TRIBUTES TO
DAVID FREEDBERG
TRIBUTES TO

David Freedberg

Image and Insight

EDITED BY

Claudia Swan

HARVEY MILLER PUBLISHERS
# Contents

Acknowledgments ........................................................................................................... 1

Introduction
Claudia Swan ................................................................................................................ 3

*The North*

*Florilegium: The Origins of the Flower Still Life in the Early Modern Netherlands*
Marisa Anne Bass ........................................................................................................... 11

Poussin’s Idolatrous Dances
Emily A. Beeny ............................................................................................................ 27

Rembrandt’s So-Called ‘Faust’ as Self-Portrait of the Artist-Kabbalist in the Studio
Benjamin Binstock .......................................................................................................... 45

Rubens and the Gallery of Beauties
Adam Eaker .................................................................................................................... 61

Rubens and the Twelve Years’ Truce:
Reconsidering the *Adoration of the Magi* for the Antwerp Town Hall
Robert Fucci .................................................................................................................. 75

Kitchen Scenes and Performance at the Antwerp Dinner Party
Claudia Goldstein .......................................................................................................... 89

Something’s Missing:
A Note on the Historiography of Rubens’s *Rockox Triptych*
Koenraad Jonckheere ..................................................................................................... 101

The Lemon’s Lure
Mariët Westermann ...................................................................................................... 115

Forging Rubens: Antwerp and the Vaenius Studio
Anne T. Woollett .......................................................................................................... 131
CONTENTS

Print Matters

Capitals between Rome and Nuremberg: Creating and Transferring Style c. 1470-75
Renzo Baldasso ......................................................... 149

'Imitation and its Discontents': Hercules Segers's Window
Catherine Levesque ..................................................... 165

Vorsterman, Van Dyck, and Rubens's Printmaking Enterprise
Victoria Sancho Lobis .................................................. 175

What Price Innovation? The Cost of Printing the Paris Polyglot Bible
Peter N. Miller ........................................................... 187

Hans van Luyck and the Byways of Flemish Landscape Prints
Alexandra Onuf ........................................................ 203

Rembrandt's Christ Presented to the People (1655):
A Report on the Crowd
Peter Parshall .......................................................... 219

'Various Rare Paintings and Printed Artworks for Art Lovers':
Jan Pietersz Berendrecht and the Origins of the Dutch Painter-Etcher Tradition
Elizabeth Wyckoff ...................................................... 233

The Powers of Images

Venus, Slashed: Objectification and Artistic Agency
Carolin Behrmann .................................................... 251

The Bios of the Image: Living Thanks to Fiction
Chiara Cappelletto .................................................. 261

Image, sensation, disproportion
Georges Didi-Huberman ........................................... 269

Stoning the Doge:
Popular Aggression and Political 'Iconoclasm' in Early Modern Venice
Maartje van Gelder .................................................. 279
The Anthropomorphic Drive: Similitude, Simulation, Empathy
Andrea Pinotti ................................................................. 291

Emotions in Art from Giambattista della Porta to David Freedberg
Gary Schwartz ................................................................. 301

Images of Power: Dinglinger's Dresden Miniatures
Larry Silver ................................................................. 313

Inhabited Sculptures, Lethal Weapons
Carolyn Yerkes ................................................................. 327

Italian Subjects

Angles and Demons:
Considerations on the Aesthetics of Ground Plan Drawings in the Renaissance
Francesco Benelli ................................................................. 343

The Black Page: The Ottoman Connection
David Bindman ................................................................. 359

Le Cacce dei Papi
Giovanna Alberta Campitelli ................................................................. 367

Guido Reni, Antonio Bruni, and a Poetics of Response
Jonathan Unglaub ................................................................. 381

Drawings from the Gennari Inventory of 1719
Veronica Maria White ................................................................. 401

The Artist

The Minotaur in the Drawings of Peter Vos: An Alter Ego?
Jan Piet Filedt Kok ................................................................. 417

‘Divine’ or Not? Poetic Responses to the Art of Michelangelo
Diletta Gamberini ................................................................. 431

William Kentridge: Renaissance Man of Johannesburg
Margaret K. Koerner ................................................................. 443
CONTENTS

Theory; Connoisseurship

Erwin Panofskys Habilitation und die Rhythmik des Films
Horst Bredekamp ................................................................. 455

*Mise en abyme: A Reframing*
Carlo Ginzburg ................................................................. 465

Connoisseurship Revisited: The Case of *Saul and David*
Emilie E.S. Gordenker .......................................................... 481

‘Rubens Only Whispers’: The Reception of the Cambridge *Bozzetti* for the *Triumph of the Eucharist* Tapestry Series
Meredith M. Hale ............................................................... 491

The Style and Substance of Ancient Coins: Louis Savot, Numismatics, and Connoisseurship in the Age of the Paper Museum
William Stenhouse ............................................................ 505

List of Publications by David Freedberg .................................. 515
Emotions in Art from Giambattista della Porta to David Freedberg

Gary Schwartz

I often have the feeling that I am working on the inside of an envelope, the outer edge of which is being pushed by David Freedberg. This overcame me most strongly when I was asked to curate an exhibition on emotions in Dutch painting of the Golden Age, knowing that David has been working for years on art and emotion, in collaboration with leaders in the field of neuroscience. The generous selection of articles on his Columbia website page contains no fewer than sixteen on the subject, the earliest published in 2006. The major book on emotions and art that he has written cannot be long in coming. I have no doubt that it will be another pioneering breakthrough, like *The Power of Images* and *The Eye of the Lynx*. In one of his collaborative articles, written with Vittorio Gallese, David writes:

The historic theories of physiognomic expression, such as those of Charles Le Brun from 1688 onwards, suggested correlations between specific facial expressions and specific emotions. They have generally not been taken as seriously as they merit. Despite the work of Paul Ekman on the correlations between emotion and physiognomic expression, the earlier claims continue to be regarded as having no empirical foundation. Yet current neuroscientific research has begun to unveil the bases for such correlations.¹

The relationships between historic and present-day theories of the emotions struck me as well in my research for the exhibition to which I referred, *Emotions: Pain and Pleasure in Dutch Painting of the Golden Age*, held at the Frans Hals Museum in Haarlem in 2014–15. My collaborator in the catalogue was the University of Amsterdam historian and philosopher of science Machiel Keestra, who wrote an essay entitled ‘Mirrors of the Soul and Mirrors of the Brain: The Expression of the Emotions as the Subject of Art and Science’.² To put it broadly, it is not too much to say that all the concepts I encountered in modern theories of emotional expression turn out to have close early modern equivalents. In this paper, based on presentations I delivered at two conferences, I examine a range of these concepts, with an eye to the similarities that I encountered when looking back at the exhibition.³

A particularly striking correspondence is to be found between the statement of a leading artist


3. The conferences concerned were sessions in tribute to David Freedberg organized by Claudia Swan at the 2015 meeting of the Renaissance Society of America in Berlin and the Biennial Research Meeting of the Australian Research Council Centre of Excellence for the History of Emotions held in Adelaide in November 2016. For their substantial aid in supporting my contributions to these events I would like most heartily to thank Otto Naumann, the Johannes Vermeer Foundation, and the Centre of Excellence for the History of Emotions, through Charles Zika.
of the twentieth century and one of the foremost antiquarian scholars of the seventeenth. In his book Conversations with Artists, Selden Rodman quotes Mark Rothko (1903–70) thus:

I’m interested only in expressing basic human emotions—tragedy, has ecstasy, doom, and so on—and the fact that lots of people break down and cry when confronted with my pictures shows that I communicate those basic human emotions...The people who weep before my pictures are having the same religious experience I had when I painted them [italics original].

The idea that a work of art conveys a given emotion from the artist to the viewer came straight from Rothko’s heart. But it is no different from the following judgment by Franciscus Junius (1589–1677), in his book Painting of the Ancients, a compendium of quotations from Greek and Roman writings on art, which Junius collates and presents in discursive form.

An Artificer therefore who desireth to moove the spectator with his worke after it is finished, had need first to be mooved himselfe, when hee goeth about to conceive and to expresse his intended worke. A minde rightly affected and passionated is the onely fountaine whereout there doe issue forth such violent streames of passions, that the spectator, not being able to resist, is carried away against his will, whithersoever the force of such an Imperious Art listeth to drive him.

The section in which this passage occurs insists that a ‘minde rightly affected’ cannot be called forth at will by the artist. ‘Study and diligence will never furnish us with such images as must readily flow out of the nature and constitution of the matter in hand.’ At most, the artist can conjure up imaginary pictures, which can bring to pass ‘that the affections follow us with such a lively representation, as if we were by at the doing of the things imagined.’

The correspondence discovered here between the conception of emotion in art of ancient and seventeenth-century theorists on the one hand and a modern artist on the other is not an isolated case. As David Freedberg has remarked, current research tends to corroborate historical theories on emotional expression. In this paper I will review these correspondences with regard to seven questions that dominate present-day psychological discussion of the expression of emotions. In each category, comparable—not, of course identical—attitudes are found to be shared by early modern and modern authorities. When opinion is divided today, proponents of both opposing camps can often be found in early writings as well.

### The Expression of Emotions: Species-wide or Specific to Cultures or Individuals?

Introductions to the study of emotions generally refer to Charles Darwin’s book The Expression of the Emotions in Man and Animals of 1872 as the start of the scientific approach to the subject. Darwin (1809–82) posited the existence of emotional mechanisms that went beyond the human species to cover all mammals. He framed this potentially explosive proposition in a way that made it seem that animals were displaying human traits rather than the other way around.

---


His arguments fell far enough beneath general acceptance that a hundred years later the American psychologist Paul Ekman could claim to be the rediscoverer of Darwin. He gave further body to the theory of universal human and mammal emotional expression through various kinds of experiments. His defining experiment of 1967–68 was intended to prove that the emotional expressions of members of the isolated Fore people in Papua New Guinea were interchangeable with those of Westerners and were immediately identifiable to US undergraduates (Fig. 1).6

As others have noticed—though not, as far as I know, the authors themselves—Darwin and Ekman were preceded centuries earlier by the remarkable Neapolitan aristocrat Giambattista della Porta (1535–1615). As part of his great project of establishing the ties between appearances and essences, della Porta pursued the relationship between physiognomies and characters. Della Porta’s *De humana physiognomonia* is the first elaborately illustrated treatise on what the author and many others considered the science of physiognomy, being the comparison of human and animal forms to explain human nature (Fig. 2).

Although Darwin and Ekman are discussing emotion and della Porta features of character, all three share the essential characteristic defined by David Freedberg as ‘an approach to the study of the natural world predicated on the view that the surface appearance of things provides crucial clues to their inner natures, to their very character and powers.’7 Della Porta’s images were retailed a century later by Jan Luiken (1649–1712) in a

---


of relativism can be found in the writings of the Dutch artist Samuel van Hoogstraten (1627–78). He puts the issue in terms of professional choice, but the cultural forces he cites belong more in the anthropological than the genetic camp.

Each [painter] tends toward the kind of art to which he is predisposed, while he will never be able to learn branches of knowledge that are alien to him… Even the greatest of artists, those who mastered the universal, generally valid aspects of art, had their own favorite preferences… The spirit of the age and the available opportunities will force an artist more to one subject than another. Italy likes nudes, Spain saints and Britain charming young ladies. A clever person will adopt that aspect of art that is most highly regarded wherever he happens to be.13

Hoogstraten’s remarks are more in line with the ideas of Giovanni Frazzetto than of Paul Ekman. He would also have understood, across the centuries, present-day theories of the cultural construction of emotions.

What Are the Basic Emotions?

Here is a juicy question, on which so much hinges. When Darwin considered the issue, he began by doubting whether the sixty discrete emotions detected by Guillaume-Benjamin-Amand Duchenne (1806–75), with his electric stimulations of the facial muscles, were truly basic. With a household experiment he arrived at six classes of emotion, described rather broadly. Paul Ekman proceeded more strictly and came up with six emotions that he found to be commonly shared by all humans. Anger, Disgust, Fear, Happiness, Sadness and Surprise. Some decades later Contempt was added.

As it happens—but is it happenstance?—this listing matches nearly perfectly the relevant text in Arnold Houbraken’s Great Theatre of Netherlandish Painters and Paintresses, of 1718–21. In an informal phrase, he writes, ‘Imagine that you have to depict joy, gladness, sadness, fear, fury, amazement, contempt and so forth, that is the many passions of the soul, in consistent and recognizable features’.14 Houbraken (1660–1719) comes up, off the cuff, with six of the seven basic emotions (only disgust is missing) discovered 250 years later by Ekman. One could cite this as evidence for the justice of Ekman’s categories, as a native truth just as apparent to an eighteenth-century Dutch painter as a twentieth-century psychologist. One can also, however, wonder to what extent Ekman’s definitions were guided by commonsensical and conventional ideas that were so much in the air that he breathed them in unawares, and then externalized them in scientific publications.

Signals of Discrete Feelings or Emotional Status in General?

A closely related question is whether the outward expression of emotions links a discrete feeling to a specific facial setting or whether the connection is more diffuse or variable than that. Accepted
wisdom goes by the former assumption. Systems such as the Emotional Facial Action Coding System (EMFACS) relate the action of forty or so facial muscles to Ekman’s six emotions. The logic of this was unchallenged until recently. With increasing interest, however, researchers have been looking at photos of sports competitors, which produce incompatible results.

Here, for example, are photos of Serena Williams at the Australian Open in Melbourne in January 2016 (Fig. 3). One shows her after defeating Maria Sharapova in the semi-finals and the other after losing in the finals to Angelique Kerber. The caption in the Australian press to the winning photo tells us that Serena ‘screams in delight; and to the losing one that ‘she did not look happy about it’. (To find out which is which, see the note.) According to EMFACS, Serena should have been using muscles six and twelve to express happiness in one of the pictures and numbers one, four, and fifteen for sadness, or nine, fifteen, and sixteen for disgust in the other. That is however not happening. The inner disposition that finds expression in Serena’s face is plainly unrelated to emotions such as elation or anger at oneself. What some psychologists now assume is that all strong emotions, no matter what they are, can generate identical expressions. An Israel-based team from the Hebrew University, Princeton, and the Radboud University in Nijmegen phrases it in the jargon of the trade: ‘Intense isolated faces across a broad variety of emotional situations were nondiagnostic for affective valence.’ The examples they illustrate, like the later photos of Serena Williams, pull the plug from an all too mechanistic association of a given facial cast with a specific emotion.

Although he did not put it in these terms or draw the same conclusion, Karel van Mander (1548–1606) too was aware of the underlying problem. In his didactic poem on the foundations of the art of painting, he displays appealing humility when he writes: ‘Those who accuse us of not distinguishing properly between laughing and crying in our paintings are not wrong.’ The formulas he then proffers for achieving the desired results are


16. For the identification of the muscles involved, see https://en.wikipedia.org/wiki/Facial_Action_Coding_System.


in essence advice to bypass the observation of live emotion and to employ conventional codes. Arnold Houbraken says the same thing in so many words in a passage on the duration of emotional display (see below). These artist-writers, like their French counterpart Charles Le Brun, treated the depiction of emotions more like a craft device than a claim about human psychology.

**Acted Expressions of Emotion**

A notable feature of Paul Ekman's demonstrations of emotional expression is that he illustrates them mainly with elicited or acted displays, from those of himself and Fore tribesmen in the 1970s to Tim Roth's of the 2000s. In a report from the work floor, Arnold Houbraken poses a lifesize challenge to this methodology. In the answer to his own question as to how to depict the six named emotions, he offers this hypothetical solution:

> It's easy enough to say you'll tell a living model to smile, to cry and so forth, and to use real life. Sure—but what you'll get is crying to laugh at, and sadness to ridicule. That's because the body is simply not able to undergo effects that do not come from the soul. The features will not be natural if they are called up on command and not generated from inside out. As a result, following life in this way cannot possibly suffice for art. The results will fall short, because they lack that which is demanded for the work of art.

This demand for emotional sincerity in the model is a perfect complement to the statements by Mark Rothko and Franciscus Junius concerning the need for unfeigned feelings on the part of the artist. Even if Tim Roth is incomparably better at acting out emotions than the average studio model, Houbraken's objection applies to his performance as well (Fig. 4). Being aware of this, other psychologists than Ekman have turned to sports photos, which provide spontaneous displays of emotion—although even then a certain amount of mind-reading is entailed when one links the expression to the presumed emotion. Who knows whether Serena was thinking about what her father was going to say to her about dropping her first service game of the winning match?

**Duration of Display of Emotion**

Paul Ekman has timed the duration of a normal emotional expression at between half a second and four seconds. This phenomenon too belonged to the studio lore of the Dutch masters. Arnold Houbraken: 'Many passions do not last long, since the features change form with even the slightest alteration in mood. Therefore there is hardly enough time to sketch, let alone paint them. As a result, there is no other conceivable device for a practitioner to use but conventional formulas.'

---

19. Ekman does this despite his own insistence in other contexts on the distinction between a smile of true enjoyment and a social smile. Incongruously, he calls the genuine smiles 'Duchenne smiles,' although Duchenne generated his smiles through administering electric shocks to the facial muscles of mental patients. Paul Ekman, Richard J. Davidson and Wallace V. Friesen, *The Duchenne Smile: Emotional Expression and Brain Physiology II*, *Journal of Personality and Social Psychology*, 58 (1990), 342–53.

20. Houbraken, *De Grote Schouburgh*, I, p. 264: 'gy zult licht antwoorden: men kan het levend model gebieden te lachen, te schreyen &c. en op dusdanige wyze 't leven gebruiken. Ja, maar dan is 't ook wel schreyen dat mèr om lachen zou, en treurig zien of mèr mee spotte, om dat het lichaam de vereiste aandoening niet hebben kan zonder drift der ziele; en over zuks de wezenstrekken niet natuurlyk yzn; dewyl zy niet door aandrift der geesten, maar gedwongen het wezen ploojen. By gevolge kan door navolging van 't leven in dit opzigt onmogelyk voldaan worden aan de konst, maar het werk moet noodwendig gebrekkig blyven; om dat in het voorwerp vermist wort, 't geen in 't konstwerk wort vereist.'

21. The entire match can be seen on YouTube, with Russian commentary: https://www.youtube.com/watch?v=LXzemBNWLow.

22. Houbraken, *De Grote Schouburgh*, I, p. 264: 'Ook blyven vele gemoeddriften zoo lang niet in stant; want de wezenstrekken straks op de minste veranderlycke aandoening of gedaanten verwisselen, zoo dat'er naau tyd is van naschetsen, ik laat staan van te schilderen, en by gevolge kaner geen andre wyze bedagt worden waar door een konstoeffenaar in dezen opzicht zy bedienen kan, dan door een enkele bevatting en vast denkbeeld.'
He goes on to recommend the “praiseworthy book” of Charles Le Brun.

Another aspect of the duration of emotional display concerns the way it appears and disappears. The Spanish psychologists José-Miguel Fernández-Diaz and María-Angeles Ruiz-Belda discovered in 1997 that certain facial expressions are set on and off unconsciously depending on circumstances. Working with photos of the winners of gold medals at the Olympic Games, they distinguished between the expressions of the athletes on the bench before the prize award, during the award ceremony and afterwards. What they found is that the typical facial expression of excitement and joy was displayed only during the ceremony. On the bench, the athletes had neutral expressions. These findings agree with the position of the late Nico Frijda (1927–2015) that an emotion is less an eruption of a deeply personal psychological event than an instrument in interhuman intercourse. As such it is one of the elementary devices by which autonomous living beings regulate their interactions with the world. Frijda summed up this position in an interview with Andrea Scarantino in *Emotion Researcher* in 2014: “Expressive behavior” thus can be characterized as “relational behavior”. It establishes or modifies the agent’s self-object relationship. Its function is not to let other individuals know about one’s state of mind. The movements are not signals to let others know what one feels.24 This too is fundamentally at odds with the assumption underlying FACS and EMFACS.

Fig. 4. In connection with the television series *Lie to Me*, based on the theories and activities of Paul Ekman, the British actor Tim Roth, who starred in the series, produces six of the basic emotional expressions defined by Ekman’s Facial Action Coding System (FACS).


that emotional expression is an uncontrolled visualization of a feeling that may be triggered by outside events but is independent from them.

**Facial or Body Language?**

Ratcheting the discussion up more than just a notch, we come to an issue that has recently been put on the table by the international team of psychologists cited above. Aviezer, Trope, and Todorov virtually discount the entire body of evidence that until 2012 was put at the center, often the exclusive center of discussion of emotional expression. That is, facial expression. In that year they published an article in *Science* with the outrightly challenging title ‘Body Cues, not Facial Expressions, Discriminate Between Intense Positive and Negative Emotions’. Eerily, this assertion as well is adumbrated in Dutch art theory of the seventeenth century. The Middelburg publisher and writer on art Willem Goeree (1635-1711) wrote in 1682:

Concerning the passions that have to be expressed simultaneously by the face and the motions of the body, one must first see to it that those of the face are treated first … For although in real life the actions that are required for the expression of emotions follow in order the swings of mood, and although the face seems to follow the body; nonetheless this is altogether different in the art of painting. There it is better to have the movement and the pose of the body follow the face…for the emotions are expressed nowhere better than in the face.25

This plays into an important conviction of the psychologists concerning the perception of emotion. They show that a person who has just correctly intuited the emotion of a subject from their body language alone will, when asked, say that their judgment was based on facial expression.

**Perception of Emotion Influenced by Context?**

A more farreaching revision of the Darwin-Ekman standard version has been posited by the American psychologist Lisa Feldman Barrett. ‘Unbeknown to most perceivers most of the time’, she writes, ‘context (i.e. the social situation, body postures, voices, scenes, words, and even culture) influences which emotion is seen in the face of another person’.26

That the practice of old master painters comes closer to this model than that of Ekman has been demonstrated by José-Miguel Fernández-Dols, Pilar Carrera and Cristina Casado. In an article of 2002 entitled ‘The Meaning of Expression: Views from Art and Other Sources’, they come to the following conclusion:

A cursory analysis of Western culture throughout history suggests that expressions of basic emotion have not constituted such a common pattern of facial movement as the FEP [Facial Expression Program] suggests. We systematically codified all the paintings in the catalogue of the Prado Museum in Madrid (Spain) that depicted events. After excluding 716 paintings

---


(portraits, still lifes, etc.) whose subject had no obvious emotional connotations, we selected 135 works—painted between the fourteenth and nineteenth centuries—that clearly had an intensely emotional subject and portrayed visible faces. The emotional content and facial action of the pictures were rated by three judges, two of them experts in FACS, an observational system that identifies muscular actions through changes in facial appearance. Interestingly, 75 (56%) of these paintings displayed neutral expressions. The remaining 60 (44%) were coded by the judges in terms of the emotion linked to the painting's theme according to the standards of contemporary observers. In these 60 paintings, 25 were categorized as portraying a situation in which happiness or joy was felt, 15 as representing a situation in which sadness was felt, 14 as corresponding to a situation in which fear was felt, and 6 as portraying a situation in which anger was felt. Out of these 60 'emotional paintings' we found only six facial configurations that could be described as prototypical expressions of emotion according to the FEP […]

In the exhibition of the Frans Hals Museum on emotions in Dutch painting, the same effect was apparent. At the end of the exhibition route, a computer was installed that analyzed faces from the paintings through FACS software. This example of the results, an analysis of the emotions of the Mother of God at the Lamentation, in a painting by Abraham Bloemaert (1566-1651) from Museum Boijmans Van Beuningen, should suffice to prove the point (Fig. 5). To put it bluntly, as do the Spanish psychologists, facial coding plays a negligible role in the conveying of emotions in art. What does allow us to see and empathize with the presumed emotions of painted figures is the situation depicted and the observer's knowledge of its content and context. As they argue elsewhere, this applies to all production and perception of emotional expression.

This comparison of early modern and contemporary conceptions of emotion is of course asymmetrical. Thoroughly researched and extensively argued systems of psychological thought are held up against cherry-picked passages from centuries-old writings that barely deserve to be called theory. Yet I find it significant that correlations can always be made, that artists in the studio and psychologists in the lab tended to fall back on similar understandings of something experienced so directly by all of us, the nature of which we are nonetheless unable to pin down.

On one thing I think all would agree today. That is, whether emotion is solipsistic or interpersonal, genetic or cultural, hard-wired or learned,

Fig. 5. FACS analysis of emotional expression in the face of the Madonna in a Lamentation (c. 1625) by Abraham Bloemaert, Frans Hals Museum, Haarlem, October 2014-February 2015.


28. This feature of the exhibition was part of an ‘emolab’ with additional instruments and demonstrations, organized by Charlotte Wiethoff, education curator of the Frans Hals Museum. The computerized FACS was installed by Theo Gevers of the University of Amsterdam and Hamdi Dibeklioğlu of Delft Technical University. http://www.franshalsmuseum.nl/media/medialibrary/2014/10/Persbericht_samenwerking_universiteiten_en_Frans_Hals_Museum.pdf.
expressed in the face or in the limbs, whether we are undergoing it ourselves or seeing it in another, all the processes concerned are mediated through the consciousness and unconsciousness of individual persons. To the extent that these are brain functions, which is now the going belief, neuroscience may someday be able to produce an account of emotion that takes all these factors into consideration. As art historians, we are privileged that one of our own, David Freedberg, occupies a place at the forefront of this investigation.