director, collaborating with groups such as Opera North UK and the West Australian Opera Company.

Courtship, Love and Matrimony at the Bavarian Court: An Illustrated Wedding Motet of 1568

DAGMAR EICHBERGER

Art History, University of Heidelberg

On 29 February 1568, a short piece of music was performed by the Wittelsbach court chapel on the occasion of the wedding of William V of Bavaria and Renata of Lorraine. It involved fifteen lines of Latin text, written by the court humanist Nicolò Stoopio and set to music by the Flemish composer Orlando di Lasso. A contemporary manuscript copy with rich illustrations and marginal decorations in pen and ink by Richard of Genoa, a singer in the Bavarian court chapel, has survived in the National Library of Vienna. Text, music and image comment in their own way on the themes of love, marriage and reproduction.

Section I tells the story of the Israelites from the creation of Adam and Eve to the life of Joseph; II focuses exclusively on the story of Tobias and Sarah; III concentrates on three exemplary Old Testament women: Esther, Susanna and Judith. Esther and Susanna serve as models for a spouse being virtuous and courageous; Judith, already a widow, saves her community by overcoming the enemy through her beauty and wit. This paper will look at the different understandings, models and consequences of love in this complex pasticcio of ideas.

DAGMAR EICHBERGER is professor of Art History at Heidelberg University. She has published widely on female patronage in the Renaissance (Leben mit Kunst - Wirken durch Kunst, 2002; Women of Distinction, 2005). Numerous articles concentrate on early modern art in Germany and the Netherlands. She is guest curator at KHM (Schloss Ambras) and is undertaking research on Mary of Hungary and the imperial network. Edited books: Religion, the Supernatural and Visual Culture in Early Modern Europe, with Jennifer Spinks (2015); Women at the Burgundian Court, with Anne-Marie Legaré (2010); Dürer and His Culture, with Charles Zika (1998) and Civic Artists and Court Artists, with Philippe Lorentz (2017).

'Friendship's Sympathetic Song': Self-Portraits and Portraits by Joseph Wright of Derby

VIVIEN GASTON

Art History, The University of Melbourne

This paper will present research prompted by Joseph Wright of Derby’s self-portrait, 1765–1768, in the National Gallery of Victoria (NGV), that suggests a complex interplay of private and public motivations. It proposes that this work is an embodiment and agent of friendship, and that self-portraits can play an active cohesive role in constructing the artist’s social and professional networks.

Recent investigations have revealed at least three copies or replicas of this self-portrait and new evidence for the provenance and location of other portraits by Wright, demonstrating how they were closely bound up with the artist’s friendship circles. Embedded in a nexus of interchange, portraits were not just a reflection but also a means to that sociability.

The work also assists interpretation of the nature of friendship in the later eighteenth century, which included family and patrons as well as companions. Portraits explore the meaning of loving friendships, evincing an interaction of self-esteem and regard for others, defining the self in relation to others for mutual benefit.

Against a review of the genre of friendship portraits, this paper will show that the NGV self-portrait represents a nexus of self-interest, self-exploration and sociability by an artist who left the elite attractions of the powerful London artistic marketplace for the more personalised, independent-minded social contexts and local culture of Derbyshire, after which he became eponymously known.

**Visualising Heartbreak: Suffering from Love in Georgian England**

**SALLY HOLLOWAY**

In 1608, as part of the wedding celebrations for Crown Prince Cosimo II de’ Medici and Maria Maddalena of Austria, the intermedio *The Judgment of Paris* was performed at the Uffizi. The audience watched as the scene on stage transformed into a well-ordered garden with trellised bowers set within niches, leading the eye back to an elaborate pergola, in which sat the nymph Calypso. The garden was presented as a place wholly given over to love, a place of pleasure that is so seductive that one risks losing oneself completely within it. This particular garden appeared as one of a series of scenes of nature – mostly idealised visions of either pastoral or untamed landscapes – in which the different stages of love were played out: infatuation, pursuit, rejection and joyful happiness. This paper will explore the representation of scenes of nature in the narratives of love in early Italian opera, especially the visual representation of these spaces on stage. What stories are being told about nature as a site for the different states of love? How did these shape the audience’s understanding of nature and its connection to love and making? And how did this, in turn, affect the emotional experience of nature in general and the garden in particular?

**KATRINA GRANT** is a lecturer in Digital Humanities (Art History) at the Australian National University. Her research focuses on gardens and the history of landscapes, as well as the visual culture of theatre and festivals, and the connections between these two areas. Her PhD thesis (The University of Melbourne, 2011) focused on the relationship between garden design and theatre in early modern Italy. She has published on the gardens of Lucca, history of emotions and set design, and artistic relationships between Britain and Italy in the eighteenth century. She has run the popular Melbourne Art Network website as editor and webmaster since 2010 and she is a founding editor of the online open-access art history journal *emaj* (emajartjournal.com).

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**Images of a Florentine *religio amicitiae***

**DALE KENT**

History, The University of Melbourne

In Florence in the fifteenth century, love and friendship were viewed through a variety of lenses, and framed by the social, cultural and rhetorical traditions that fundamentally shaped this society: the classical, the Christian and the civic. From the time of Dante, Florentines had embraced an Aristotelian view of friendship, comprising virtue, utility and pleasure, as the link that binds cities together. In the Renaissance, Cicero’s ideal of friendship, as the love of virtuous men indifferent to gain was much admired, but considered unachievable by mere mortals; God or Christ was the only true friend, and ‘all else is partisanship’. However, the elements of mutual obligation and intercession common to friends, patrons and saints helped to fuse their roles in Florentine minds, as they had done for Christians since late antiquity. The concepts and structures of patronage that shaped Florentine society informed its members’ understanding of a *religio amicitiae*, and for Ser Paolo di Ser Pace da Certaldo, as for many others, the search for salvation was a search for divine patronage. This paper considers some images of Christ, the Virgin and the saints as images of friendship.

**DALE KENT** is Professor Emerita of History, University of California, Riverside, and Honorary Professorial Fellow of The University of Melbourne. Her publications include *The Rise of the Medici: Faction in Florence* 1426–1434; *Cosimo de’ Medici and the Florentine Renaissance: The Patron’s Devoir; Friendship, Love and Trust in Renaissance Florence*; and with F.W. Kent, *Neighbours and Neighbourhood in Renaissance Florence*. With the aid of a Discovery Fellowship from the Australian Research Council she is preparing a book on *Fathers and Friends: Patronage and Patriarchy in Early Medicean Florence*.

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**Emotion and Devotion to the Wounds of Christ**

**PETRA KAYSER**

Prints & Drawings, NGV

The Passion of Christ was the central theme in late medieval and Renaissance art. From the fourteenth century onwards, devotional texts and images focused on the humanity of Christ, with increasingly vivid descriptions of his humiliation and suffering. This paper presents a range of motifs related to the iconography of the Man of Sorrows and examines the ways in which they elicit an intense emotional response, in particular, through the representation of Christ’s Crucifixion wounds. A peculiar iconography developed around the affective veneration of the wounds: depicted as disembodied orifices, they became a common motif in illuminated prayer books, devotional prints and indulgences. These images were a focus for meditation – they offered a path to divine love, and promised years off Purgatory, safe childbirth and protection from misfortune and death.

**PETRA KAYSER** is Curator of Prints and Drawings at the National Gallery of Victoria. She has curated more than ten major exhibitions on subjects as diverse as Renaissance images of Apocalypse and war, satirical prints, and early Australian colonial art. Research interests include early modern print culture, *Kunstkammer* collections and the relationship between art and science.

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**Sylvan Glades, Hidden Groves, and Seductive Gardens: Nature as a Site of Love in Early Modern Italy**

**KATRINA GRANT**

Art History, Australian National University

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Renaissance Eroticism and Ideas of Love: The Reception of the Hypnerotomachia Poliphili

DAVID MARSHALL
Art History, The University of Melbourne

The Hypnerotomachia Poliphili, which means ‘The Strife of Love in a Dream’ is one of the greatest early printed books (1499), famous above all for its woodcut illustrations and typography. It tells, by way of dreams within dreams, the story of Poliphilo (= lover of Polia, or lover of wisdom) and his love for Polia. The story is uninhibitedly erotic and is specifically about arousal: both sexual arousal and sensual arousal by architecture. While its influence on later periods has been extensive, this paper will explore a little known example of the translation of one of its illustrations of Priapus, first to a set of bacchanals in the Castello Estense in Ferrara, and then again to an eighteenth-century villa in Rome. By then the specifically erotic nature of its original meaning had changed, such that a straight-laced cardinal was able to describe it as ‘lively but not obscene’.

DAVID R. MARSHALL, FAHA, is Principal Fellow, School of Culture and Communication, The University of Melbourne. He has published widely on seventeenth- and eighteenth-century painting and architecture, especially view-painting, and has edited several collections, most recently The Site of Rome: Studies in the Art and Topography of Rome 1400–1880 (Rome, 2014). In 2015 he published his reconstruction and study of the decoration and function of the Villa Patrizi in Rome (built 1715–1727) and an edition of the letters of Cardinal Patrizi.

Holding onto Love: Miniature Portraits in the French Revolutionary Prison

SOPHIE MATTHIESSON
International Art, NGV

The political prisons of the French Revolution were full of miniature portraits, incorporated into small objects and jewelry and carried or worn into prison by arrested suspects. As the dangers for prisoners increased during the period known as ‘the Terror’ a demand for ‘last portraits’ became widespread, fuelling an industry in portrait-making by amateur and professional artists within the prisons themselves. This paper considers the possession, manufacture and transfer of portraits at a time of existential threat and reflects on some of the many forms of love to which these poignant tokens gave expression.

DR SOPHIE MATTHIESSON is Curator of International Art at the National Gallery of Victoria. A specialist in eighteenth- and early nineteenth-century French art, she has taught art history at the universities of Sussex, Manchester, Leeds and New York (Paris campus) and written for the Art Newspaper. Her doctoral research was on ‘The Prison-Made Object in the French Revolution’. Sophie has contributed to many Melbourne Winter Masterpieces exhibitions since 2007 and was co-ordinating curator of the 2014 exhibition, ‘Monet’s Garden’.

Responding to Volupté: Greuze and the Portrayal of Sexual Pleasure

JENNIFER MILAM
Art History, The University of Sydney

Jean-Baptiste Greuze was one of the most radical artists of the mid-eighteenth century. Ambitious and highly lauded by art critics as a painter of the drame bourgeois, Greuze never received official recognition as a history painter from the Academy. His fame as an artist is largely connected to his scenes of everyday life – attempts to challenge the hierarchy of genres and to captivate Salon audiences with subject matter that average people could understand. Following his disgrace in the Academy, the ‘Greuze Girl’ – emotive heads of nubile young women – became the bread and butter of his career. This paper explores the ‘Greuze Girl’ as a direct appeal to libertine sensibilities in the age of Enlightenment. While the ‘Greuze Girl’ can be [and has been] dismissed as pandering to titillation, the flip side of the cautionary tales of innocence lost in bourgeois dramas, they should not be ignored because they involve – or said more strongly, insist upon – affective response to the visual stimulation of volupté, leading through sympathetic response to an experience of happiness based on the visual embodiment of sexual pleasure.

JENNIFER D. MILAM is Professor of Art History and Eighteenth-Century Studies at The University of Sydney. She has published articles on art, gardens and aesthetic ideas during the Enlightenment in journals such as The Art Bulletin, Studies in the History of Gardens and Designed Landscapes, Art History, Burlington Magazine, Eighteenth-Century Studies and Eighteenth-Century Fiction. Her books include studies of Rocco art and architecture, the French painter Jean-Honoré Fragonard, and a co-edited volume on women artists and patrons in eighteenth-century Europe.

Jeremy Irons, The Merchant of Venice and the Prince of Perversion

MARK NICHOLLS
Cinema Studies, The University of Melbourne

The melancholy Antonio in The Merchant of Venice is one of Shakespeare’s great lovers. However we may define the nature of his love for the young Bassanio, its essence is that he is prepared to give testament to it, literally, ‘with all [his] heart’. This paper looks to Freud’s idea of ‘the omnipotence of love’ and the screen performances of Jeremy Irons to uncover the central and often overlooked role of perversion in the experience of love. In the hands of Jeremy Irons, Antonio exudes a sense of triumphant aberration, a deviation from the expected that dominates Irons’ creations from The French Lieutenant’s Woman (1981) and Lolita (1997), to Margin Call (2011) and The Borgias (2011–2013). As another Jeremy Irons’ prince of perversion, Antonio’s love is not that of the safe and sanctioned kind, but a death-defying expression of the extreme pain of love. This is the desire of he who is truly willing to ‘give and hazard all he hath’. His example seems to demand of us, what utterly ruinous thing might we not do, or contemplate, in the pursuit of our own love story?

DR. MARK NICHOLLS is Senior Lecturer in Cinema Studies at The University of Melbourne where he has taught film since 1993. His publications include Lost Objects of Desire: The Performances of Jeremy Irons (Berghahn) and Scorcese’s Men: Melancholia and the Mob (Pluto and Indiana University Press). His current research is concerned with Diaghilev’s Ballets Russes (1909–1913), the films of Laurence Olivier, and issues of people movement and creative practice in Italian Cinema. Mark has worked as a film journalist for ABC Radio and The Age and has a list of stage credits as a playwright, performer, producer and director.

Inside the Garden of Love

JOHN PAYNE
Conservation, NGV

The fifteenth-century painting on wood panel, The Garden of Love, is a key image in the exhibition ‘Love: Art of Emotion 1400 to 1800’. Exhibitions offer opportunities to give priority to the treatment of paintings and The Garden of Love returned to the painting conservation studio in 2016 to complete a restoration that started in 1939, almost a decade before the NGV bought the
Experience for Melbourne classical radio station 3MBS Fine Music.

of composer Luigi Boccherini. He is also the producer of the Early Music

aristocratic portraiture in eighteenth-century Rome and on the portraits

century painting, portraiture and music iconography; he has published on

professional relationships between musicians and painters in this period.

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MARK SHEPHEARD completed his MPhil in Roman History

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Amorous Shepherds and Seductive Sirens: The Musician Portrait as an Embodiment of Love in Early Modern Italy

MARK SHEPHEARD

Art History, The University of Melbourne

‘I am Music, who with sweet tones can calm every troubled heart,

and now with noble anger, and now with love, can inflame the

most frigid minds’. [Alessandro Striggio, Orfeo, 1607] The power of

music to arouse emotion, and especially to inspire love, is a

theme with a history stretching back to antiquity. By the

seventeenth century, the sensitive combination of music and text

through opera and song was celebrated as a powerful means of

‘moving the passions’. According to one anonymous Venetian

poet, song in particular was ‘the true master of flights, of pauses,

of sighs, of languor, and of all those musical intricacies that give

rise to love’. If music could induce love, what emotions were

aroused by the presence or image of the musician who performed

it? This paper will explore the ways in which the representation of

the musician in early modern Italian art – and especially in

portraits of singers – might signify the emotions, particularly

forms of love, that were evoked by his or her music. Did portraits

of musicians give visual expression to the emotions that their

music inspired, and to what extent did musicians incorporate the

theme of musically-inspired love into their own self-image?

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‘Sacred and Profane Love’ at the Crossroads: The Cultural Context of Reni’s Allegory in the National Gallery of Victoria

PATRICIA SIMONS

Art History, University of Michigan, Ann Arbor

By focusing on the visual culture of early modern Italy, this paper re-examines the strict division drawn between sacred and profane love, which owes much to Durkheim’s sociological study of religion (1912). Often too easily mapped onto Neoplatonism, or assimilated with Hercules’ choice between virtue and vice, the dichotomy is interpreted as a straightforward set of alternatives. Rather, this paper argues, the point was to challenge its audience, to visualise emotional struggle, and to present intersection or hierarchy more than total opposition. Titian’s famous painting of 1514, given the title Sacred and Profane Love due to an inventory of 1693, was in fact therein described as having three crucial personifications. Examining other such examples, including Petrarch’s triumphs of Love and of Chastity painted for fifteenth-century domestic objects, and various renditions of the theme of chastity battling amor, the paper then focuses on the quality, context and meaning of the overlooked Allegory by Guido Reni held in the National Gallery of Victoria (here dated to the 1630s).

PATRICIA SIMONS is a Professor in the Department of History of Art at the University of Michigan, Ann Arbor. Her books include The Sex of Men in Premodern Europe: A Cultural History (Cambridge University Press, 2011) and the co-edited Patronage, Art, and Society in Renaissance Italy (Clarendon Press, 1987). Her studies of the visual and material culture of early modern Europe have been published in numerous anthologies and peer-review journals, ranging over such subjects as female and male homoeroticism, gender and portraiture, the cultural role of humour, and the visual dynamics of secrecy and of scandal.

Sing as You Speak: The Secret Fire of Oratorical Delivery in an Early Seventeenth-Century Love Song

ROBERT TOFT

Musicology, Western University, Ontario

Rhetoric and oratory played a primary role in the delivery of song throughout the late Renaissance and Baroque eras, and a number of sixteenth- and early seventeenth-century treatises advised singers to use the orator as a model. This paper explores the close connections between spoken and sung delivery in relation to Si dolce è l’lamento (1624), one of Monteverdi’s most inspired accounts of a lover’s false hope. It discusses the various ways singers today can use information from the period not only to personify the characters they represent but also to free the music from its skeletal notation. Principles of prosody, pausing and tempo modification are exemplified in a new recording of the song by Melbourne tenor Daniel Thomson.

ROBERT TOFT holds a PhD in Musicology from King’s College London

and has taught at Western University in Canada since 1989. He works internationally as a vocal coach and researcher and has given masterclasses on the historical performance practices of singing at leading conservatories in Austria, Canada, Germany, Ireland, Switzerland, UK and the USA. He has written five books on the history of singing, as well as a book on popular music, and his new record label, Talbot Productions, will release its first recording in 2017, a disc devoted to love songs from the sixteenth to eighteenth centuries.
The Verbal Image of Love in Medieval English Literature

STEPHANIE TRIGG

English, The University of Melbourne

The image of the beloved is a powerful force in the practice of medieval love, and poets invent a variety of ways to describe the emotional effect of the beloved’s appearance on the lover. Chaucer’s Troilus, the judge in The Physician’s Tale, and Arcite and Palamon in The Knight’s Tale all fall in love at the first sight of Criseyde, Virgina and Emily. But the poetry of love also thrives on absence. This paper will explore several examples from Chaucer’s work where the beloved woman is not physically present, but where the lover’s imagination works to create an image of her, one that is shaped by memory or desire. For example, Troilus makes a ‘mirror’ of his mind in which to preserve the memory of Criseyde’s appearance after he first sees her; and the Knight in The Book of the Duchess conjures an elaborate affectio of his dead wife’s physical and moral beauty. Similarly, the Sultan of Syria in The Man of Law’s Tale falls in love with Custance after a detailed account of her appearance and virtues is brought to him by a group of travelling merchants. The paper will explore the way poetic texts describe the visual effects of love in the absence of either the woman herself or a physical image.

STEPHANIE J. TRIGG is Redmond Barry Distinguished Professor of English Literature at The University of Melbourne and a Chief Investigator with the Australian Research Council Centre of Excellence for the History of Emotions. Her most recent book is Shame and Honour: A Vulgar History of the Order of the Garter [University of Pennsylvania Press, 2012]. She is also co-editor, with Stephanie Downes, of a recent special issue of postmedieval: a journal of cultural studies, called ‘Facing Up to the History of Emotions’.

‘I Love Those Who Love Me’: Reciprocal Love in Renaissance Ferrara and Mantua

ARVI WATTEL

Art History, The University of Western Australia

In the Renaissance, love was usually defined in binary oppositions: love of the spirit versus love of the body, the celestial versus earthly Venus and the heavenly Eros versus his terrestrial counterpart. In the early 1500s, however, patrons in Mantua and Ferrara ordered pictorial decorations that reflected a more refined thinking about love. Artists and humanists at the courts of Mantua and Ferrara did not renounce the sensual in favour of the rational, but instead showed concord between the two Venuses and between Eros and Anteros. Local treatises on love did not try to remove sexuality from love nor follow the usual hierarchy of the senses but stressed the ennobling force of love, sensual or spiritual. This paper will discuss the ‘culture of love’ at the courts of Mantua and Ferrara and compare the paintings for Isabella d’Este’s studiolo to Garofalo’s little known decorations at Palazzo Costabili in Ferrara where all the senses are activated to move the audience to feelings of love.

ARVI WATTEL graduated from the Radboud University in Nijmegen (Netherlands). His PhD investigates the relationship between courtly and civic-religious space in early sixteenth-century Ferrara. He has held fellowships at the Fondazione Ermitage in Ferrara, the Kunsthistorisches Institut in Florence, the Dutch Institute for Art History in Florence and the Royal Netherlands Institute in Rome. He has lectured at the Radboud University, The University of Maastricht and for Oberlin College. Since 2013 he is lecturer in the History of Art at The University of Western Australia.