



Hypothèses



**Controlling bodies:  
moral representations  
in Early Modern Spain**

**14 fév. 2018**

## “Where are the men in Spain?” Counter-Reformation Writings on Art and Masculinity in the Spanish Golden Age

This paper examines the contributions of Counter-Reformation art theorists to the development of Josephine imagery and their relationship with ongoing discourses on masculinity in the early modern Hispanic world. It is my contention that in light of the perceived feminization of Catholic men, Counter-Reformation art theorists, preachers, and moralists constructed the figure of Saint Joseph as an epitome of masculine virtue which would – in their minds – counteract Spain’s decline into chaos and femininity.

To support this hypothesis and to understand the transformation of Joseph from an older, fragile man to a younger, stronger, and more virile one, this paper examines Counter-Reformation writings on art such as Cardinal Gabriele Paleotti’s *Discourse on Sacred and Profane Images*, Francisco Pacheco’s *Arte de la pintura*, and Juan Interián de Ayala’s *El pintor cristiano y erudito*. These treatises are further contextualized by considering contemporaneous writings on masculinity, such as those by Dominican friar Francisco de León and Spanish moralist Luisa de Padilla, who urged men to despise femininity and desire masculine virtue. These writings are then juxtaposed with Josephine depictions of the period, such as those by José de Ribera and Bartolomé Esteban Murillo.

Daniel Santiago Sáenz is currently pursuing a Master’s degree in Art History under the mentorship of Dr. Steven Stowell at Concordia University. He holds a BA Hons. in Religion and Art History from Concordia University. His Master’s thesis, titled “Saint Joseph and Sahagún’s *sodometico paciente*: Portraying Sanctity, Masculinity, and Orthodoxy in New Spain, 1577-1782,” examines the role of religious art in the construction of heteropatriarchy and colonial masculinity in the so-called New World. This research is supported by the Joseph-Armand Bombardier Canada Graduate Scholarship — Master’s, the FRQSC Bourse de maîtrise en recherche, and the Concordia University Faculty of Fine Arts Fellowship.



Jusepe de Ribera, *Saint Joseph*, ca. 1635, Musée des Beaux-Arts de Montréal.



Jusepe de Ribera, *Tityus*, 1632, oil on canvas, 227 cm x 301 cm, Museo del Prado, Madrid.

## The Confrontation with Horror and the Practice of Restraint: Jusepe de Ribera’s *Ixion* and *Tityus* in the Seventeenth-Century Spanish Court

Documented in the inventory of the Madrid Alcázar in 1666 and later in the Palace of Buen Retiro, Jusepe de Ribera’s 1632 engulfing paintings of *Ixion* and *Tityus* were surely intended to shock and astonish their beholders. Situating these nightmarish images of the Graeco-Roman Furies within their seventeenth-century context allows early modern affective responses to horror to be understood. This paper argues that horror provides a generative means for thinking about how Ribera’s *Ixion* and *Tityus* functioned within the context of Philip IV’s Spanish court. It explores the ways in which notions of mimesis or lifelikeness as expressed in these two paintings produce an effect of horror by engaging in its utmost excess. Ribera’s *Ixion* and *Tityus*, images of excess horror, function as *exempla contraria*, as they seek to challenge their beholders (namely the King and the privileged members of his court) by forcing them to mute the initial shock of terror. As Neostoicism was a particularly popular philosophical movement in seventeenth-century Spain, members of Philip IV’s court would have been expected to overcome the lure of the passions excited by Ribera’s images to cultivate self-restraint through the practice of reason.

Klea Hawkins is a second-year Master’s student in the department of Art History and Communication Studies at McGill University. She has been awarded SSHRC CGS-M for the 2017-18 academic year. Hawkins’ research explores seventeenth-century affective responses to paintings which reveal the human body experiencing the torments of physical pain. With a particular interest in analyzing representations of the wounded body, she theorizes early modern notions of pain in relation to contemporary understandings of the passions. She is currently investigating paintings produced by Spanish and Italian Caravaggesque artists, examining the ways in which these artists experimented with mimesis in their works in order to inspire affective religious responses within beholders, thereby helping to shape a specific Counter-Reformatory identity.

## Présidence de séance | Chair : Braden Scott

Braden Scott is a second year doctoral student of art history at McGill University. He focuses on Northern Renaissance artists who painted ancient architecture in their efforts to depict the built environments of Mediterranean myths. His research has been awarded by the Fonds de Recherche du Québec and the Society of Architectural Historians

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# All Hypothèses conferences are scheduled at 5pm at the Montreal Museum of Fine Arts Lounge and are followed by a cocktail

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