

János Kelemen
Meta-Representations, Self-Referentiality, Impossible Pictures

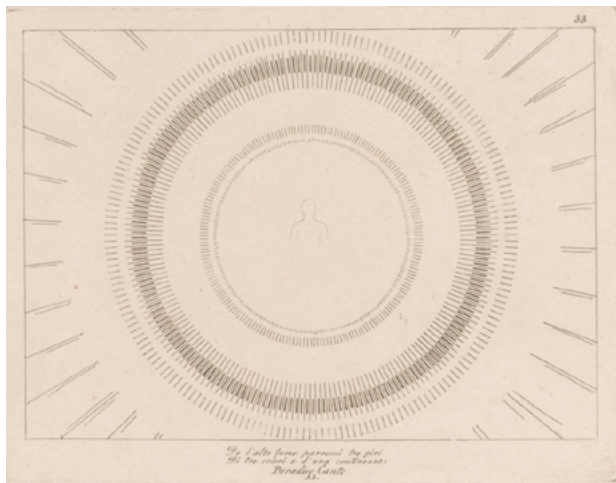


Figure 1. John Flaxman: *Paradiso 33*
https://commons.wikimedia.org/wiki/File:Dell%27_alto_lume_parvemi_a.jpg



Figure 2. Gustave Doré: *Paradiso 33*
<https://cosplayvideos.wordpress.com/2018/09/20/dantes-paradise-canto-33-paradox/>

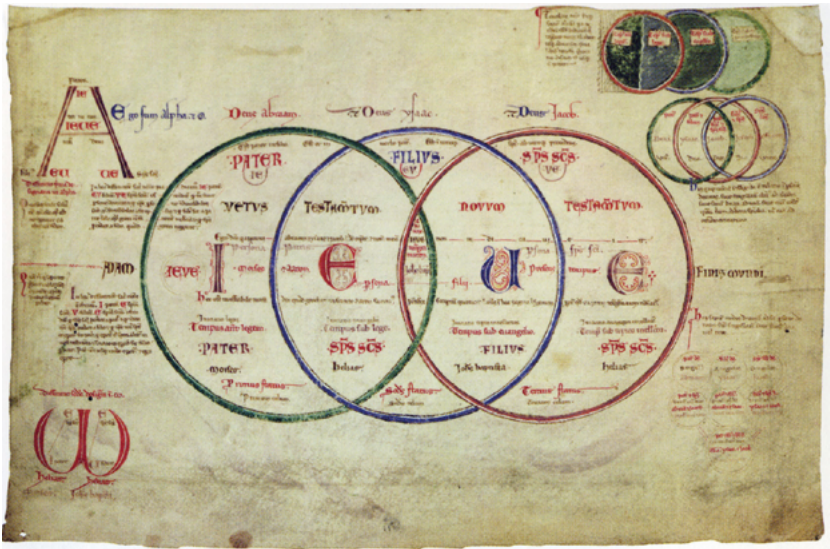


Figure 3. Joachim of Fiore's *Trinitarian circles*
https://commons.wikimedia.org/wiki/File:Liber_Figurarum_Tav_11.jpg



Figure 4. Diego Velázquez: *Las Meninas* or *The Family of Philip IV*
https://hu.wikipedia.org/wiki/Las_Meninas

David Graham

Assembling, Being, Embodying: Early Modern Emblem and Device as Body, Soul, and Metaphor

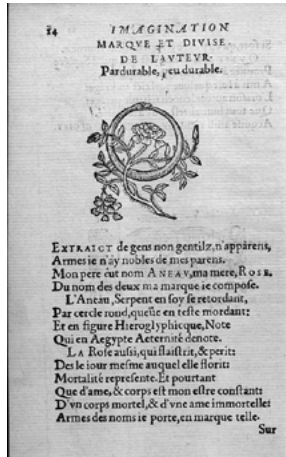


Figure 1. Barthélemy Aneau. *Imagination poetique, Traduite en vers François, des Latins, & Grecz, par l'auteur mesme d'iceux*. Lyon: Macé Bonhomme, 1552. P. 14. Courtesy of Glasgow University (The French Emblem Project). <http://www.emblems.arts.gla.ac.uk/french/facsimile.php?id=sm97_a7v>



Figure 2. Barthélemy Aneau. *Imagination poetique, Traduite en vers François, des Latins, & Grecz, par l'auteur mesme d'iceux*. Lyon: Macé Bonhomme, 1552. P. 19. Courtesy of Glasgow University (The French Emblem Project). <http://www.emblems.arts.gla.ac.uk/french/facsimile.php?id=sm97_b2r>



Figure 3. Andrea Alciato. *Emblemes*. Trans. Barthélemy Aneau. Lyons: Guillaume Rouille [Printed by Macé Bonhomme], 1549. P. 163. Courtesy of Glasgow University (The French Emblem Project). <http://www.emblems.arts.gla.ac.uk/french/facsimile.php?id=sm33_l2r>



Figure 4. Guillaume de La Perrière. *Le Theatre des bons engins, auquel sont contenus cent Emblemes*. [Paris]: Denis Janot, 1540. Fol. L8v. Courtesy of Glasgow University (The French Emblem Project). <http://www.emblems.arts.gla.ac.uk/french/facsimile.php?id=sm686_l8v>



Figure 5. Pierre Coustau. *Le Pegme de Pierre Coustau, mis en Francoys par Lanteaume de Romieu Gentilhomme d'Arles*. Lyon: Macé Bonhomme, 1555. P. 319. Courtesy of Glasgow University (The French Emblem Project).
<http://www.emblems.arts.gla.ac.uk/french/facsimile.php?id=sm372_v8r>

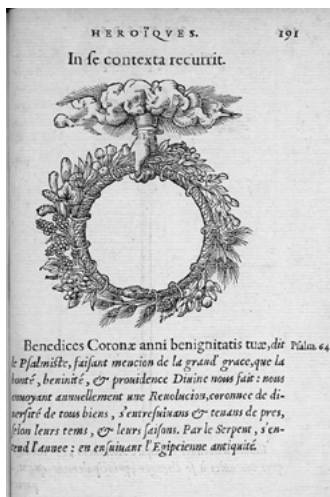


Figure 6. Claude Paradin. *Devises heroïques*. Lyons: Jean de Tournes and Guillaume Gazeau, 1557. P. 191. Courtesy of Glasgow University (The French Emblem Project). <http://www.emblems.arts.gla.ac.uk/french/facsimile.php?id=sm816_p191>

Vilmos Voigt
On the Semiotics of the Rebus



Figure 1. *Sola fides sufficit*. Trademark of the French printer, Guy Marchant from the end of 15th century.



Figure 2. The “Oldham”-rebus (early 16th century).

György E. Szőnyi

What Can You Learn in Fez?

Oriental Wisdom in Western Fiction Based on the Rosicrucian Mythology



Figure 1. “Coniunctio”. Figure 3 in Michelspracher 1616. Reproduced from Klossowski de Rola 1988, 56.



Figure 2. The University of Fez (Al Qaraouiyyine, Morocco) today. Photograph by Abdel Hassouni, 2015. Source: Wikipedia, „University of Al Qaraouiyyine”. https://en.wikipedia.org/wiki/University_of_al-Qarawiyyin. Access: January 21, 2025.



Figure 3. Magical illustrations from a medieval Latin version of the *Picatrix*. Cracow, Jagellonian Library, BJ793, p. 190recto. © Courtesy of Benedek Láng.



Figure 4. Romantic Orientalism: Ludwig Deutsch: *At Prayer* (1923). Reproduced from Christie's online catalogue: <https://www.christies.com/lot/lot-6089100/?intObjectID=6089100>. Access: January 21, 2025.



Figure 5. Aleister Crowley (1875–1947). Old, manipulated photographs from the author's digital collection.



Figure 6. The Alchemist works on the artificial human, the homunculus. A mid-19th-century illustration of Goethe's *Faust*, part 2. Reproduced from https://hu.wikipedia.org/wiki/Homunculus#/media/F%C3%A1jl:Homunculus_Faust.jpg (Wikimedia commons).

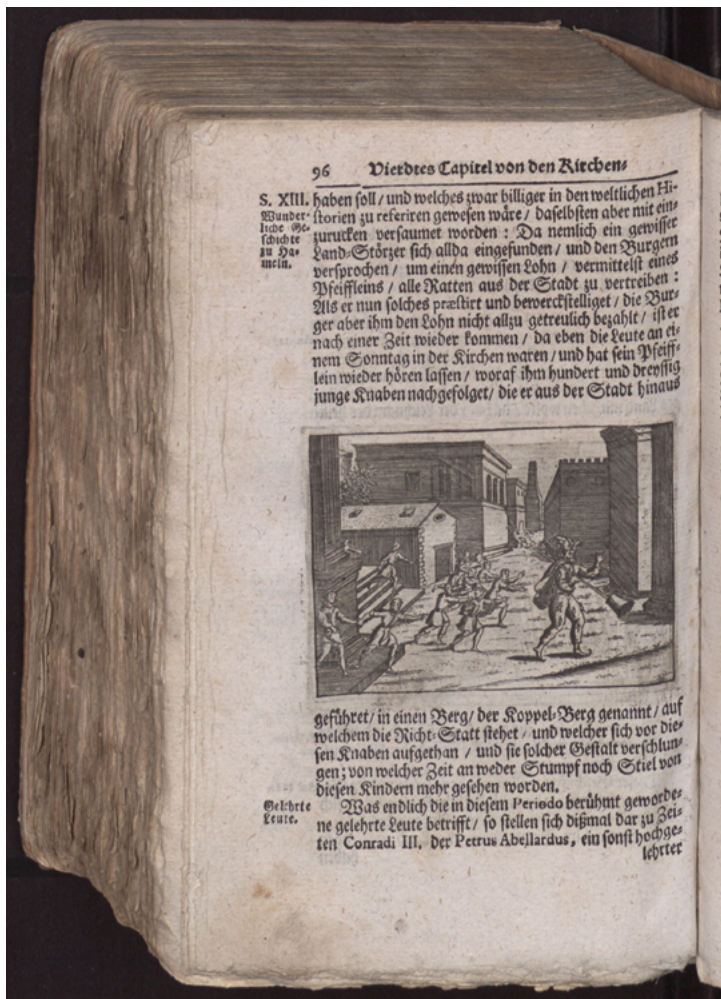


Figure 7. A 17th-century history book on display at the Museum of Hameln, relating the wondrous story of the Rat-Catcher. Andreas Lazarus Imhof, *Neu-eröffneter Historischer Bilder-Saals Dritter Theil*. Das ist: *Kurtze deutliche und unpassionirte Beschreibung der Historiae Universalis*. Nürnberg: Buggel, 1723, 96. Photo-graph: courtesy of the Museum Hameln, Germany.



Figure 8. Modern installation representing the Rat-Catcher of Hamelin. Museum Hameln, author's photograph, 2019-07-21 with the permission of the Museum.

Ivan Gerát
Tormented Bodies In Late Medieval Paintings



Figure 1. The Torture of St. Agatha on a Wooden Frame (c. 1440). The Retable of St. Sophia from Sásová, today in Banská Bystrica, The Museum of Central Slovakia (Stredoslovenské múzeum). (Photo: Ivan Gerát)



Figure 2. The Torture of St. Catherine on a Wooden Frame (1469). Levoča, The Altar of St. Catherine.
(Photo: Archive of the Institute of Art History of the Slovak Academy of Sciences.
Photograph by Pavol Breier)



Figure 3. St. George Boiled in a Cauldron (1516). Spišská Sobota, The High-Altar of St. George. (Photo: Archív PU SR, Fratrič, 2004)



Figure 4. Dragging of St. George behind a Horse (1516). Spišská Sobota, The High-Altar of St. George.
(Photo: Archív PU SR, Jurík, 1969)



Figure 5. Master of the Martyrdoms of the Apostles: The Torture of Sts. Felix, Regula and Exuperantius (c. 1480). Esztergom, Christian Museum, inv. no. 55.54.
(Photo: Keresztény Múzeum, Esztergom. Photograph by Attila Mudrák)



Figure 6. The Execution of St. Adrian of Nicomedia (c. 1520). Sabinov, The Altar of the Holy Cross.
(Photo: Ivan Gerát)



Figure 7. St. Lawrence Roasted on the Gridiron (c. 1510-1520). Hrabušice, The High-Altar of St. Lawrence.
(Photo: Archív PU SR, Fratrič, 2009)



Figure 8. Master of the Martyrdoms of the Apostles: The Execution of Sts. Felix, Regula and Exuperantius
(c. 1480). Esztergom, Christian Museum, inv. no. 55.55.
(Photo: Keresztény Múzeum, Esztergom. Photograph by Attila Mudrák)

Gábor Klaniczay
The Body as Image of the Suffering Christ



Figure 1. St. Francis receiving the stigmata. Enameled Cross,
c. 1228-30, Musée de Cluny, Paris.

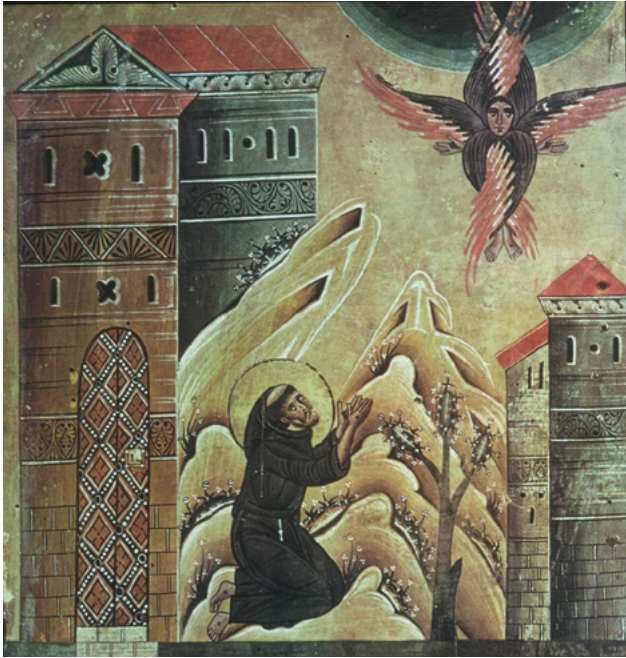


Figure 2. Bonaventura Berlinghieri: *Saint Francis Altarpiece*, miracles *in vita et post mortem*, Detail: *The Stigmatisation*. Pescia, San Francesco, 1235.

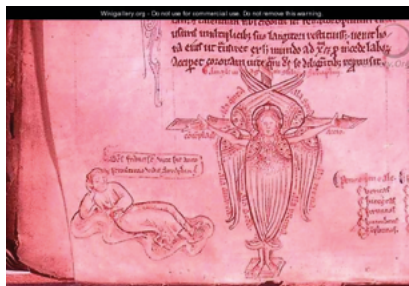


Figure 3. Matthew Paris, *Chronica maiora*, ms 16, f 66v, coloured drawing, Cambridge, Corpus Christi College



Figure 4. Bardi Master: *St. Francis receiving the stigmata*, middle of the 13th c. Florence, Uffizi



Figure 5. Giotto di Bondone: *St. Francis receiving the stigmata*, c. 1300, Paris, Louvre



Figure 6. Giotto di Bondone: *St. Francis receiving the stigmata*, c. 1320, Florence, Santa Croce, Bardi Chapel

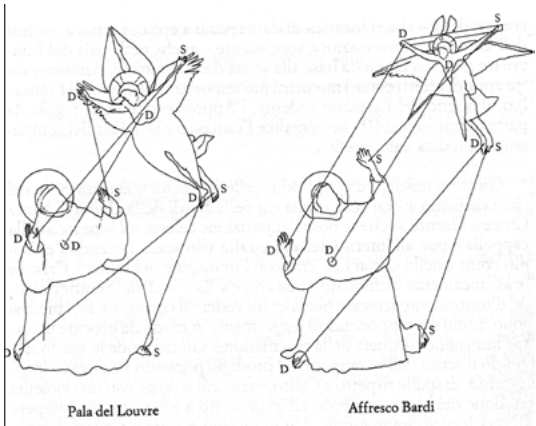


Figure 7. Schematic design by Chiara Frugoni of the stigmatising rays

Attila Kiss

Testing the Borderline between Body and Soul:
Macbeth and the Semiotics of the Early Modern Skin



Figure 1-3 Macbeth and his own skin in the Maladype Theatre production.
(<https://www.maladype.hu/hu/cloadasok/archivum/macbeth-anatomia.html>)



Figure 4. This famous corpus in the Body Worlds exhibition curiously fuses early modern and postmodern perspectives by merging of da Vinci's "Vitruvian man" with a basketball player. (<https://sciencefun.wordpress.com/category/gunter-von-hagens/>)



Figure 5-6. Self-flaying figures in Juan Valverde de Amusco's *Historia de la Composicion del Cuerpo Humano* (<https://archive.org/details/2294023R.nlm.nih.gov>)



Figure 7-8. Self-flaying figures in Giacomo Berengario da Carpi's *Commentaria cum amplissimis additionibus super anatomia Musculi* (<https://archive.org/details/ita-bnc-mag-00001056-001/page/n14/mode/2up>)

Ferenc Veress

Conflicting Interpretations of Caravaggio's *Entombment*.
Iconographic Tradition and Artistic Innovation



Figure 1. Caravaggio (Michelangelo Merisi da): *Entombment* (Vatican Museums)

Photo: [https://en.wikipedia.org/wiki/The_Entombment_of_Christ_\(Caravaggio\)#/media/File:The_Entombment_of_Christ-Caravaggio_\(c.1602-3\).jpg](https://en.wikipedia.org/wiki/The_Entombment_of_Christ_(Caravaggio)#/media/File:The_Entombment_of_Christ-Caravaggio_(c.1602-3).jpg)



Figure 2. Alfonso Lombardi: *Lamentation* (Bologna, San Pietro)
Photo: Ferenc Veress



Figure 3. Stucco decoration from the vault of the *Pietà-chapel*. Santa Maria in Vallicella Church, Rome.
Photo: Ferenc Veress



Figure 4. Jacopo Pontormo: *Lamentation* (Capponi Chapel, Santa felicity, Florence)
[https://en.wikipedia.org/wiki/The_Deposition_from_the_Cross_%28Pontormo%29#/media/File:Jacopo_Pontormo_-_Deposition_-_WGA18113_\(cropped\).jpg](https://en.wikipedia.org/wiki/The_Deposition_from_the_Cross_%28Pontormo%29#/media/File:Jacopo_Pontormo_-_Deposition_-_WGA18113_(cropped).jpg)



Figure 5. Fra' Bartolomeo: *Lamentation* (Galleria Palatina di Palazzo Pitti, Firenze)
Photo: https://it.wikipedia.org/wiki/Compianto_sul_Cristo_morto_%28Fra_Bartolomeo%29#/media/File:Fra_Bartolomeo_-_Lamentation_-_WGA1369.jpg



Figure 6. Andrea del Sarto: *Pietà di Luco* (Galleria Palatina di Palazzo Pitti, Firenze)
Photo: https://commons.wikimedia.org/wiki/File:Andrea_del_Sarto_-_Pier%C3%A0_with_Saints_-_WGA0395.jpg



Figure 7. Lorenzo Lotto: *Madonna and the Infant with Saints* (circa 1508, Muzeum Narodowe, Kraków
Photo: Laboratory Stock National Museum in Krakow (with permission)



Figure 8. Sandro Botticelli: *Pietà* (Museo Poldi-Pezzoli, Milano)

Photo: https://commons.wikimedia.org/wiki/File:Botticelli,_compianto_di_milano.jpg



Figure 9. Antonio Campi: *Pietà with the Virgin and Saint Francis of Assisi*
(Cremona Duomo, Sala del Capitolo Photo: Cremona, Museo Diocesano (with permission))



Figure 10. Caravaggio: *The Incredulity of San Thomas*. Potsdam, Sanssouci
Photo: [https://en.wikipedia.org/wiki/The_Incredulity_of_Saint_Thomas_\(Caravaggio\)#/media/File:Der_ungl%C3%A4ubige_Thomas_-_Michelangelo_Merisi,_named_Caravaggio.jpg](https://en.wikipedia.org/wiki/The_Incredulity_of_Saint_Thomas_(Caravaggio)#/media/File:Der_ungl%C3%A4ubige_Thomas_-_Michelangelo_Merisi,_named_Caravaggio.jpg)



Figure 11. Federico Barocci: *Entombment* (Chiesa del Santissimo Sacramento, Senigallia)
Photo:https://commons.wikimedia.org/wiki/File:Federico_Barocci,_Sepoltura_di_Cristo,_Senigallia.jpg



Figure 12. Peter Paul Rubens: *Entombment* (National Gallery of Canada, Ottawa)

Photo: https://commons.wikimedia.org/wiki/File:Peter_Paul_Rubens_-_The_Entombment_-_WGA20191.jpg

Anca Elisabeta Tatay and Cornel Tatai-Baltă

Gestures and Inner Feelings in the Graphic Representations of the Last Supper in Old Romanian Writings (1700–1829)



Figure 1. Last Supper (woodcut), Triod, Buzău, 1700



Figure 2. VThZ, 1640, Last Supper (woodcut), Triod, Lviv, 1642



Figure 3. Barna da Siena: *Last Supper* (fresco), Collegiata, San Gimignano, 1340



Figure 4. Last Supper (woodcut), Liturghie, Chişinău, 1815

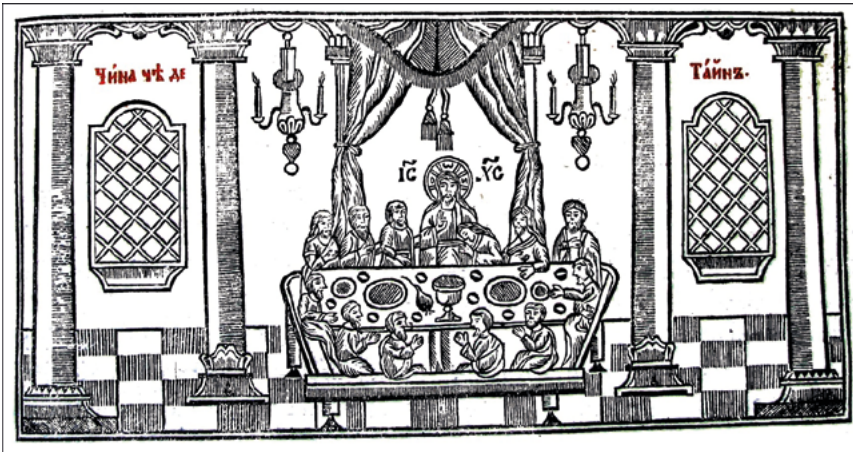


Figure 5. Last Supper (woodcut), Strastnic, Buda, 1816



Figure 6. Last Supper (woodcut), Evanghelie, Mănăstirea Neamț, 1821

Lucia Rodler

The Morphology of Eyebrows in Works by Giovan Battista della Porta and Cesare Lombroso



Figure 1.

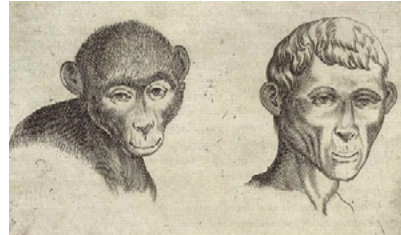


Figure 2.



Figure 3.



Figure 4.

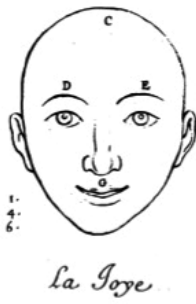


Figure 5.



Figure 6.



Figure 7.



Figure 8.

Anna Kérchy
 “Mystic, Awful Was The Process”: Changing Meanings Of Victorian
 Child Photography In Lewis Carroll’s Darkroom And Bright Text



Figure 1. David O’Kane. *Lewis Carroll and Alice*, digital collage, 2005.
<http://www.davidokane.com/photography%20archive.html>

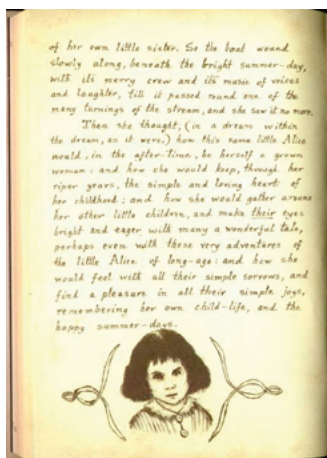


Figure 2. Manuscript of *Alice’s Adventures Underground* (1864).
 Hand-penned gift-copy with illustrations by Carroll. Alice’s portrait on the last page of the book.
 The British Library, Add. MS 46700. Available in Online Digital Gallery at:
 +++<http://www.bl.uk/onlinegallery/tp/alice/accessible/pages90and91.html#content>



Figure 3. Charles Dodgson/Lewis Carroll. "St. George and the Dragon." Xie (Alexandra) Kitchin and her three brothers, George Herbert, Hugh Bridges and Brook Taylor. June 26, 1875. Albumen silver print from glass negative. 11.7 × 16 cm. Gilman Collection. The Metropolitan Museum of Art, New York.



Figure 4. Charles Dodgson/Lewis Carroll. "Agnes Weld as Little Red Riding Hood." 1857. Albumen silver print from glass negative. Gernsheim Collection, Harry Ransom Humanities Research Center, The University of Texas at Austin.

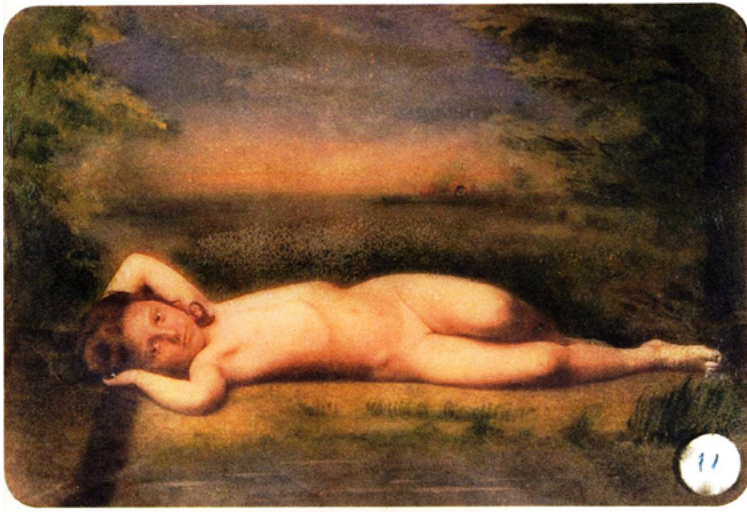


Figure 5. Charles Dodgson/Lewis Carroll. "Portrait of Evelyn Hatch." 1878. Albumen silver print from glass negative coloured by Anne Lydia Bond on Carroll's instructions. The Rosenbach Museum and Library, Philadelphia.



Figure 6. Charles Dodgson/Lewis Carroll. "Alice Liddell as 'The Beggar Maid.'" 1858. Albumen silver print from glass negative. 16.3 x 10.9 cm. Gilman Collection. The Metropolitan Museum of Art, New York.



Figure 7. Charles Dodgson/Lewis Carroll. "Ethel and Liliane Brodie." 1861. Albumen silver print from glass negative. Princeton University Library.



Figure 8. *Nursery Alice* first published in 1890 by Macmillan with cover art by E. Gertrude Thomson.

Francesca Chiappini

Bodies In Disguise. Graphic And Verbal Embodiments In Djuna Barnes



Figure 1. "What Can He Have Sown That He Reaps Thus Fully _ Barley?" from the series "Types Found in Odd Corners Round About Brooklyn", *The Brooklyn Daily Eagle*, August 1913.



Figure 2. "The Doughboy (man with a bayonet)" cover of *The Trend*, October 1914.



Figure 3. "Strange Forms Crying to One Another on the Beach" in the *New York Morning Telegraph Sunday Magazine*, July 15, 1917.

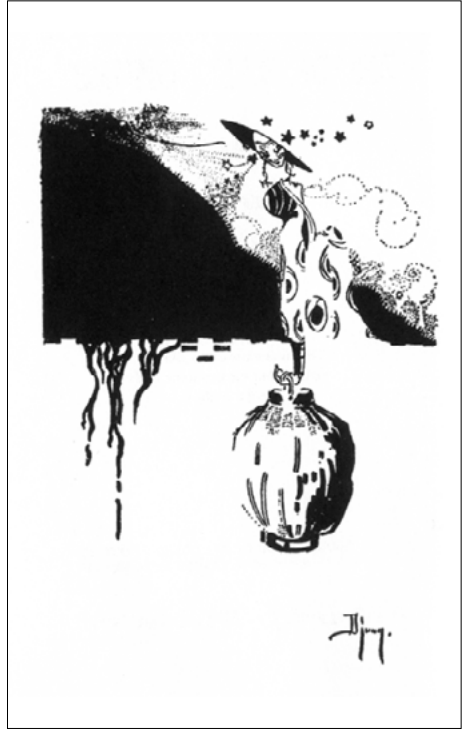


Figure 4. Illustration from *The Book of Repulsive Women*, 1915. Published in Messerli 1995.

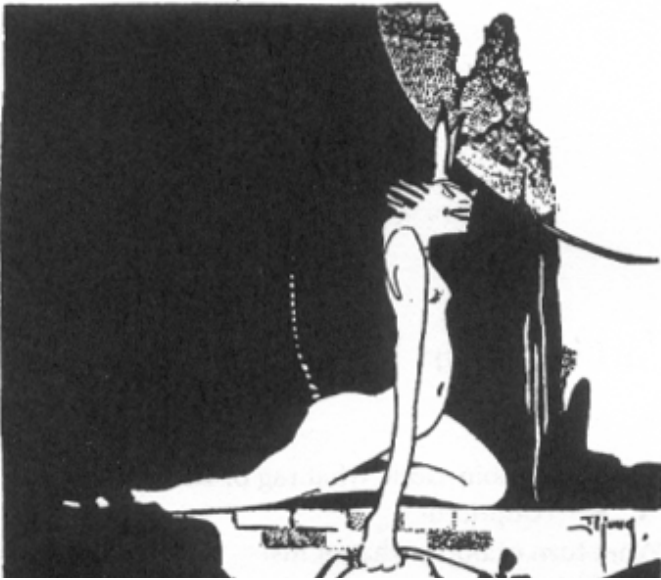


Figure 5. Illustration from *The Book of Repulsive Women*, 1915. Published in Messerli 1995.



Figure 6. Drawing accompanying Wendell Ryder's story of the Beast Thingumbob, *Ryder* (New York: Liveright, 1928)



Figure 7. "The Ryder Family tree," illustration from *Ryder*, frontispiece, 1928.

Florin-Aron Pădurean
 Foreign Bodies, Foreign Souls.
 National Physiognomy In Modern Romanian Art



Figure 1. Alexandru Asachi: Physiognomic types,
Calendarul pentru români al institutului Albinei Române pe anul 1871, Jassy, 1871.



Figure 2. Nicolae Mantu: "The Hungarian and Painting", *Calendarul Minervei*, 1900.



Figure 3. Left – Nicolae Grigorescu: *Bulgarians astride Donkeys* [1877–1878], oil on wood, The National Museum of Art of Romania (detail); Center – Nicolae Mantu: “Bulgarian”, *Adevărul*, 24 August 1902 (detail, reversed image); Right – Ion Bărbulescu B’arg: “Bulgarian”, *Părerile unor spectatori*, 3 February 1913 (detail).



Figure 4. Cornel Medrea: *The prisoners*, bronze, the National Military Museum.



Figure 5. Above – Ion Bărbulescu B'arg: “Die Drei Rotbärbe”, *Dimineața copiilor*, 11 April 1926;
Below – Nicolae Grigorescu: *Fair in Bacău* [1874], oil on canvas,
The National Museum of Art of Romania (detail).



Figure 6. Left – D. Stoica, illustration for Mihail Sadoveanu, *Neamul Șoimăreștilor* (*The Soimaresti Family*), 1915, Bucharest: Minerva (detail); Right – Ary Murnu, illustration for Mihail Sadoveanu, *Neamul Șoimăreștilor* (*The Soimaresti Family*), 1931, Bucharest: Editura Cartea Românească.



Figure 7. Jean Al. Steriadi, illustration for Mihail Sadoveanu, "Isac Zodaru", *Ilustrațiunea română*, December 1912.



Figure 8. Constantin Jiquidy, illustration for V. A. Urechia, *Legende române* [*Romanian legends*], 1896, Bucharest: Editura Librăriei Soccec. 36666