

**Imágenes viajantes e imágenes estables.
Dimensiones del culto a las imágenes en la primera edad moderna
entre Europa y América Latina**

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The contribution explores the dynamics of the cult of images in the early modern period in Europe and Latin América concentrating on questions of methodology. The focus is on the interplay between holy or miraculous images on the one hand and spaces or sites on the other. Along a few case studies I will discuss the "logic" of legends and the shrining or housing of images. In most legends a chronotopical "origin" and a transfer is attributed to images according to a few models. for example:

-provenience from a sacred centre (Jerusalem, Constantionople, Rome, etc.) and transfer to the actual site, sometimes passing intermediary stages.

-a theophanic nature of an image produced by divine touch or appearance on a cloth (as in the case of the Virgen de Guadalupe).

Of particular interést for my argument are those legends of transfer which "tell" the colonization of México and Perú by images coming from Europe or, by inverting the direction, legends of images "returning" from América to the old political-religious centres of Europe (as in the case of the Madonna de Lima in Vienna).

The construction of site-specificity by individualizing" images and contextualizing them in a realm of ritual and art and the permanent reference to another place form a specific diatectics in the cult of images. This analysis leads to the problem of the status of copies and a discussion of which role the material as well as formal dimensión of the images themselves play in an age of art (to use Belting's terminology). Whereas I would define my own methodology as a historical-anthropological approach, some concluding remarks will regard missonary "anthropology" and the implications of projects aiming to map the world of sacred images like that of the Atlas Marianus of the XVIIth century Jesuit Withelm Gumpfenberg.