

The Elephant in the Room: Simon Vouet's Catoptric Elephant, Originality, and the Magic of Optics

Gabriella L. Johnson
PhD Candidate
University of Delaware
Newark, Delaware, USA



Figure 1. Simon Vouet, *Eight Satyrs Admiring the Anamorphosis of an Elephant*, 1624-27. Red chalk on paper. Hessisches Landesmuseum, Darmstadt.



Figure 2. Hans Troschel after Simon Vouet, *Eight Satyrs Admiring the Anamorphosis of an Elephant*, 1624-27. Engraving. Metropolitan Museum of Art, NY.



Figure 3. Emmanuel Maignan, *St Francis of Paola*, 1642. Fresco. Convent of Santa Trinità dei Monti, Rome.



Figure 4. Emmanuel Maignan, *St Francis of Paola*, 1642. Fresco.
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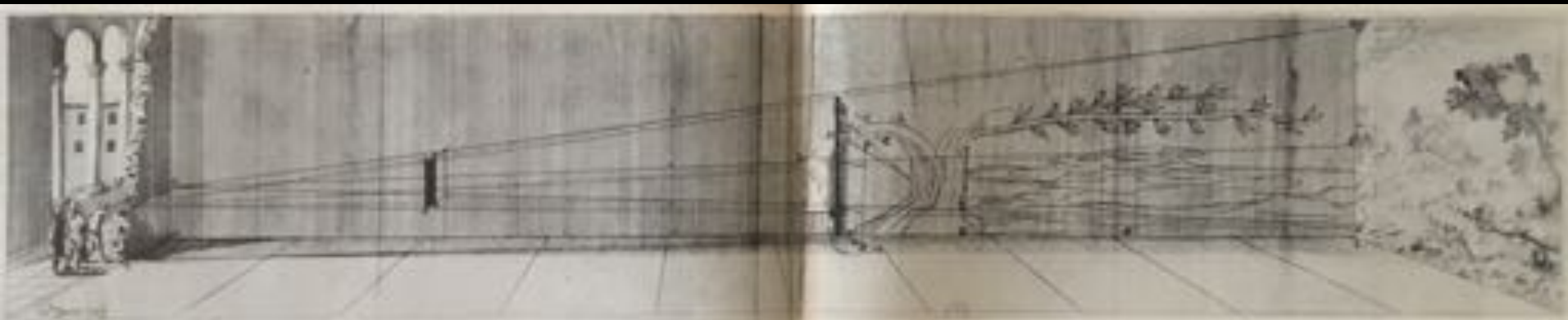


Fig. 20 Emanuel Maignan apparatus and method of construction for the large anamorphic composition in J. Tavernier des Monts, Rome, 1648



Fig. 21 J.-F. Maignan: Same John the Apostle at Patmos. Screen enclosed in the Museum instrumentum in Rome, 1641, and in Paris, 1644

Figure 5. Emanuel Maignan's method for translating small pictorial designs into large anamorphic images, in Jean-François Nicéron, *Thaumaturgus Optica*, 1646.



Figure 6. Giorgio de Sepibus, *Romani Collegii Societatis Jesu Musaeum Celeberrimum*, 1678. Engraving. Frontispiece depicting the Musaeum Kircherianum.



Figure 7. Frontispiece to Jean François Niceron, *La Perspective Curieuse (The Curious Perspective)*, 1638. Engraving.



Figure 8. *Crucifixion, with viewing Mirror*, c. 1640. Oil on wood and cylindrical mirror. J. Elffers Collection, Amsterdam.



Mae. voluisti simul factus est. P. 1646.

R. P.
JOANNIS FRANCISCI
NICERONIS
PARISIENSIS ORD. MINIMOR.
THAUMATURGVS
OPTICVS
AD
EMINENT. CARDINALEM
MAZARINVM

Car. Ant. de la Roche. Delincent. 1646.

LVETIA PARISIORVM
Typo & forno FRANCISCI LANGLOIS abas d. d. CHARTRES.
721. laubad. p. d. Ioh. C. Coloniarum. N. r. c. d. d.
M DC XLVI. CVM PRIVILEGIO REGIA

SKINNER

Figure 9. Anton after Simon Vouet, frontispiece to Jean François Nicéron's *Thaumaturgus Optica*, 1646. Engraving.

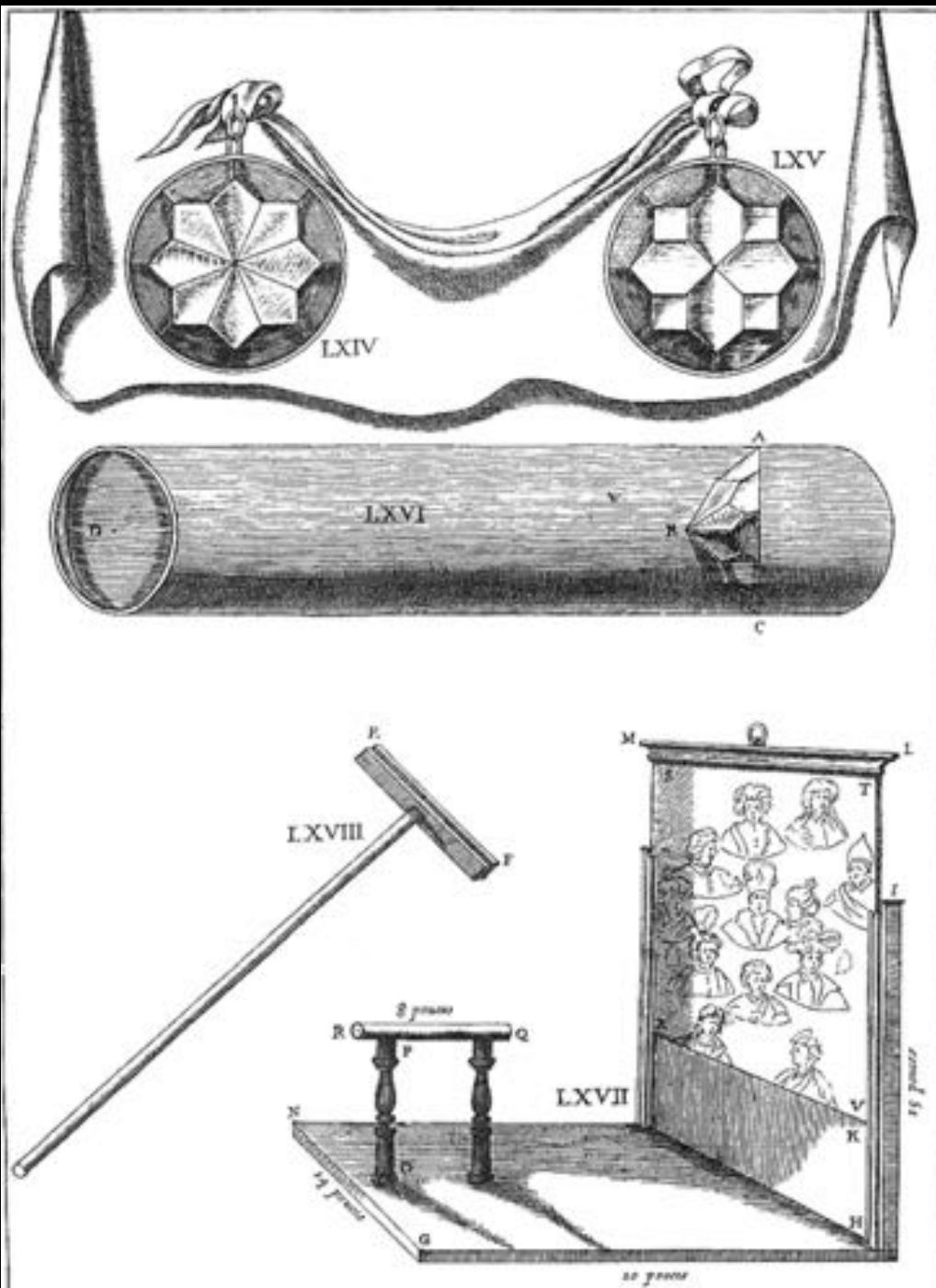


Figure 10. Jean François Niceron, *Thaumaturgus Optica*, 1646. Engraving. Plate 48. Explanation of tubular optical device.



Figure 11. Jean François Nicéron, *Thaumaturgus Optica*, 1646. Engraving. Plate 49.



Figure 12. Jean François Nicéron, *Thaumaturgus Optica*, 1646. Engraving. Plate 50.



Figure 13. Nicolas Poussin, *Hannibal Crossing the Alps*, 1630. Oil on canvas. Private Collection, New York.



Figure 14. Cesare Ripa, *Religione*, from the *Iconologia*. 1611.



Figure 15. Marcus Heiden, *Elephant as Table-Decoration*, 1639.

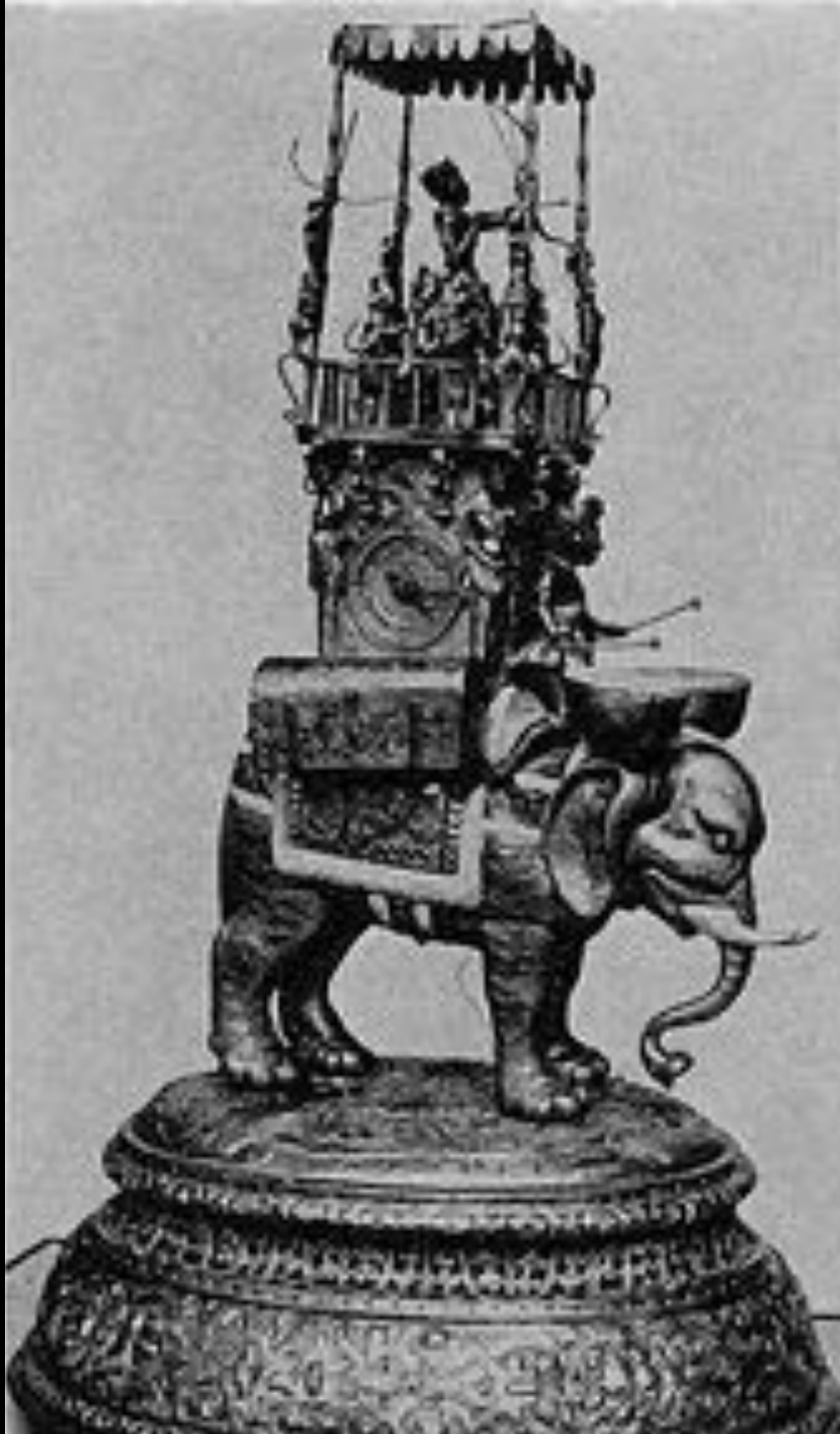


Figure 16. Anonymous. *Winding Elephant-Automaton, Table-Decoration*, circa 1587. Augsburg.



Figure 17. Bernini, *Elephant and Obelisk*, 1667. Piazza della Minerva, Rome.