Matters of Weight
Force, Gravity, and Aesthetics
in the Early Modern Period

Contents

translation in **Robert S. Lopez and Irving W. Raymond,** Medieval Trade in the Mediterranean World: Illustrative Documents Translated with Introductions and Notes **(New York: Columbia University Press, 1955, and 1990), 108–114 and 353–358. It was probably compiled between about 1310 and the 1340s.**

29 **Anne E. Wardwell, "Indigenous Elements in Central Asian Silk Design of the Mongol Period and their Impact on Italian Gothic Silks,"** Bulletin du Centre International d'Etudes des Textiles Anciens **77 (2000): 86–98.**

30 **Cathleen Hoeniger, "The Identification of Blue Pigments in Early Sienese Paintings by Color Infrared Photography,"** Journal of the American Institute for Conservation **30 (1991): 115–124. But cf the exchange of letters by Hoeniger and Dan Kushel in the same journal, vol. 31 (1992): 141–143.**

Pictorial Gravities: Objecthood, Authority, and Artistic Invention in Albrecht Dürer's Veronicas*

Mateusz Kapustka

In the bibliography of his fundamental work on the phenomenology of perception, Maurice Merleau-Ponty included an article written by Hermann Fischel in 1926: "Transformationserscheinungen bei Gewichtshebungen."[1] Fischel argues that after having performed several rigorous empirical examinations concerning perception, weight can be estimated in relation to bodily sensation, either when a load is pulled with hands, or with teeth, or – very interestingly for art history – when pulled by blind people. Weight appears as a phenomenon, derived as it is from bodily relations, above all from our tactile or visual faculties. If we apply the basic outlines of the theory of relativity, we could say even more: frankly speaking, there is nothing, in fact, like weight, the same as there is nothing like time, since both can be seen only as a set of relations. Both weight and time are invisible in so far as they convey the conceptual framing for changes in perceivable and imperceptible dimensions. Moreover, both are consequences of movement or at least its potentiality like the passive change of position, dissolution, or entropy, and only as such are they subject to measurement. In consequence, the common denominator for the perceptibility of time and weight is gravitation as an objective planetary force determining our whole phenomenal existence on both the micro- and macro-level. Following this risky brief statement of the existential kind, we could say that looking at moments of weight implicates the comparison of certain conditions as differentiated in consecutive sequences: the most direct indicators of weight in the domain of the visible are, beside movement, passive impressions caused by the heaviness of the object itself, or active expressions of forces used by someone to pull the object up. The latter is, however, burdened with personal predispositions as well as semiotic values e.g. cultural codes of body shape and physiognomy.

One of the most elucidating class of objects in this regard is textiles. They are equipped with an elasticity that allows them to be imprint recipients and go almost beyond their own gravity in the course of stretching, fluttering and flying. This article, which should be seen rather as an experiment related to studies on the media-related efficacy of the fabric as a cultural topos, will deal with the hardly graspable and vague textile threshold between the laws of gravity and the loss of gravity. The subject of investigation will be the cloth of Veronica as a surface for the textile imprint. The Holy Veil emerges here as a touch-stone for the discussion on weight and gravity as depicted in prints. The depicted fabric's independent and flexible corporeality as the subject of mimesis is on the one hand subject to the laws of gravitation. At the same time, it can be liberated from boundaries of statics through pictorial representation. So, the question is: How does gravity activate the border-crossing features of the textile as represented in images? And, more generally: what kind of gravity can we encipher within an autonomous pictorial space?

Let us interrogate a certain phenomenon of depicting the textile's objecthood before we turn to the pictorial gravity of the Holy Veil. Albrecht Dürer's famous drawing of Six pillows from 1493 (fig. 1) is the best example of what we could call a passive imprint or "autoimprint," i.e. caused only by the object's gravity and not by implied force.[2] The pillows are depicted in their passivity as determined by the relation of their own mass to forces causing inherent folds. Phenomenologically speaking, they constitute an image of the past insofar as they depict what has occurred to the object.[3] In their corporeality, the pillows are situated between rudimentary modes of depicting bodies. A simple line manifests the body's liminal fold. A vast blank space suggests its spatial extension. The hatchings of shadows indicate the historicity of forms resulting from their own gravity, from incidental non-figurative impressions, or from simply being thrown against their background.

This reflection upon the passivity of an object, simply existing in time and with corporeal flexibility subdued under its own weight, creates a blank space within art historical thought anchored in the Western iconology. Conventionally understood, a Renaissance artist like Dürer should be a messenger of mimetic values and disguised figurations instead of representing things physically just as they are, purposeless and devoid of external references. It is therefore no wonder that several studies have been devoted to the allegedly hidden faces in Dürer's
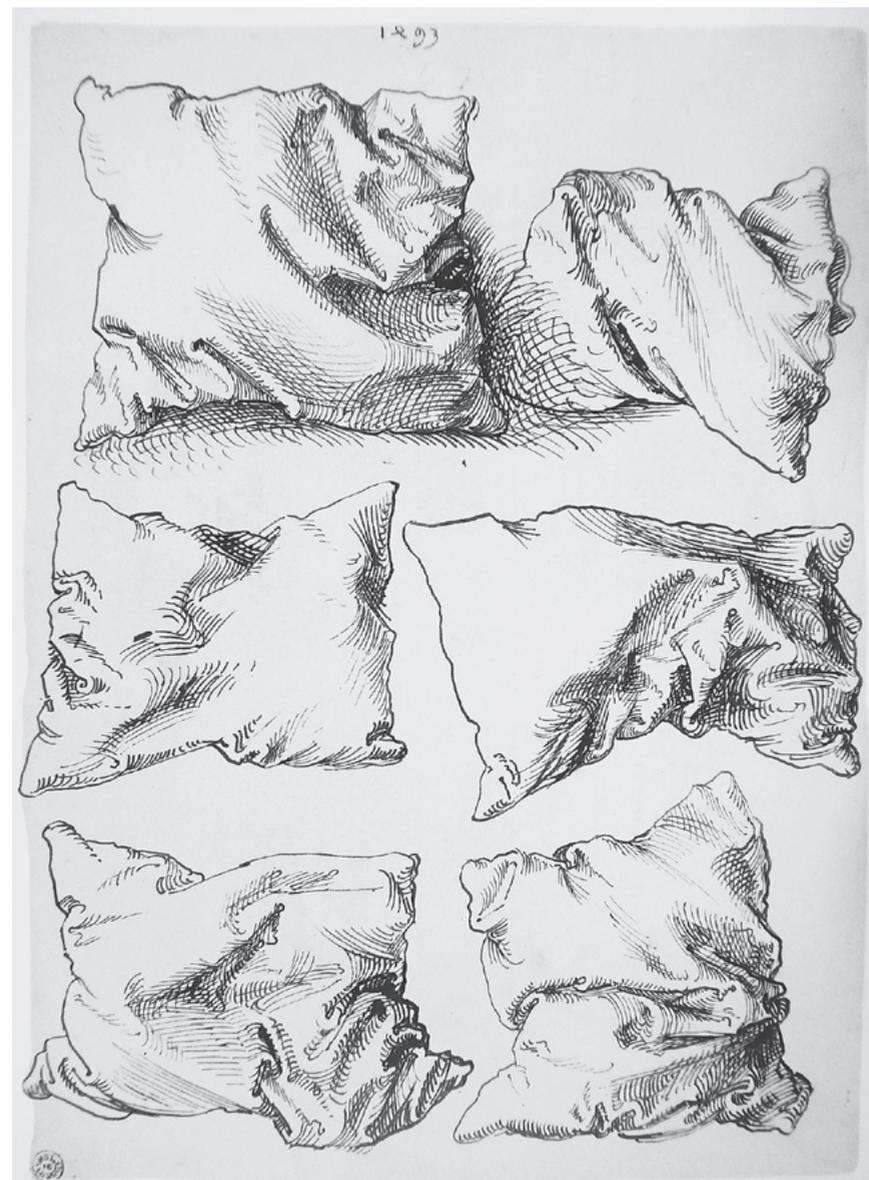
1   Albrecht Dürer, Six pillows, 1493, drawing, New York, Metropolitan Museum of Art

2 **Albrecht Dürer,** Self-portrait with hand and pillow, **1493, drawing, New York, Metropolitan Museum of Art**

pillows in terms of a "double mimesis."[4] Such an approach resembles the early modern artistic practice of living anthropomorphic landscapes by Arcimboldo, Merian, de Momper and others. This tendency could be a symptom of our capacity for visual recognition: according to these premises, we need portrait-like presentations of people, things, interiors, and landscapes to locate them in our already multilayered systems of representation.[5] To see faces in Dürer's pillows means to apply the Renaissance idea of natura naturans **onto depictions. In this view, representations should reflect upon their own subjectivity, telling us more than we actually expect or are able to see at first glance. Otherwise we see just pillows. But isn't it just about seeing pillows, which do not have any form other than a physically relational one, strictly dependent upon the object's own gravity?**

If we compare the picture of the six pillows with the drawing on the verso on the same sheet, an early self-portrait of Dürer combined with a relatively oversized hand and a single pillow beneath (fig. 2), we can draw further conclusions. This combination manifests disproportion in mind and execution as visualized in the countenance of the young artist and the measuring hand. The depicted look directed straight at the beholder and the sign given with the hand are opposed to each other, since they occupy different scalar dimensions and thus indicate an arduous process of transformation between invention, signification, and communication. It is about an action moving between concept and its expression, which would later compel Dürer to consider the insurmountable gap between the physical and the ideal. In contrast, the solitary pillow as a passive object equipped with its very own physicality speaks in terms of being portrayed in its very gravitational condition. The whole body of the pillow is its face. This difference in mediation between given sign and existing object is a crucial point in understanding the enormous career of the stained imprint upon a piece of fabric that in a certain moment in the 13th century – almost like Dürer's pillows in today's art historical practice – transformed their objecthood into facial imagination.[6] I am speaking here of an object that thus turned out to be a true portrait** par excellence, **an index of a face which in a paradoxical way functioned simultaneously as its mimetic representation: the Veronica.**

So, let us turn to the Holy Veil. The cloth of Veronica can be called an archetype of textile presentation and also a paradigm of the Western career of facial dialogue. This subject was represented by Dürer in an autonomous form at first in his Small

Passion **from 1510 in a woodcut interrupting the evangelical narration and presenting the clearly oversized relic stretched in Veronica's hands (fig. 3).[7] The cloth functions here as an object within a frame of a fictitious architectonic interior, accompanied by other attributes of ecclesiastical power: the keys held by Peter and the sword held by Paul. The play of hands in this somehow claustrophobic scene makes a speaking object out of Veronica's cloth, which loses its natural flexibility and turns into a static frontal portrait covered by the upper fold as its frame. As such, determined entirely by the act of holding, it becomes in a pictorial sense "an image made by human hands."[8] The relic is an architectural screen that catches the beholder's look in a trap of stretched fabric containing the three-dimensional face, situated exactly at the vanishing point of the interior's perspective. It is an object clearly distinguished by energy used to span its matter, an object to handle with force.[9]**

The chronologically second of Dürer's three autonomous **Veronicas, an engraving made in 1513, embraces the fabric's flexible corporeality as a pre-condition for relinquishing the laws of natural weight in favor of something we could call "pictorial gravity" (fig. 4).[10] This term was a subject of a comprehensive analysis by German art historian Michael Brötje.[11] Through an analysis of Dürer's composition, Brötje proposed a mode of phenomenological looking as a basis for an intuitive perception of images. To comprehend this image's hermeneutical value means to abandon the apriorical way of historically founded perception, i.e. not to look at the represented shapes as though we knew them already. If the image should be an active partner in a dialogue, its understanding should not be immediately bound by the necessity to recognize. Instead, the surface plane, an inevitable threshold and at the same time the only place of effective apparition, does not let the object become 'real' in the mimetic sense of the word. The autonomy of the represented folds comes along with the dynamic qualities of the image, beyond the need for instantaneous recognition. The apparition of the depicted comes into being thanks to the coaction of mimetic representation and the simple action of lines or stains, or due to emptiness evoking closeness or distance.**

The folds in Dürer's Veronica appear above all, as Brötje **argues, as a momentary and singular apparition of thickening or diluting lines, centralized or crossing each other, coming towards the beholder or advancing backwards. The folds are not "realistic." They are constructed in a way to convince us of the textile's spatiality within a two-dimensional surface plane.**

As such, they lead the eye through the dark and light parts of the fabric, through simulated cavities and extensions, and indicate a "process-related positioning" (prozessuale Verortung**). So, not their imitative, objective "reality", but their very** foldability **(**Faltbarkeit**) defines, as a potential of fictitious three-dimensionality, the pictorial energy of the image. Brötje argues that this potentiality of the represented textile forces us to comprehend the image as a "phenomenal expression of becoming" (**phänomenale Werdeexpression**), and turns its illusive objects into the "happening of being" (**Seinsgeschehen**). In this way, the visible eventually escapes from the surface plane (Brötje:** Fläche**) and creates a level of bilateral accommodation through the phenomenal experience (Brötje:** Ebene**).**

Complex in its quest for the metaphysical, Brötje's existential-hermeneutical image analysis leads in our case to an important conclusion: the fabric as an 'actor' within the image's surface plane creates a very specific tension since it is equipped with its own kind of objectiveness – a dynamic and changeable corporeality created only by a pictorial snapshot. In the process of the aforementioned "becoming", the textile fabric argues with its own fictive plasticity and as such remains a representational paradox. The fragility of the fabric's texture allows it to gain pictorial space for itself and even disrupts the two-dimensional reality of the frame. In these terms, Brötje situates the pictorial energy within the space of dialogue between the image's self-exposure and the beholder's predisposition for intuitive comprehension before the moment of in-depth reflection.

Exactly within this space of dialogue we are confronted with suggestions of the inner capacity of cloth and garment, its readiness to become filled. The main focus of Dürer's representation of the Holy Veil of 1513 is in these terms, of course, the spatial textile 'framing' of Christ's face and its possible extension. The only intuitive completion of the corporeal presence of the gazing likeness can be carried out by reconstructing the body downwards, along the imaginative outline suggested by the cloth's shadowed folding. This passage leads to the delicately rounded opening below and as such provokes the body's continuity towards the beholder. The optical gravity that helps us to reconstruct Christ's body and make it imaginatively closer is strictly relational: It appears in-between as a mutual force of presence between Christ's face and the artist's "speaking" signature at the bottom. Interestingly, this monogram does not appear as usual in Dürer's works on a tablet or in open
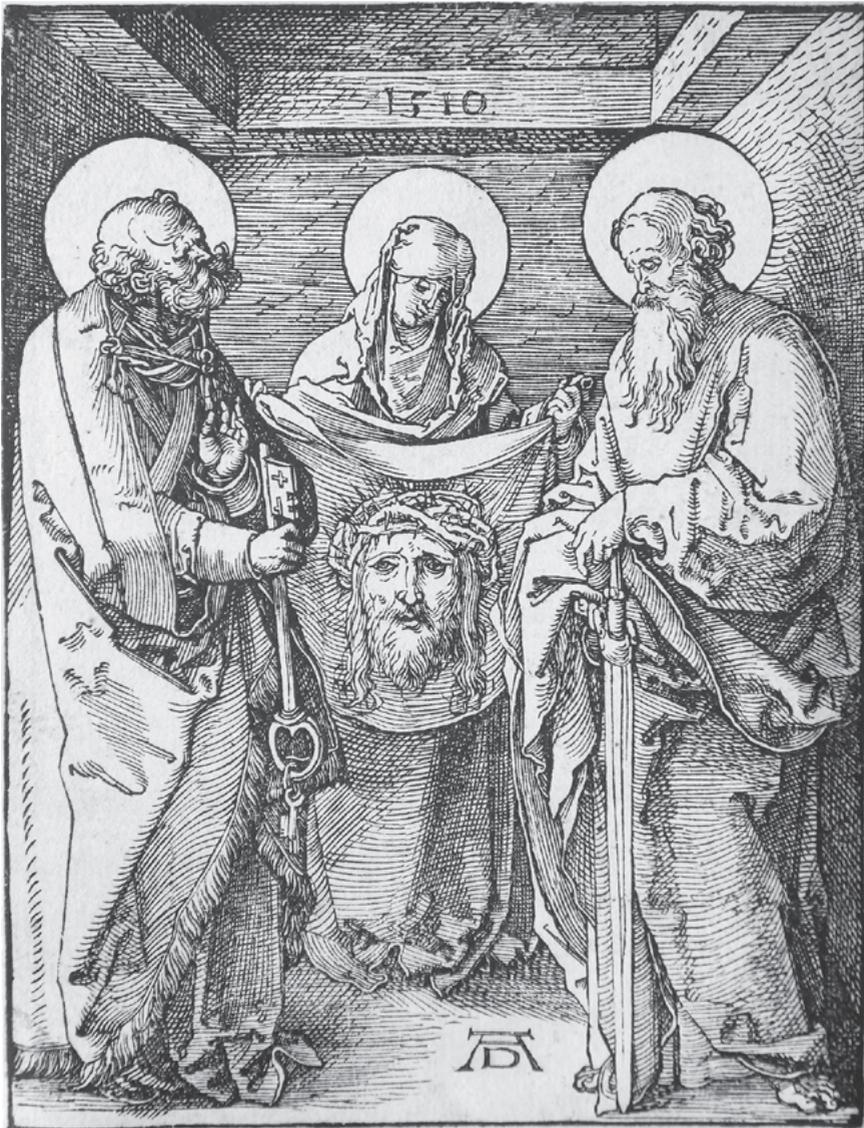
3 Veronica with the Apostles Peter and Paul **(from the Small Pasion), 1510, woodcut, SMPK Berlin**

4 Angels with the Cloth of Veronica**, 1513, engraving, SMPK Berlin**

Materiality and Devotion

Mateusz Kapustka

space, but is placed within a rectangular vacuum interlaced with hatchings in the aerial background. These hatched lines are condensed at their endings as they touch the edges of the square. It seems as if the vacuum were inserted from below into the braided structure of horizontal hatchings in the air. As such, being simultaneously an object and a non-object within the surface plane, the monogram as vacuum comes "before" the image and redefines its laws of tension and gravity.

At the same time, the cloth makes the whole scenario of lines much more substantial: the air as the place where angels are almost anchored in their levitation emerges as a wavy surface via the instantaneous contrast between density and the indefinite emptiness of the signature's geometrical position. This monogram is therefore beyond space, an input of foreign antimatter beyond mimesis. Incarnating the artist's presence, it "gazes" at the beholder as does the facial representation of Christ above. This version of Dürer's Veraicon marks a threshold between the traditional presentation of Veronica's cloth as an imprinted image of Christ claiming its authenticity and the "coming into being" of a textile-bound likeness.

This observation leads us to the matter of the veil's pictorial weightlessness. The liberation of the cloth with the sancta facies from the laws of statics and gravity comes with the third of Dürer's Veronicas, an enigmatic etching made in 1516 (fig. 5).[12] The question concerning this composition had been the following: is the angel pulling the Veronica's veil downwards; or does the wind blow so hard that we see the veil billowed and turned upside down as well as his garments bulging from below?[13] I believe it is both. If one takes another element of dynamics into consideration, namely the wings of the central angel holding the cloth, it will be clear that what we see here is the brief moment of suspension during a quick flight or even descent which provokes air resistance. The angel's wings are stretched out to the maximum exactly like the wings of a bird about to land such that it must lose speed and stabilize at the very last moment. The difference to other angels that are included in this composition as well as to other depictions of birds or angels by Dürer confirms this extraordinary effect of the suddenness of apparition. In the case of this angel we can even speak of something we could call the load factor: there is a sudden moment of arresting the quickly descending movement while still in the air. This "pull-up action" causes an instantaneous loss of gravity due to the contradiction of forces and the flying body's weight. Such a "load factor," however, does not

5   Angel with the Cloth of Veronica, 1516, etching, SMPK Berlin

imply a ceremonial epiphany. It rather suspends the distinction between the laws of nature and the nature of God. The impact of natural forces is disturbed here in favor of a brief moment of rapid exposition. An anti-systematic moment of visual manifestation surpasses the outlines of theology. The simultaneous visibility and invisibility is, therefore, an unsolvable paradox of cognition, since God is nothing else but his own self-presentation. We see the translucent face in the Veraicon, but we cannot comprehend it.[14]

But, do we see it at all? This etching is an exceptional example of depicting the holy veil upside down, independently or maybe rather beyond reach from our fixed point of observation before the frame. Details of our composition related to the suspended angel with the veil allow us follow this path of incomprehension of God's appearance while seeing him facie ad faciem. First, Veronica's veil goes slightly beyond the upper frame of the etching (fig. 5a). One could say this is a side effect of the artist's freely moving hand: Dürer composed this print quickly and directly on the plate without a preparatory drawing.[15] But, such a distortion, pointed out through the angel's eyes directed at this point, does not appear in any other of Dürer's graphic works. It would be risky to assume it was a technical mistake since this detail defines the position of the whole scene's climax. As the author of "Underweysung der Messung" explains in his "Large aesthetical excursus" (ed. 1528), the power of proportions in a drawing lies in the careful execution of the smallest folds and points, of "aller kleynsten runtzelein und ertlein."[16] Indeed, the beholder is forced to perceive this small composition closely. The veil being a surface of heavenly projection of light intentionally escapes the laws of gravitation so as to prove its status as an object of divine origins. It is as though it manifests the art of drawing, since this "transcendence" has been created with one single line, la linea, the essential tool of graphic depiction.[17] The distortion appears exactly in the fold, with which the veil of Veronica proves to be a material object. The upper frame even merges with the fold's unshadowed upper surface, as if the spatial capacity of the holy veil were a firmamentum, a coordinate for the physically defined and delimited space of the image. But, as soon as the tiny edge slightly transcends the border, the folding of the fabric denotes a representational threshold and literally refers to what is beyond. As such, the fold also reflects upon the idea of the double-sided image on, or, to be precise, the veil as projection screen. It is actually unclear whether the beholder con-
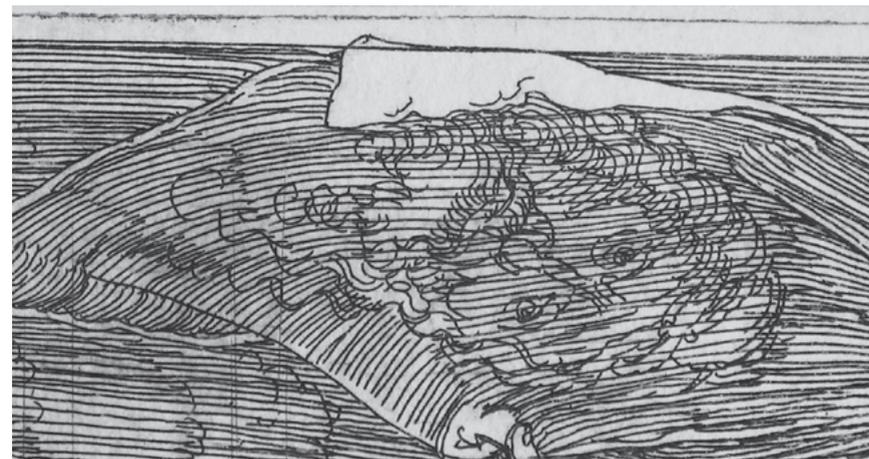
6   Angel with the Cloth of Veronica – detail with the Sudarium, 1516, etching, SMPK Berlin
7   Angel with the Cloth of Veronica – detail with the Spear, 1516, etching, SMPK Berlin

fronts the convex or concave surface of the textile imprint. The confusing element here is the beard of Christ, of which several hairs transcend the edge of the veil and appear on its other blank side. We can also pose similar questions to the engraving of 1513, in which the face of Christ with its infiltrating gaze pushes forward a three-dimensional body through its contrast with the folded textile framing: does the beholder encounter a contact surface of the imprint or the translucence of Christ's face from behind through the veil? This is a question that can actually be raised in general regarding the Vera Icon as an image. What is, though, even more probable in Dürer's apparitions of the veil is that the veracity of the likeness transcends the matter of its reversible carrier as it is characterized, at any event, by ideal symmetry.

The second element that touches the frame in the etching of 1516 is the artist's signature placed on a cartellino. Two vertical lines flank the spatial vacuum that suggests a rolled surface as a piece of paper.[18] This signature differs again from Dürer's usual monogram tablet,[19] but this time – as I would argue – since it clearly escapes our view it is also a counterpart to the usual frontal signature that invites the beholder to see the inner space of the image opened by Dürer-Thürer-Doormaker with his eyes.[20] If we see this cartellino as a "place for the artist" – himself being a subject of depiction – we will notice that this is the best and actually the only position within or beyond the image's frames for witnessing the face of Christ frontally. It is, so to say, not Dürer's common "speaking signature," but rather a "seeing signature" that implies the artist's presence being depicted – a look out of the escaping vacuum. I would argue that the artist positioned himself as an observer, or, rather as a Neoplatonic transmitter appointed to show the invisible with the tools of his art after a sudden, and most of all, exclusive revelation.

We come to the third element that touches the frame of the whole composition: the spear of Longinus held by an angel on the lowest level, whose wings also signify the possible action of landing. Never placed so centrally in the whole tradition of medieval arma Christi, the spear here takes the position of a visual accent. It joins the upper heavenly level showing the apparition in the veil with the lower level, where the objects of passion and – last but not least – the signature of the artist is shown.[21] The optically emphasized spear, which absorbs the energy of the suspended angel, connects the upper clouds with the lower frame (fig. 5b). It thus becomes the intermediary element between the inner pictorial space and the beholder.

One could say that the relation between the forces and pictorial gravitation has been created to a great extent by the three contact points of the veil, the cartellino, and the spear. Their positions against the frame hook the structural lines of tension and define the scene in its wholeness, not in terms of a spatial section.

To say that the spear of Longinus turns into the needle of the etcher Dürer and that the artist enables us to see as Longinus did when he regained his sight through piercing Christ's side would be, on the one hand, a rather associative statement (in German we could say: auf die Spitze getrieben). But, on the other, if we remain in the mode of seeing the image as a representation of inner pictorial gravitation and the density of space between two- and three dimensionality, as we did in the Veronica of 1513, we cannot deny one fact: the aerial composition with its implied weightlessness of flying objects and bodies touches the ground, i.e. the frame of the image as the threshold between the aerial and the earthly through the help of the wounding and eye-opening instrument of Passion. This scene with fictional gravity of bodies unmasks itself as a closed circuit of depiction. Gravitation being an overwhelming force is subdued within its framed environment as its apparatus and not the other way round.

Dürer is disembodied, situated between the privilege of seeing facie ad faciem and the curse of showing per speculum. But he represents himself as a monogram on the cartellino that is able to "see" Christ's appearance face to face, since he transcends the limits of the genre and does not act by means of automimesis: he did not copy himself, the etching is not based on the previous drawing, but reveals the vision as a free concept put into the graphic medium determined by an instant movement of the hand with the needle cutting grooves into the polished surface of the plate. Art history has long ago recognized the play with the acheiropoietai equipped with the unquestionable power and being objects of authority as an attempt to create artists' own relics of their social status and as a proof of invention. In Dürer's case it would be enough to quote his famous self-portrait of 1500. This elaborate painting, showing the artist as christomimetes and "(AD=) alter Deus" and relating to Veronica's veil as a "true" image painted "with appropriate colors," tells us more about the limits of representation and goals of art than about Dürer's superbia as a member of Nuremberg's high society.[22] I would not necessarily relate the modest cartellino-Dürer in his Veronica-etching of 1516 to the artist's

manifesto in his Melancholia I, which he created two years earlier.[23] Also the psychologizing tendency of seeing Dürer's mental constitution as a melancholic artist in almost every discrepancy between theoretical thought and empirical reality, or – to use his original terms – between Kunst und Brauch, should be taken into consideration.[24] Donald B. Kuspit in his reference to Panofsky's classical statements summarized this issue without falling into the psychological trap of Dürer studies: "it should be noted that Melancholia I (1514, B. 74) in part is about this stalemate of subtlety, about the artist's desire but inability to rise altogether above natural images to ultimate ideas, to rise above brute matter to final forms."[25] Matter with its all earthly inflictions, like gravity and density, inevitably chains the Neoplatonic artist. His etching needle is a caliper in the struggle for artistic formulae and provokes a view through a double lens: within a mimetic mode allowing to see the space within the frame and, simultaneously, beyond mimesis, with the focus placed upon a surface plane with its interacting lines that escape the physicality of the depicted. Thanks to subtle permutations of natural gravitational forces and optical plays with flexibility and stability, Dürer in his etching of 1516 seems to have expressed the very thoughtfulness of the artist, who is confronted with the idealist mission of conveying the Holy through the tools of art. Consequently, he literally steps back to act as a self-confident, but also a burdened subject from behind the scenes of his technical skills and ingenious creativity.

*   I would like to express my warmest thanks to Anja Grebe, David Young Kim, Martin Kirves, Michael Lüthy, Stefan Neuner and Marcin Wisłocki, whose remarks and suggestions as well as common discussions in front of Dürer's prints helped me to develop several ideas of this study.

1   Hermann Fischel, "Transformationserscheinungen bei Gewichtshebungen," Zeitschrift für Psychologie 98 (1926): 342–365; Maurice Merleau-Ponty, Phenomenology of Perception (London: Routledge, 2002), 348–402.

2   Friedrich Teja-Bach, Struktur und Erscheinung: Untersuchungen zu Dürers graphischer Kunst (Berlin: Gebr. Mann, 1996), 11–12; Felix Thürlemann, "Im Schlepptau des großen Glücks: Die doppelte Mimesis bei Albrecht Dürer," in Manier–Manieren – Manierismen, ed. Erika Greber (Tübingen: Gunter Narr, 2003), 22–26; Felix Thürlemann, Dürers doppelter Blick (Konstanz: Uvk, 2008), 6–21.

3   Cf. Dominique Janicaud, "Die Unsichtbarkeit der Zeit und die phänomenologische Methode," in Die Sichtbarkeit des Unsichtbaren, ed. Rudolf Bernet and Antje Kapust (Munich: Wilhelm Fink, 2009), 135.

4   Felix Thürlemann, "Im Schlepptau des großen Glücks," 22–26; Felix Thürlemann, Dürers doppelter Blick, 6–21; Norbert Wolf, Dürer (Munich: Prestel, 2010), 72–77.

5   Krois, instead, writes in his theory of embodiment about "chirality" as a determinant of recognition and image production as related to the fact that we are unsymmetrically equipped with hands: John Michael Krois, "Enactivism and Embodiment in Picture Acts. The Chirality of Images," in Sehen und Handeln, ed. Horst Bredekamp and John Michael Krois (Berlin: Akademie Verlag, 2011), 3–19.

6   Christiane Kruse, "Vera Icon – oder die Leerstellen des Bildes," in Quel Corps? Eine Frage der Repräsentation, ed. Hans Belting, Dietmar Kamper, Martin Schulz (Munich: Wilhelm Fink, 2002), 105–129.

7   Rainer Schoch, Matthias Mende, Anna Scherbaum, eds., Albrecht Dürer: Das druckgraphische Werk, vol. 2: Holzschnitte und Holzschnittfolgen (Munich: Prestel, 2002), 321–322 (cat. no. 208).

8   Interestingly, the compositional counterpart of Dürer's woodcut, the famous painting by Ugo da Carpi for the original ciborium altar of the Holy Veil in the Constantine Basilica in Rome, dated between 1524 and 1527, is distinguished by the very materiality of the relic's visual "coming into being": as the artist claimed, it was made "senza penello" and the paint was put on the canvas directly with his hands. Cf. the most interesting passage on the philosophical consequences of this act: Georges Didi-Huberman, Devant l'image: Questions posées aux fins d'une histoire de l'art (Paris: de Minuit, 1990), 232–238.

9   The very physicality of the Holy Veil was also the reason why it has been treated as a relic of the Church as an institution, attesting to its historical authority through the enduring physicality of matter, apart from its importance as relic containing the imprint of Christ's face; see Mateusz Kapustka, "Bilder als bezeugende Körper. Zur scholastischen Bilderverteidigung ex authoritate im frühen 16. Jahrhundert," in Kunst und Konfession. Katholische Auftragswerke im Zeitalter der Glaubensspaltung 1517–1563, ed. Andreas Tacke (Regensburg: Schnell & Steiner, 2008), 97–115 (here: 109–111).

10   Rainer Schoch, Matthias Mende, Anna Scherbaum, eds., Albrecht Dürer: Das druckgraphische Werk, vol. 1: Kupferstiche, Eisenradierungen und Kaltnadelblätter (Munich: Prestel, 2001), 164–165 (cat. no. 68).

11   Michael Brötje, Bildsprache und intuitives Verstehen (Hildesheim: Olms, 2001), 117–146 ("Albrecht Dürer, Das Schweisstuch, von zwei Engeln gehalten. Zum Kommunikationsvertrag des Subjekts mit dem Bild").

12   Rainer Schoch, Matthias Mende, Anna Scherbaum, eds., Albrecht Dürer: Das druckgraphische Werk, vol. 1: Kupferstiche, Eisenradierungen und Kaltnadelblätter (Munich: Prestel, 2001), 204–205 (cat. no. 82).

13   Erwin Panofsky, Albrecht Dürer (Princeton: Princeton University Press, 1948), vol. 2, 133; Gerhard Wolf, "Albrecht Dürer, Das Schweisstuch von einem Engel

gehalten," in Rhetorik der Leidenschaft–zur Bildsprache der Kunst im Abend-land, ed. Ilsebill Barta (Hamburg: Dölling & Galitz, 1999), 30–31; Gerhard Wolf, Schleier und Spiegel: Traditionen des Christusbildes und die Bildkonzepte der Renaissance (Munich: Wilhelm Fink, 2002), 320–323; Herbert L. Kessler, "Face and firmament: Dürer's An Angel with the Sudarium and the limit of vision," in L'immagine di Cristo: dall'Acheropita alla mano d'artista, dal tardo medioevo all'età barocca, ed. Christoph Luitpold and Gerhard Wolf (Città del Vaticano: Biblioteca Apostolica Vaticana, 2006), 143–165.

14 Cf. on this epistemological situation: Mateusz Kapustka, "Per velamen, id est, carnem suam. Die textile Dimension des Christuskörpers als Bildparadox," in Christus Bild: Icon + Ikone. Wege zu Theorie und Theologie des Bildes, ed. Peter Hofmann and Andreas Matena (Paderborn: Ferdinand Schöningh, 2010), 117–136. This issue was also a crucial point in my considerations on vertical and horizontal appearances of objects: Mateusz Kapustka, "Liturgies of the Void: Seeing Objects as Images," in The Challenge of the Object / Die Herausforderung des Objekts, Proceedings of the 33rd CIHA Congress, vol. 1–3, ed. Ulrich Großmann and Petra Krutisch (Nuremberg 2013), forthcoming.

15 As if he wanted to instantly grasp the momentary view of this rapid exposition of the veil by the descending angel. Cf. Akira Akiyama, "Boasting lines and speed: Dürer's demonstration of his virtuosity in 'Jesus among the Doctors,'" in Linea I: Grafie di immagini tra Quattrocento e Cinquecento, ed. Marzia Faietti and Gerhard Wolf (Venice: Marsilio, 2008), 111–120 (here esp.: 120 – about speed as a sign of virtuosity and a Chinese draughtsman who was himself "as fast as the wind.")

16 Hans Rupprich, ed., Dürer schriftlicher Nachlass, vol. 3 (Berlin: Deutscher Verein für Kunstwissenschaft, 1969), 294: "Vnnd dise ding sollen auch im werck auff das aller reynest vnnd fleyssigst auß gemacht werden, vnd die aller kleynsten runtzelein vnd ertlein nit außgelassen, so vil das müglich ist." On the relevance of Dürer's tiny representations on the margins: Friedrich Teja-Bach, Struktur und Erscheinung, 213–222 on the drawing of the sancta facies in the breviary of Maximilian I; Friedrich Teja Bach, "Albrecht Dürer: Figures of the Marginal," RES: Anthropology and Aesthetics 36 (1999): 79–99. See also Christopher Heuer, "Dürer's Folds," RES: Anthropology and Aesthetics 59/60 (2011): 249–265; Angela Campbell, "Finding Folds: Albrecht Dürer's Meisterstiche Papers," Print Quarterly 4 (2012): 405–410.

17 The early modern incorporation of this idea can be found in Claude Mellan's famous Sudarium of 1649: Irving Lavin, "Il Volto Santo di Claude Mellan: ostendat que etiam quae occulted," in L'immagine di Cristo, 449–491. Cf. on relations between graphic arts and Vera Icon: Gerhard Wolf, Schleier und Spiegel, 317–324; also: Vera Beyer, "How to frame the 'Vera Icon'?," in Framing borders in literature and other media, ed. Werner Wolf and Walter Bernhart (Amsterdam: Editions Rodopi BV, 2006), 69–91 (here: 83).

18 Cf. also Herbert L. Kessler, "Face and firmament," 156.

19 On the variations of Dürer's monogram see: Lisa Oehler, "Das 'Geschleuderte' Dürer-Monogramm," Marburger Jahrbuch für Kunstwissenschaft 17 (1959): 57–192; Philipp P. Fehl, "Dürer's literal presence in his pictures: Reflections on his signatures in the small woodcut Passion," in Der Künstler über sich in seinem Werk, ed. Matthias Winner (Weinheim: VCH, Acta Humaniora, 1992), 191–244; Stefan Neuner, Signatur bei Albrecht Dürer, Dipl. thesis University of Vienna, 1998 (I would like to thank the author for providing me with the copy of his unpublished study); Philipp P. Fehl, "Dürer's Signatures. The Artist as a Witness," Continuum 1 (1999): 3–34; Stefan Neuner, "Passion des Details: Symptome der Bildandacht und Spuren der Autorschaft in Albrecht Dürers 'Glimscher Beweinung,'" in Was aus dem Bild fällt. Figuren des Details in Kunst und Literatur. Friedrich Teja Bach zum 60.Geburtstag, ed. Edith Futscher, Stefan Neuner, Wolfram Pichler, Ralph Ubl (Munich: Wilhelm Fink, 2007), 165–203; Sebastian Oesinghaus, Inwendig voller Figur: Untersuchungen zur Künstleridentität Albrecht Dürers, Diss. Doct. Karlsruhe 2009, 95–114. Cf. also: Zygmunt

Waźbiński, "Le "cartellino." Origines et avatars d'une etiquette," Pantheon 21 (1963): 278–283; Jan Białostocki, "Begegnung mit dem Ich in der Kunst," Artibus et Historiae 1 (1980): 25–45 (here: 31–33); Victor Ieronim Stoichiţă, "Nomi in cornice," in Der Künstler über sich in seinem Werk, ed. Matthias Winner (Weinheim: VCH, Acta Humaniora, 1992), 293–315; Louisa C. Matthew, "The Painter's Presence: Signatures in Venetian Renaissance Pictures," The Art Bulletin 80 (1998): 616–648.

20 Philipp P. Fehl, "Dürer's literal presence," 193–194.

21 Cf. Rudolf Berliner, "Arma Christi," Münchner Jahrbuch der bildenden Kunst 3 (1955): 35–152; Robert Suckale, "Arma Christi: Überlegungen zur Zeichenhaftigkeit mittelalterlicher Andachtsbilder," Städel-Jahrbuch, N.F. 6 (1977): 177–208.

22 Rudolf Preimesberger, "'… proprijs sic effingebam coloribus …' Zu Dürers Selbstbildnis von 1500," in The Holy Face and the Paradox of Representation, ed. Herbert L. Kessler and Gerhard Wolf (Bologna: Electa, 1998), 279–300.

23 See a small representative selection from the huge literature of the topic: Philip L. Sohm, "Dürer's 'Melencolia' I: the limits of knowledge," Studies in the history of art 9 (1980): 13–32; Michael Brötje, Bildsprache und intuitives Verstehen; Friedrich Teja Bach, "Dürers 'Melencolia I'": Thesen zu einem neuen Paradigma der Interpretation", in Linea I, 73–85.

24 This topos already functions as an art historical myth recreated by Panofsky on the basis of Leonardo's "ogni dipintore dipinge sé" and revealed as such i.a. by Keith Moxey already years ago. Keith P. F. Moxey, "Panofsky's Melancholia", in Künstlerischer Austausch, ed. Thomas W. Gaehtgens (Berlin: Akademie-Verlag, 1993), vol. 2, 681–692. Cf. Frank Zöllner, "'Ogni pittore dipinge sé': Leonardo da Vinci and 'automimesis,'" in Der Künstler über sich in seinem Werk, ed. Matthias Winner (Weinheim: VCH, Acta Humaniora, 1992), 137–160, as well as the articles in the volume: Subject as Aporia in Early Modern Art, ed. Alexander Nagel and Lorenzo Pericolo (Aldershot: Ashgate, 2010).

25 Donald B. Kuspit, "Dürer's Scientific Side," Art Journal 32 (1972–1973): 165.