

Early Modern Rome 2

Speakers and Abstracts

Tiziana Affortunato

Tra arte e necessità: il patronage a Roma nel Seicento

Durante il sedicesimo secolo, Roma fu uno dei più importanti centri di potere artistico del barocco italiano. Finalità della relazione è individuare alcune delle peculiari condizioni sociali e culturali che resero possibile questo stato di cose attraverso gli esiti di indagini sistematiche da me condotte su un particolare genere poetico e musicale - la cantata da camera a voce sola—e su un musicista e compositore romano, Carlo Caproli detto ‘del violino’ (1614-1668). La scarsa bibliografia esistente sul musicista, molto popolare tra i coevi, fu tra i motivi che mi spinsero a colmare questa lacuna, considerando le oltre cento composizioni vocali attribuitegli, presenti in manoscritti miscelanei di musica vocale. La ricostruzione biografica effettuata sul compositore romano ha messo in luce i contorni di una condizione sociale molto diffusa all’epoca: quella del professionismo musicale, a metà tra arte e necessità di protezione economica. Nel suo ultimo testamento, Carlo Caproli fa riferimento al ‘Duca di Bracciano’—con ogni probabilità Flavio Orsini (1620-1698)—come acquirente privilegiato delle sue ‘composizioni sciolte’. Caproli è anche autore delle musiche per un oratorio su testo di Lelio Orsini: l’innegabile relazione con la nobile famiglia è indagata seguendo il doppio binario della collaborazione artistica da un lato, e della necessaria protezione in un’epoca ignara di apparati di tutela statali.

Guendalina Ajello Mahler

Paolo Giordano II Orsini and Orazio Torriani at Bracciano

When Paolo Giordano II, Duke of Bracciano, took over the Orsini patrimony in 1615, his family was on the verge of financial collapse. Rather than conserving resources, the eccentric Duke teamed up with the architect Orazio Torriani to produce a feverish stream of architectural projects, both in Rome and in the country. Documents in the Orsini papers at UCLA show that at one point the pair contemplated a vast plan to redesign Bracciano’s urban center. It involved redefining the main square by expanding the monastery and church “Della Visitazione,” developing private housing, and even building a prominent house for Torriani there. There is further evidence that Torriani also redesigned the Palazzo Comunale, and reworked the nearby duomo of St. Stefano and monastery of Santa Maria Novella. I propose to discuss Paolo Giordano Orsini and Torriani’s architectural and urbanistic projects for Bracciano, and the impact their collaboration had on the town.

Marta Albalá Pelegrín

And I will sing and I will entertain your guest; for the privilege

Political, economical and cultural relationships were constant in the fifteenth century between the Italian and the Iberian Peninsulas. By the 1510’s Rome was one of the major European stage hubs. Members of the papal curia often entertained their guests with banquets followed by music and comedies. The Lateran council had attracted many diplomats. Spanish soldiers and musicians such as Encina and Torres Naharro clearly understood that one of the ways of becoming a cardinal or a papal “familiaris” could entail entertaining him. Torres Naharro, had become a playwright in Rome. I will argue how during the decade of the 1510’s a change in the strategies for getting privileges, could be traced not only in Spanish plays composed in Rome, but also in the attitude of cardinals such as Bernardo da Bibbiena, and in diplomatic embassy.

Paolo Alei

Building and Meaning in the Orsini Castle of Bracciano

The aim of this paper is to investigate if there are elements of humanist conscious design (namely theoretical ideas of *aedificatio*, *varietas*, *magnificentia* and *imitatio*) in the constituent

elements (especially façades, entrances and courtyards) in the building of the Orsini Castle of Bracciano. The castle was built at a time in which throughout Italy new monumental edifices (especially the Ducal Palace of Urbino, Palazzo Medici in Florence, Palazzo Piccolomini in Pienza, Palazzo Venezia and the Vatican Palace in Rome and the Castelnuovo in Naples) presented issues which involved the importance of patrons, architects and humanists in the creative process of the conceptual and physical construction of a palace. Both the construction of a palace and the transformation of the surrounding urban fabric was often shaped by a complex exchange of ideas which involved the persistence of the medieval tradition and a visible innovation centered on a colloquium between ancient and modern that could be identified as *all'antica*. The castle of Bracciano can be contextualized in the architecture of Urbino, Florence, Pienza, Rome and Naples because the Orsini were in direct communication with all these courts and if on one side the castle evokes all these buildings it is also unique in its appearance manifesting the Orsini individual identity.

Paul Arthur Anderson

Worship, Liturgical Space, and the Baslica Aurea in Early Modern Rome

The elaborately carved and painted wooden ceiling commissioned by pope Pius IV at S. Giovanni in Laterano played a vital role in Counter-Reformation liturgical discussions and architectural debate in Rome throughout the Cinquecento and Seicento. These ceilings reflect the papacy's policies of Church reform and renewal, and are inspired by Paleochristian sources. From the efforts of such reform orders as the Jesuits and Theatines, a greater emphasis was placed on preaching to the laity in the nave since the Mass was now celebrated on a year-round basis. As the Church was frequented more regularly, it became expedient to utilize the ceiling space to create a message which could be seen frequently by the laity. Indeed, the Council of Trent responded to Protestant criticism and condemnation of the celebration of the Mass by re-affirming that, far from being idolatrous, religious symbols and images encourage piety. In the session concerning the "Solemn Ceremonies of the Sacrifice of the Mass," Catholic scholars countered Protestant attacks on church ceremonies, vestments, and the use of external signs and symbols employed in the celebration of the Mass by stating that the Church employs such ceremonies and liturgical vestments, lighting, incense, music, religious symbols and architectural decoration, precisely because these holy actions and ornaments embellish the majesty of the sacrifice and because they stem from Apostolic tradition. Moreover, coffered wooden ceilings aid the church-goer in the contemplation and devotion of Christ and the mysteries that are being played out in his or her presence by acting as a mediator between God and the believer.

Bernardette Andrea

An Amazon in Rome: Lady Teresia Sampsonia Sherley's Final Journey to the Church of Santa Maria Della Scala

This paper focuses on the Roman sojourn of Teresia Sampsonia Sherley (c. 1598-1668), a Circassian subject of Shah 'Abbas I who married the shah's envoy to Europe, the "famous English Persian," Robert Sherley. Teresia was represented through an array of pamphlets, travelogues, chronicles, and literary works in various European languages. Visual evidence includes a series of portraits painted by Anthony Van Dyck in 1622 while Teresia and Robert were in Rome, along with anonymous portraits made in England. Upon Robert's death in 1628, shortly after their return to Iran, Teresia was charged as an apostate from Islam, had her property confiscated, and was threatened with immolation. In 1634, she left for Istanbul, where she lived for three years before settling in Rome, where she lived for the next three decades. She subsequently arranged for Robert's remains to be buried in the Carmelite Church of Santa Maria della Scala. Upon her death in 1668, she was interred alongside him, with her epitaph commemorating her as "a native of the region of the Amazons." While Teresia's English sojourns have received recent attention, her final three decades in Rome have been completely neglected. This paper begins to address that gap.

Micaela Antonucci

Il Palazzo Stati Cenci Maccarani di Giulio Romano: committenza, architettura e città

Il 18 marzo 1520 vengono stipulati i patti matrimoniali tra Cristoforo Paolo Stati e Faustina Cenci e tra la sorella Lucrezia Stati e Geronimo Cenci, fratello di Faustina. Questo doppio matrimonio tra due delle famiglie più importanti della nobiltà cittadina romana è probabilmente l'evento che consente finalmente a Cristoforo di intraprendere un'impresa che renda manifesto nel corpo vivo della città il ruolo sociale di primo piano conquistato dagli Stati: la costruzione del palazzo di famiglia nel rione Sant'Eustachio.

Con la cospicua dote matrimoniale, infatti, Cristoforo ha finalmente la disponibilità economica necessaria per realizzare il progetto che stava preparando da anni, impegnandosi in una campagna di acquisizioni che lo aveva portato ad estendere le proprietà immobiliari ereditate dal padre fino a raggiungere le dimensioni necessarie alla costruzione di un grande palazzo nobiliare. Egli affida dunque a Giulio Romano, uno degli allievi prediletti di Raffaello, il compito di ristrutturare le case degli Stati affacciate sulla piazza di Sant'Eustachio e accorparle per dare vita a un nuovo edificio che avrebbe occupato e definito un intero lato di uno degli spazi urbani centrali della città, dove si affacciavano la chiesa di Sant'Eustachio, lo Studium Urbis e la dogana di terra. Il rapporto con la città è fin da subito uno degli elementi fondanti del progetto di Giulio Romano, che prima di lasciare definitivamente l'Urbe per Mantova nel 1524, chiamato al servizio dei Gonzaga, riesce in pochi anni a realizzare un palazzo di novità dirimpante nell'impianto e nel linguaggio architettonico.

Il contributo si propone di ricostruire le vicende e le modalità di costruzione e poi le trasformazioni del palazzo Stati – in seguito passato ai Cenci e poi ai Maccarani – concentrandosi in particolare sui rapporti tra architetto e committente, tra edificio e spazio urbano, tra tipologia edilizia e linguaggio architettonico.

Mathew K. Averett

Poverty and Charity in the Rome of Pope Urban VIII

This paper situates the charitable undertaken by Pope Urban VIII Barberini within the larger context of papal care for the poor. In *La pietà e la forza* (1986), Bronislaw Geremek demonstrated that concern for the poor became institutionalized in Rome beginning roughly in the late sixteenth century, stemming from the development of the modern state and the Counter-Reformation program to improve Christian life. In 1634 a commemorative monument celebrating Pope Urban VIII Barberini was erected in Santa Maria Aracoeli. The monument's inscription celebrates a number of Urban's accomplishments and concludes by thanking Urban for his vigilant care for the people of Rome. While the historical record attests to Urban's cultural patronage, it is less clear on Urban's care for the people of Rome. Through an examination of utilitarian architecture (fountains and granaries) as well as social architecture (orphanages and hospitals), this paper looks for the invisible and most vulnerable members of Roman society, particularly women and children, to determine how the social "safety net" was conceived by the Barberini papacy and how it was enacted to help those most in need of care.

P. Renée Baernstein

The Colonna Family in and out of Rome: Gender, Space, and Territory, 16th c.

Scholars have long noted the political and legal consequences of Italian elite wives' habitual transfer to their husbands' homes, whether this entailed traveling across town or across the peninsula. Meanwhile, the recent "spatial turn" in historical studies has focused new attention on the geographical and place-specific dimensions of power and identity. This paper juxtaposes these developments to study the negotiations over space – both domestic and territorial – that emerged between women of the Roman baronaggio and their husbands. Drawing on case studies from the Colonna family archive, the paper attempts a gendered reading of family geography in a time of

declining power for the old nobility. Locations include Rome, Naples, and the Colonna feudal territories.

Piers Baker-Bates

Living as a Baron: The Noble Families and the Topography of Early Modern Rome

The continuing role of the Roman noble families after the return of the papacy to the city in 1421 has remained ignored until recently. The focus has been on the papacy exclusively, ignoring other 'players' in the government of the city. A precise definition of whom exactly constituted the Roman nobility by the early sixteenth century has still not yet even been formulated. During the Early Modern period, however, a number of native families retained the wealth, and the military power, to challenge papal supremacy. Rome remained a stage set for constant and bloody factional strife both between the families themselves, and between them and the papacy. The control the papacy exercised over the city fluctuated; the noble families controlled large areas from fortified palaces that were in fact armed camps. Outside Rome the Papal States were divided amongst these families, controlled from a string of fiefs; the letter of papal government rarely ran here at all.

Constanza Barbieri

Sulpizia Petrucci Chigi di fronte al Sacco di Roma: il pagamento della taglia e l'eredità di Agostino Chigi

La vicenda storica della famiglia di Sigismondo Chigi, fratello del più celebre Agostino e marito di Sulpizia Petrucci, è strettamente intrecciata alle sorti degli eredi infantili di Agostino, e alla gestione condivisa del Banco Chigi. Alla morte del Magnifico, le favolose ricchezze e opere d'arte accumulate dal banchiere nella cosiddetta Farnesina, vengono suddivise fra gli eredi e poi disperse nel giro di pochi anni. Inediti documenti rintracciati nell'Archivio della Biblioteca Apostolica Vaticana e nell'Archivio di Stato di Roma gettano nuova luce su questa vicenda poco conosciuta delle collezioni chigiane, e restituiscono un ruolo decisivo dapprima a Sigismondo, e in seguito all'energica Sulpizia, madre di numerosi figli e oculata amministratrice dei beni di famiglia. Il Sacco di Roma mette a dura prova la permanenza nell'urbe della vedova di Sigismondo, e Sulpizia è costretta a vendere e a cedere molte suppellettili e beni di famiglia per pagare il riscatto della taglia impostale dai Lanzichenecchi: indizi, questi, utili a ricostruire la dispersione del nucleo più antico delle collezioni Chigi.

Bryony Bartlett-Rawlings

Italian Ornament Prints and the fashioning of Castello Orsini-Odescalchi after 1560

Federico and Taddeo Zuccari's painted decorations for the Camera Papalina and Stanza Nuziale date to shortly after the Orsini were granted permission to return to Castello Orsini-Odescalchi in 1560. The narrative paintings in these rooms have previously been discussed. However the surrounding grotesques and their possible sources remain to be considered.

16th century Rome was one of the most important centres for printmaking. Printmakers, including The Master of the Die and Agostino Veneziano produced engravings of grotesques in responses to the archaeological investigations of ancient Roman sites. Many of these prints were subsequently adapted into decorative schemes.

This paper will look at the role of ornament engravings on the Zuccari's grotesque schemes at Castello Orsini-Odescalchi. The choice of the fashionable grotesque as a statement of the patron's taste must be questioned. Visual analysis of these rooms will assess the role of ornament engravings in these decorative schemes.

Cristelle Baskins

The *Regina d'Algero*: Captivity and Redemption in the Rome of Pope Sixtus V

Salvatore Bono, Robert C. Davis, Giovanni Ricci, et. al. have explored the dynamics of slavery in the early modern Mediterranean. The Trinitarian order was founded in the 12th century to

rescue slaves, but the Cappuchins and the Oratory of the Gonfalone were given special papal permission to carry out redemptions in the late 16th century. Sixtus sent missions to Algiers in 1585 and 1587. Giovanni Francesco Bordini included scenes related to these efforts in his *De rebus praeclaris gestis a Sisto V, Pon. Max.* (Rome, 1588). This paper will discuss the Bordini illustrations in relation to other books, prints, and monumental imagery related to captivity and redemption during the pontificate of Sixtus V. While Bordini successfully blended current events and counter-reformation ideology, the imagery in his book had a limited circulation. Diplomatic failures, plague, and the pope's demise in 1590 all led to the temporary suspension of redemptions sponsored by papal Rome.

Lisa Passaglia Bauman

The Rhetoric of Power: Della Rovere Palaces and Processional Routes in Late Fifteenth-Century Rome

Between 1471, the year Francesco della Rovere ascended to the papacy as Sixtus IV, and 1503 when Cardinal Giuliano della Rovere assumed the papal throne as Julius II, della Rovere cardinals presided over period of unprecedented patronage of both art and architecture. To date, architectural studies of this period have focused on financial motivations for the cardinals, artistic attributions for the palaces, or stylistic innovations within construction. This was more than an opportunity to buy or build on a large public scale; it was also a rhetorical means by which the della Rovere attempted to accomplish some very useful symbolic goals. The della Rovere family built in specific locations that themselves conveyed meaning. In their case, those were along important papal processional routes in Rome. By locating their palaces along the unique routes of two of Rome's most important processions, those celebrating the Feast of the Annunciation and Feast of Corpus Domini, the della Rovere cardinals provided a doubly beneficial experience for the family. The della Rovere pope was warmly received on those glorious occasions by passing down a city street conveniently filled with members of his family, while the family was publicly displayed in architectural splendor on a day of auspicious papal accomplishment. In this way, the general question of the Renaissance palace is placed alongside the very specific issue of where this wealth was deployed in order to gain a more complete picture of the della Rovere patronage within the context of fifteenth-century Rome.

Katherine M. Bentz

Gardens and the Culture of Walking in Early Modern Rome

Throughout the early modern period, wealthy patrons built increasingly large and elaborate villa gardens in Rome and the countryside as statements of wealth and power, for entertaining, and as sources of food for household consumption. Gardens were also crucial sites for the practice of otium, refreshing recreation and leisure time away from the dreariness of daily business. Contemporary comportment handbooks, treatises on nobility, and medical manuals advocated the healthful benefits of otium—especially of viewing art and exercising—as a means for cultivating noble virtue in mind and body. Although scholars have long considered the role of health and exercise in architectural design, few have studied the importance of the culture of walking in gardens. This paper examines walking as an essential experience of place and landscape, and investigates the ways in which preoccupations with health and the popularity of walking impacted the design, decoration, and social function of gardens.

Dorigen Caldwell

Pius V and Sepulchral Diplomacy

As a particularly ascetic and reform-minded pope, Pius V (1566-72) is not noted for his artistic patronage. And yet, he continued several projects begun by his predecessor, founded new churches and initiated a series of chapels at the Vatican. He was also a prolific commissioner of sepulchral monuments. Leaving aside the tomb that he erected to himself, the pope commissioned

three further monuments, the first of which was begun as a matter of urgency just weeks after his election to the papacy. Indeed they were all clearly important projects for the pope, given the speed with which they were completed, and the extravagant nature of the materials employed. In this paper, I shall examine these monuments as powerful statements of friendship, allegiance and political sympathies, charting the motivations behind them and considering why such importance was given to this particular vehicle of commemoration.

Stefania Camilli

Lo stato del condottiero: Bracciano nel sistema degli stati italiani nell'età di Gentil Virginio Orsini

Bracciano è il luogo scelto da Napoleone Orsini per la costruzione, iniziata intorno agli anni '70 del Quattrocento, dell'imponente castello destinato a rendere visibile il nuovo status raggiunto dai suoi signori al termine di un secolo di crescita di prestigio. Gentil Virginio Orsini, succeduto al padre Napoleone nel 1480, si trovò fin dall'inizio a dover gestire un'eredità composita: la posizione di guida all'interno della famiglia e della nobiltà romana, la compagnia militare, il ruolo strategico e diplomatico del suo stato nel contesto degli stati italiani, la reputazione del casato. La sua parabola biografica, conclusasi tragicamente nel febbraio 1497 nel carcere di Castel dell'Ovo a Napoli, al termine di una agitata carriera di condottiero, coincise con la fase di maggior espansione e, potremmo dire, con "l'età dell'oro" dello stato di Bracciano. Non più un semplice insieme di possedimenti e castelli, ma un'entità territoriale che, a partire dalla metà del Quattrocento, venne sempre più assumendo la nuova fisionomia di «piccolo stato signorile» del Rinascimento, collocato in posizione strategica tra lo stato della Chiesa e il regno di Napoli. Negli anni di Gentil Virginio lo stato degli Orsini divenne uno dei protagonisti attivi nella vita politica e militare italiana del cosiddetto «sistema degli stati», inserendosi in modo piuttosto stabile nel sistema di alleanze della Lega Italica. L'intervento toccherà alcuni dei fattori chiave che resero possibile la partecipazione del piccolo stato sabatino a scenari politici di più vasto respiro: l'aggiornamento delle reti relazionali di solidarietà e di parte, l'attività di condottieri svolta, a partire dalla generazione dei figli di Carlo, dagli esponenti del ramo ed infine l'importanza della comunicazione diplomatica (con gli stati committenti, con le fazioni locali, con cortigiani e curiali ecc.) che, attraverso l'attività di cancellieri e soprattutto di segretari inviati presso le diverse corti e tendenzialmente lì "residenti" metteva in collegamento il signore-condottiero e la sua piccola capitale, Bracciano, con i centri nevralgici della decisione politica dell'Italia del Rinascimento.

Chiara Cassiani

I Cantari dell'India di Giuliano Dati

Negli ultimi anni del Quattrocento Giuliano Dati, «doctore fiorentino» e «penitentiere in Laterano», compose a Roma numerosi poemetti in ottava rima, di argomento classico, agiografico, leggendario o cavalleresco. La sua produzione a carattere enciclopedico si muove dalla storia antica e moderna all'attualità delle scoperte geografiche, dalla cronaca degli avvenimenti contemporanei, all'agiografia e alle meraviglie dell'India, lasciando una testimonianza singolare della vita sociale, religiosa e culturale di Roma. Il componimento certamente più noto di Dati è il volgarizzamento dell'*Epistola* con cui Cristoforo Colombo annunciava le scoperte delle nuove isole (Roma, Silber, 1493). A questa stampa seguirono altri due cantari su argomenti affini: *La gran magnificentia del Prete Gianni* (Roma, s.t., 1493-94) o *Primo cantare dell'India* e il *Secondo cantare dell'India* (Roma, Besicken e Mayr, 1494-95). Mediante una tipologia culturale e una forma metrica profondamente radicate nell'immaginario collettivo contemporaneo, la leggenda, gli elementi fantastici, il mito, sono rivitalizzati e diventano realtà contemporanea, attuale e veritiera.

Gennaro Cassiani

Patrigno Tevere: Giovanni Battista Modio e il dibattito sulla potabilità dell'acqua del Tevere a metà Cinquecento

Richiamato il complesso profilo intellettuale e l'eccentrica produzione del medico e letterato Giovanni Battista Modio (1560†), il contributo intende focalizzare gli argomenti eruditi (e quelli 'deduttivi') esposti dal calabrese ne *Il Tevere... Dove si ragiona in generale della natura di tutte le acque, et in particolare di quella del fiume di Roma* (1556) a suffragio della tesi della non-potabilità dell'acqua del fiume che bagnava la Città Santa (e che, nell'antichità pagana, era considerato esso stesso una divinità, personificata nel Pater tiberinus). Un argomento, quello del Modio, che oppugnava la tesi tradizionale aulicamente ribattuta da Alessandro Traiano Petronio, nel *De acqua tiberina* (1552). Sperimentalismo linguistico, gusto per il rovesciamento paradossale, anticonformismo intellettuale: tre coordinate distintive della cifra del phisicus e del letterato santaseverinese, noto per il dialogo diegetico intitolato *Il convito [...] ovvero Del peso della moglie. Dove ragionando si conchiude, che non può la donna disonesta fa vergogna all'huomo* (1554).

Caroline Castiglione

Death Did Not Become Her: Memorializing Women in Early Modern Rome

Monuments to famous men and to the most revered religious women have long been scrutinized for clues about the culture of veneration and memory in Rome. Yet relatively little attention has been paid to how women who did not enter religious life were also the object of commemoration in stone and statuary. This jointly presented paper (of 40 minutes combined by the two presenters) will examine the representation of lay women in the monumental landscape of early modern Rome. Tombs and memorials to women marked the passage of women from their earthly roles as daughters, wives, and mothers to (it was hoped) their eternal rest. Such exits were from rather public stages upon which such women negotiated their roles in Rome as informal ambassadors, litigants, and petitioners. While scholars have begun to map this complexity of female activity in Rome, relatively little attention has been paid to the way families marked the passing of such women and how they sought to provide both memorials to their loss as well as testaments in stone to inspire future generations.

Sculpted memorials of lay women were modeled with an unsparing, earthbound realism that made the dead woman's presence perpetually and palpably manifest to those left behind. In stark contrast to idealized representations of ecstatic holy women and female saints, these formidable matrons unabashedly appear with wrinkles, double chins and most importantly, with their eyes wide open. They gesture emphatically and seem to speak to the viewer from beyond the grave. Such representations are akin to painted portraits made to memorialize individuals for posterity, yet these funerary monuments are three-dimensional, animated and theatrical.

Our presentation will use both historical and art historical methods to examine the characteristics and the increase in the commemoration of lay women in Rome. We will discuss issues of gender and representation through attention to the particular problems of remembering lay women in Rome. "Death did Not Become Her" will sketch the broad outlines of such memorials and use particular exemplars to illuminate the problems posed in remembering lay women and in a city of saints and male heroes.

Anna Cavallaro (2)

Pitture quattrocentesche del castello Orsini di Bracciano

Il contributo vuole esaminare la fase decorativa del castello Orsini che segue alla sua edificazione e che fu in larga parte commissionata da Gentile Virginio Orsini nell'ultimo decennio del XV secolo, entro la sua morte avvenuta nel 1497: in primo luogo il grande affresco celebrativo delle imprese politiche e militari del signore di Bracciano che si trova oggi all'interno del castello, ma che fu realizzato nel 1490 da Antoniazio Romano con la sua bottega nell'arco di ingresso al cortile, come ben testimonia la celebre lettera conservata presso l'Archivio capitolino di Roma inviata dal pittore all'Orsini, sulla quale ci si soffermerà evidenziando la nuova data emersa da

recenti controlli archivistici. Ancora si tratterà il fregio delle figure femminili sito al primo piano del castello, che illustra gli svaghi di corte delle donne della casata Orsini e che fu presumibilmente voluto da Gentil Virginio e poi ultimato dal figlio Giangiordano alla morte del padre.

Donne di pietra: immagini, vicende, protagoniste delle sepolture romane del Rinascimento: aspetti storico-artistici (together with Anna Esposito and Andrea Rehberg)

I tre contributi – che nascono da una ricerca interdisciplinare - intendono esaminare alcune sepolture delle donne a Roma in un periodo compreso tra la metà del Quattrocento e il Sacco di Roma del 1527 prendendo in considerazione le diverse tipologie di memorie funerarie in uso nel periodo, dalle lastre pavimentali ai monumenti a parete destinate alla sepoltura di donne, o da donne commissionate per sé e per i propri congiunti. Si esaminerà l'esistente, ma anche il perduto attraverso la testimonianza di fonti manoscritte e a stampa. Le comunicazioni si propongono di esaminare l'aspetto storico-artistico (Anna Cavallaro), l'aspetto araldico (Andrea Rehberg) e quello più prettamente storico-sociale (Anna Esposito).

L'analisi di alcune tipologie specifiche adottate nelle sepolture femminili e i diversi livelli di valore e qualità – dalle semplici lastre terragne adottate con più frequenza (per es. la lastra di Caterina di Bosnia), talvolta con la defunta affiancata al coniuge (per es. la tomba di Stefano Pierleoni e Lucrezia Rosi), ai più prestigiosi monumenti a parete corredati da sculture (per es. la tomba di Costanza Ammannati nel chiostro di Sant'Agostino), fino alle riprese di tipologie all'antica (per es. la tomba Satri a Sant'Omobono), potrà consentire una riflessione sulle scelte artistiche e iconografiche della committenza delle donne nella Roma del primo Rinascimento. L'analisi degli oggetti di devozione che corredevano le lastre tombali delle defunte, il vestiario e la ritrattistica sarà utile per una storia dell'abbigliamento e del costume, nonché un elemento per la definizione del loro ruolo sociale.

Oltre all'esame tipologico e storico-artistico, s'intende inquadrare le singole personalità delle donne committenti nel contesto storico della Roma quattro-cinquecentesca con attenzione alle genealogie familiari, individuando testamenti e donazioni, e gli eventuali contratti per la realizzazione delle opere. Dalle tre relazioni potrà emergere uno spaccato 'al femminile' della Roma del primo Rinascimento, con i gusti, le preferenze artistiche, i costi e le categorie sociali.

Eleonora Chinappi

The Portraits Gallery in the Halls of the Castle of Bracciano

The opportunity to participate to the International Conference of Studies aims to be the occasion to present the first results of research dedicated to a selection on unpublished portraits, on display in the halls of the Castle Orsini-Odescalchi. A detailed study of the works, supported by the findings from archival research, has allowed us to reconstruct aspect hitherto little known of historia Castle and of the families that have owned it. Starting from the portraits of Gentil Virginio and Paolo Giordano Orsini, we reach the main discussion of the Odescalchi paintings, where we will find that of Queen Christina of Sweden, and a series of portraits still without identification, arriving to portraits of Baldassarre Odescalchi and his wife. An analysis of historical-artistic aspect of the Castle through the images of its inhabitants, from the end of the fifteenth century to the late nineteenth century.

Kathleen W. Christian

Works of Art in the Neo-Latin Poetry of Antonio Biaxander (“Il Flaminio”)

My paper would consider a manuscript in the Vatican that preserves dozens of poems on art by the Sicilian humanist Antonio Biaxander “Il Flaminio” (composed c.1486-1513). Il Flaminio was a professor at the Studium Urbis and a familiar of Cardinal Raffaele Riario. Despite Marco Vattaso's publication on the MS in 1900 these poems have escaped the attention of art historians. While Ascanio Condivi's damning description of Riario has long cast a negative light on the Cardinal's artistic judgment, Flaminio's poems paint a very different picture, describing Riario as a

source of inspiration for painters who worked “in his house.” Flaminio’s MS also includes an overlooked poem in honor of Riario’s giant antique statue of a Muse--the first known source to describe it in this way. Other epigrams on the Apollo Belvedere, the statue of Pliny in Como, on an image of Ganymede, on a statue of Cupid in a fountain, and on a bust of Caesar, will be considered.

Carrie Churnside

‘Che Roma viva di sensi priva è van pensier’: Depictions of the Senses in mid-Seicento Roman Sacred Song

The climax of Loreto Vittori’s diologo ‘*Invitto de’ Sensi*’ (from *Dialoghi sacri e morali*, 1652) sees the following confrontation between Sensi and Penitenza:

Sensi: Che Roma viva/ di Sensi priva/ è van pensier.

Penitenza: Ch’ella stia senza/ la Penitenza/ non sia mai ver.

The lines neatly encompass seventeenth-century Rome’s attitude towards the arts, which were used to attract the faithful through appeals to the senses, in order to spread more widely a message of repentance. This is particularly the case with *cantate morali e spirituali*, which used the most popular form of secular vocal chamber music – the cantata – to inspire devotion in the listener. This paper examines the musical strategies employed by composers when setting texts that condemn the senses, arguing that their musical setting allows them to be understood in a new light.

Robert Clines

‘Others that come daylie to Rome either to avoid bondage and miserie or to learne religion’: Eastern Christian Devotion and the Construction of Global Catholicism in Early Modern Rome

Early modern Rome saw a wide array of visitors. Men like Gregory Martin, an English Catholic in the age of Elizabeth I, travelled to the city and reflected upon its churches and monuments. Martin also reflected upon a small contingent of Christians from the Ottoman Empire. Often brought to Rome by the papal curia and Jesuit missionaries, these Christians studied at the Seminario Romano in order to return to the Christian Orient to serve the pastoral needs of Eastern Catholic communities. Their time in Rome left an indelible mark on their spiritual formation and on the city itself. Through accounts from Europeans and Eastern Christians, we can capture a different glimpse of Rome, where diverse Christian peoples intermingled and prayed together. This cross-cultural religious collaboration shaped Eastern Catholicism, the popular devotion of Rome, and in turn the city re-formed itself into the capital of a world religion.

Jasmine R. Cloud

Making the Ancient New: Alexander VII’s Projects in the Roman Forum

The seventeenth century brought significant change and renewal to the Roman Forum, the heart of the ancient city. Each of the seven churches on its periphery had substantial restorations done at the behest of popes, cardinals, convents, and confraternities. These projects were independent and individual, each relying upon the particular needs of the patrons and the practicalities of the structures and their histories. One pope, who commissioned no projects of restoration in the churches, nevertheless brought them together in his own renewal of the Forum. This paper will consider Alexander VII’s role in the remaking of the ancient site in the seventeenth century. His intervention modernized the Forum, ultimately creating a beautiful public space at the edge of the inhabited city. The Forum offered Alexander, one of the great builder popes, the opportunity to unite the ancient with the modern and to articulate the site into that which we know today.

Elizabeth S. Cohen

The Papal Steward’s Charity: Alms, Adultery, and Ambiguity in Tending Two Households (1604)

In 1604, three years after arriving in Rome, Despina Basaraba, a Wallachian princess from Constantinople, found herself in jail, charged with “appearance of adultery.” The trial records yield an elusive, exotic tale of migration across space and religion and a more local Roman story of a well-born foreign woman, abandoned by her French husband, making a way for herself and her young son through the charity networks of the pope and his household staff. As an exemplary convert, Despina earned papal alms. Better yet, the fatherly Papal Steward (Scalco del Papa), after meeting the attractive mother and child at the palace, took on the little family as a personal charity. To know their needs, he visited regularly, accompanied by servants who would later deliver the steward’s alms. In time, however, his professional duties for the large official household and his care for the small private one flared into conflict. And, not surprisingly, the displaced princess, not her eminent male benefactors, bore the burden of allegations of misbehavior.

Thomas Cohen

A Castle in Peasant Eyes: Rocca Sinibalda from Below

The castle at Rocca Sinibalda has been studied as a monument of military architecture, and as a late piece of fascinating engineering by Baldassare Peruzzi. But how did this vast structure feel and look to the peasants conscripted and sometimes paid, to do the grunt work on the job? How did they understand the project, the goals of the lords and builders, and the work they had to shoulder to get the job accomplished. And what, to them, did the vast building mean, in the largest sense? Rich accounts from the judicial record help to puzzle all this out. The peasant workforce feared and respected the castle, sometimes worked there or staffed the garrison, often went there for judgment and adjudication, surrendered pledges and fines in kind into its cellars. And they often moldered in its several places of confinement. So I propose to lay out the whole large picture: what was a castle, in peasant eyes and hearts and memories?

Fabio Colonnese

Campidoglio’s Perspectival Drawings: Depicting Human Movement

In the Campidoglio, latest declination of the Holy Mountain, Michelangelo elaborated an original sequence of spaces that his contemporaries hardly understood, as witnessed by a number of historical representations. Three years after Michelangelo’s death, Étienne Dupérac etched a precise plan according to the what had been building; but his *Capitolii sciographia* (1569) shows the limit of the perspectival paradigm. Dupérac leads the side elevations back to a reassuring parallel condition, perhaps to ensure a better visibility of facades. His bird’s eye *veduta* increases the ideal character of the design, in continuity with surrounding Roman *vestigia*, but excludes the experience of its ascent. In the following two centuries many other draftsmen have the chance to see the building finished but most of them keep on deforming reality and decrease the point of view to focus the drawing on the ascent experience.

Claudia Daniotti

Alexander the Great in the Castle of Bracciano

My paper will focus on the images of Alexander the Great which are part of the fresco decoration in the Orsini-Odescalchi Castle at Bracciano. They provide a remarkable example of the iconographic fortuna of Alexander in the Italian Renaissance; yet they have received little scholarly attention.

An entire room on the ground floor of the castle is devoted to Alexander; here, Taddeo and Federico Zuccari painted for Duke Paolo Giordano I Orsini one of the best preserved ‘Sale di Alessandro’ of 16th century Roman art. As first suggested by Luigi Borsari in 1895, a portrait of Alexander is also included in an overlooked en grisaille frieze, depicting a series of ‘Famous Men’ and scenes from antiquity, in the room now known as the ‘Sala delle Armi’.

I shall place these images within the broader context of contemporary Alexander representations, as a contribution to the in-depth analysis which they deserve.

Jan L. De Jong

A Broken Tombstone and a Vanished Scholar. Aernout van Buchel Looking for the Grave of Lorenzo Valla

During his 1587-88 tour through Italy, Aernout van Buchel from The Netherlands spent several months in Rome, visiting a large number of antique and modern monuments and recording them minutely in his notebooks. Back in his native Utrecht, he worked up his notes with the help of a large amount of information derived from classical, medieval and contemporary sources. Both his notebooks and the final manuscript are now kept in the University Library of Utrecht. In this paper, I will discuss Van Buchel's visit to the complex of St John Lateran. I will trace his sources of information and try to picture what the complex looked like in 1588, when the (re)construction works ordered by Pope Sixtus V were in full swing. In particular, I will focus on Van Buchel's search for Lorenzo Valla, who was buried in the basilica of St John, according to 16th century guidebooks, but whose tomb Van Buchel was unable to find. When was it moved out of the church and for which reason?

Luca Della Libera

Nuove fonti per la storia della musica e del teatro a Roma nel Seicento: gli *Avvisi di Roma* dell'Archivio Segreto Vaticano

Nonostante la ricca bibliografia sulla musica a Roma nel Seicento, manca uno studio sistematico su un'importante raccolta archivistica conservata nell'Archivio Segreto Vaticano, gli *Avvisi di Roma*, che fanno parte del fondo Segreteria di Stato, in un arco di tempo che va dal 1595 al 1725. Il fondo contiene informazioni di carattere cronachistico molto eterogeneo, ad uso interno della corte pontificia. Il valore e l'importanza di questi *Avvisi* sono dati dalla grande quantità di notizie sulla vita musicale romana, molte delle quali inedite. Le informazioni danno conto di molti allestimenti di opere, balletti, commedie, oratori, e musiche d'occasione oltre a numerose cronache su esecuzioni di musica sacra. Il fondo contiene anche alcune notizie finora non conosciute su alcuni importanti compositori e cantanti, tra i quali Gesualdo da Venosa e Vittoria Archilei.

Valeria De Lucca

Resonating Objects, Powerful Voices: Keyboard Instruments of the Roman Aristocracy

My paper investigates the role that keyboard instruments, and harpsichords in particular, played in seventeenth-century Roman aristocratic culture. By concentrating on the instruments of the Colonna family, which between 1659 and 1689 were used by some of the most celebrated musicians to accompany operas, conversations, and for the enjoyment of the family, I will discuss how the dual nature of the harpsichord—both mechanical instrument and display object—served the self-fashioning agenda of the Roman aristocracy. “Hybrid” artifacts between resonating objects and luxury pieces of furniture, harpsichords were on one hand the most complex and costly musical instruments to maintain, requiring constant attention and updates to incorporate the latest technical novelties. On the other, the ornate instrument cases were a manifestation of the aesthetic tastes of the family through the use of lavish decoration, coat-of-arms, and symbolic paintings that in most cases matched the décor of the room that housed the instrument.

Silvia De Renzi and Tessa Storey

Poisoning in Rome: Practices and Knowledge in the Early Seventeenth Century

Our paper reconstructs the practices and knowledge surrounding the production, use and detection of illicit substances in early seventeenth-century Rome. Two trials held at the Tribunale del Governatore in 1609 and 1613 and involving several of the same characters reveal how poison brought together individuals from across the social hierarchy, from a widow of modest means but remarkable social capital to a network of mediators to gentlemen of status and connections, but of dubious reputation. While recapturing their interactions, the paper charts the overlapping cultures

of poison within Rome, from that of the providers of herbs to the woman's diabolically inspired recipes to the learned debates about signs of poison that informed the physicians' testimonies at one of the trials. Following the trace of poison, we can therefore contribute to current research on the complex interactions between levels of knowledge and power in an early modern city.

Kimberly L. Dennis

A Palace Built by a Princess? Olimpia Maidalchini Pamphilj and the Construction of Palazzo Pamphilj in Piazza Navona

Only recently have scholars begun to acknowledge the involvement of Olimpia Maidalchini Pamphilj (1594-1657), sister-in-law and longtime companion of Innocent X (r. 1644-55), in the construction of Palazzo Pamphilj in Piazza Navona, Rome. Traditionally, patronage of Palazzo Pamphilj has been credited to Pope Innocent X and his nephew, Olimpia's son, Camillo Pamphilj (1622-66). This attribution reflects scholars' historical presumption that male agency drove major architectural commissions in the early modern era. However, archival documents confirm that, in fact, 'Donna' Olimpia directed the building of Palazzo Pamphilj during the years of greatest construction activity.

Donna Olimpia oversaw the work on the palazzo from beginning to end, creating a grandiose monument that celebrated the power of the Pamphilj in one of the city's most magnificent squares. The current literature on women architectural patrons has focused primarily on religious structures, so this study of Donna Olimpia's work on a domestic building at the heart of the Eternal city contributes to a newly expanding area of scholarship. Like other women whose histories have been revitalized by Valone's scholarship, Olimpia Maidalchini Pamphilj's patronage of Palazzo Pamphilj created a concrete legacy in one of Rome's most prominent urban spaces, exemplifying the enduring impact of noblewomen architectural patrons.

Antonella D'Ovidio

“Una delle più alte e artificiose coglionature che siano uscite dalla accortezza di questa corte”: il primato culturale della Roma alessandrina nel viaggio di Flavio Chigi in Francia (1664)

La missione diplomatica di Flavio Chigi in Francia rappresentò, agli occhi degli osservatori coevi, uno dei momenti più controversi del papato di Alessandro VII (cocente umiliazione politica o sfoggio della magnificenza papale?), nonché uno dei momenti più critici dei rapporti tra Roma e la corte francese.

Le testimonianze del viaggio (diari, relazioni diplomatiche, disegni, scritti satirici) di rado sono state osservate in una prospettiva interdisciplinare che cogliesse la complessa strategia culturale attuata dalla corte papale. A riprova di ciò i lunghi preparativi che precedettero il viaggio, l'accurata selezione degli artisti chiamati a far parte del seguito cardinalizio (musicisti, pittori, poeti), delle musiche da eseguire alla corte francese, dei quadri, manufatti e sculture scelti per omaggiare Luigi XIV.

Questo paper intende sottolineare come la missione in Francia contribuì non solo a veicolare l'immagine trionfante della Roma alessandrina, ma anche ad esaltare la propria identità come capitale della creazione artistica e a riaffermare sul piano culturale quel primato europeo che sul piano politico era ormai fortemente compromesso.

Erin Downey

The Bentvueghels: Embracing the Foreign in Early Modern Rome

Early modern Rome seduced foreign artists with the promise of artistic enrichment and prestigious patronage. Despite the appeal of the vibrant cosmopolitan center, foreign artists faced considerable obstacles while working in Rome due to the fiercely competitive, unfamiliar atmosphere. The Bentvueghels, Dutch for “birds of a feather,” was a unique organization formed by northern artists in Rome in response to these challenges. Although the group is renowned for its raucous initiation rituals and low-life genre paintings, this paper examines the Bentvueghels as a

conduit for artistic success, which provided a professional, social, and economic nexus for its members in the expanding art market of Sixteenth-Century Rome. Many Bentvueghels developed lucrative careers in Rome, suggesting that the organization assisted its members as a professional agent that imparted vital social and financial support, encouraged collaborative training, and enabled members to embrace their foreignness in a major Italian art center.

Marilyn Dunn

Convents and the Urban Fabric of Seventeenth-Century Rome

Post-Tridentine Roman convents were envisioned as strictly enclosed citadels of sanctity in which nuns, segregated from distractions of the secular world, devoted themselves to prayer and the attainment of spiritual perfection. But as urban institutions, convents were integrally incorporated into the urban and economic fabric of Rome and enmeshed into the vicissitudes of city life. Convents constituted a major part of their neighborhoods shaping them through their physical complexes and as major property owners and builders. Conversely congested urban spaces and expansionist neighbors encroached upon the ideal of the secluded cloister. In a multitude of ways the urban environment involved convents in the secular world. This paper examines the dynamics of the relationship between city and convent in the urban space of seventeenth-century Rome. Attention to convents' place in the urban setting contributes to a more nuanced conception of the nature of female religious institutions and their role as active participants in the life of the city.

Harula Economopoulos

Celebrazione dinastica e diplomazia nelle due statue di Marcantonio Colonna di Nicolas Piper D'Arras

Il contributo prende in esame le due statue di Marcantonio II Colonna, una presso Palazzo Colonna e l'altra nella Sala dei Capitani del Palazzo dei Conservatori in Campidoglio, entrambe realizzate dal fiammingo Nicolas Piper d'Arras. Da indagini effettuate presso l'archivio di famiglia e da una più attenta lettura delle *Vite* del Baglione (1642), è possibile ricostruire le circostanze che portarono i Colonna a commissionare questi due importanti ritratti onorifici. Infatti, all'indomani della morte di Marcantonio II nel 1584, la famiglia Colonna intraprese un vasto programma di celebrazioni dell'eroe di Lepanto con l'intento di ricordarne la memoria non solo a livello privato e familiare, bensì anche su un piano pubblico e municipale. Le due statue sono espressione dei legami politici che i Colonna intrattenevano sia con il partito filospagnolo e imperiale che con la classe senatoria romana, nell'ambito del un più vasto gioco di alleanze della nobiltà romana di fine Cinquecento.

Anna Esposito

Donne di pietra: immagini, vicende, protagoniste delle sepolture romane del Rinascimento: aspetti storici (together with Anna Cavallaro and Andrea Rehberg)

I tre contributi – che nascono da una ricerca interdisciplinare - intendono esaminare alcune sepolture delle donne a Roma in un periodo compreso tra la metà del Quattrocento e il Sacco di Roma del 1527 prendendo in considerazione le diverse tipologie di memorie funerarie in uso nel periodo, dalle lastre pavimentali ai monumenti a parete destinate alla sepoltura di donne, o da donne commissionate per sé e per i propri congiunti. Si esaminerà l'esistente, ma anche il perduto attraverso la testimonianza di fonti manoscritte e a stampa. Le comunicazioni si propongono di esaminare l'aspetto storico-artistico (Anna Cavallaro), l'aspetto araldico (Andrea Rehberg) e quello più prettamente storico-sociale (Anna Esposito).

L'analisi di alcune tipologie specifiche adottate nelle sepolture femminili e i diversi livelli di valore e qualità – dalle semplici lastre terragne adottate con più frequenza (per es. la lastra di Caterina di Bosnia), talvolta con la defunta affiancata al coniuge (per es. la tomba di Stefano Pierleoni e Lucrezia Rosi), ai più prestigiosi monumenti a parete corredati da sculture (per es. la tomba di Costanza Ammannati nel chiostro di Sant'Agostino), fino alle riprese di tipologie all'antica (per es.

la tomba Satri a Sant'Omobono), potrà consentire una riflessione sulle scelte artistiche e iconografiche della committenza delle donne nella Roma del primo Rinascimento. L'analisi degli oggetti di devozione che corredevano le lastre tombali delle defunte, il vestiario e la ritrattistica sarà utile per una storia dell'abbigliamento e del costume, nonché un elemento per la definizione del loro ruolo sociale.

Oltre all'esame tipologico e storico-artistico, s'intende inquadrare le singole personalità delle donne committenti nel contesto storico della Roma quattro-cinquecentesca con attenzione alle genealogie familiari, individuando testamenti e donazioni, e gli eventuali contratti per la realizzazione delle opere. Dalle tre relazioni potrà emergere uno spaccato 'al femminile' della Roma del primo Rinascimento, con i gusti, le preferenze artistiche, i costi e le categorie sociali.

James Fishburne

The Mint and the Monument: Pope Julius II's Architectural Portrait Medals

Papal control over Rome during the Renaissance is often taken for granted. The city was actually a contested space populated by various palace-fortresses presiding over different regions of the urban landscape. Following his election in 1503, Pope Julius II attempted to assert the papacy's authority and permanently shift the balance of power away from Roman baronial families. He embarked on extensive building campaigns through which he manipulated the city's civic and religious centers of power, thereby creating a large and continuous swath of land which he could control. Along with the new buildings, he commissioned a series of portrait medals that featured his image on the obverses and idealized depictions of the architecture on the reverses. My paper explores how the medals functioned as a complementary patronage program intended to articulate a message of papal dominion. The classicizing form of the portrait medals intentionally conjured imperial connotations in order to draw parallels between the pope and ancient emperors so as to legitimize Julius as the sole ruler of Rome.

Alison Fleming

Ignatius & Peter in Rome: The Significance of the City in the Miracles of Ignatius of Loyola

The concept of imitation was extremely important to Ignatius of Loyola; he purposefully modeled his actions on the lives of earlier saints when he embarked upon a new life devoted to sanctity and charity after his 1521 battle injury. Eighty years later, when the Society of Jesus began to promote his cause for canonization, they employed a similar tactic in selecting an exemplar for portraying and stressing his most significant miracles. The Jesuits framed the story of Ignatius to reflect that of St. Peter, a central figure in the Christian history of Rome. This paper will explore how and why Annibale Caracci's 1602 *Domine Quo Vadis* was specifically adapted as a thematic and visual prototype for (painted, printed and sculptural) representations of Ignatius's vision of Christ at La Storta—a miracle which directly impacted the establishment and naming of the order—in seventeenth-century Rome.

Barbara Furlotti

Vivere tra Roma e Bracciano. Oggetti, pratiche sociali e interessi culturali alla corte Orsini tra XVI e XVII secolo

A cavallo tra Cinquecento e Seicento, gli Orsini di Bracciano, ormai sempre più frequentemente esclusi da incarichi militari di prestigio, sperimentarono un progressivo e inarrestabile declino del loro potere politico ed economico. Tale situazione influenzò significativamente sia la scelta degli oggetti da esporre nelle loro residenze di Roma e Bracciano, sia il modo in cui la corte viveva e utilizzava gli spazi dei palazzi urbani e del castello feudale. Diventata Roma il luogo intorno al quale gravitava la vita politica, nel corso del Seicento il castello di Bracciano assunse sempre più le caratteristiche di un luogo di svago, con la sua collezione di

antichità, il teatro all'aperto e una ricca dotazione di costumi carnevaleschi, come emerge da documenti inediti che verranno qui analizzati. Questo contributo mostrerà come, in un momento critico per la storia del baronato romano, gli Orsini si siano adeguati al nuovo ruolo imposto loro dal papato attraverso un sapiente uso degli oggetti e degli spazi architettonici a loro disposizione.

Frances Gage

No Negligible Diversion: Health Care and Recreation in Early Modern Rome

This paper will consider how medical and cultural concerns were mutually constitutive in sixteenth- and seventeenth-century Rome. In an era of chronic epidemics of plague and disease, health and illness were ever-present anxieties in European cultures. But, I argue that, in Rome, longevity and health were perceived to be particularly crucial to political, ecclesiastical and social structures. Underscoring the preoccupation with health within this context was the presence of the Catholic Church, which, during the Counter Reformation, increasingly affirmed the link between physical and spiritual health and promoted charitable activities designed to heal both giver and recipient spiritually and physically. Seventeenth-century Rome, as center of the Catholic world and artistic capital of Europe, fostered the development of social and cultural practices at once exacerbating anxieties concerning health and mitigating potential health dangers. Among these were numerous curative and recreative activities, including the beholding and collecting of art.

Maurizio Gargano

Il Palazzo di Venezia: Paolo II, Francesco del Borgo, Leon Battista Alberti.

Le figure professionali di Leon Battista Alberti e di Francesco del Borgo, attraverso una rilettura delle loro specifiche competenze, sono state nuovamente intrecciate con le vicende relative all'ideazione, alla progettazione e alla realizzazione del cosiddetto Palazzo di Venezia, promosso da papa Paolo II Barbo. L'analisi dell'edificio, anche grazie a nuove indagini di natura storico-architettonica, ha fornito significativi contributi sul ruolo svolto da questa imponente fabbrica nel contesto urbano ed edilizio della Roma del XV secolo.

Jessica Goethals

Selling the Sack of Rome

Scholarly assessments of the Sack of Rome have tended to look at the dearth of artistic and Latin humanist portrayals of the event—and, in the case of the latter, the despondent tone of those that do exist—and conclude that the brutal events of 1527 had a predominantly detrimental impact on Italian cultural production. Yet an exploration of vernacular literature yields a very different result. This paper explores the vast and often exhilarating body of vernacular texts that circulated in the weeks, years, and decades after the Sack by looking specifically at the efforts of authors and publishers to target readers curious about the events in Rome and their significance. By tracing the print histories of works by Girolamo Casio de' Medici, Eustachio Celebrino, and Luigi Guicciardini as case studies, the paper offers a window onto how the Sack came to be written and rewritten, and to what ends.

Anne-Madeleine Goulet

Louise-Angélique de la Trémoille, Principessa Lante della Rovere a Villa Lante a Bagnaia. Scelte Culturali, Musicali e Artistic di una Principessa Francese (1683-1696)

Nel 1683 furono celebrate a Bagnaia le nozze tra Antonio Lante Della Rovere e la francese Louise-Angélique de La Trémoille, sorella minore della più conosciuta principessa Des Ursins. I novelli sposi si stabilirono in un primo momento a Roma nel palazzo di famiglia a piazza dei Caprettari. Dopo una breve convivenza con il duca Ippolito, che non apprezzava la loro vivace attività mondana, la coppia fu costretta a trasferirsi nella villa di Bagnaia che in breve tempo adattò ai propri gusti culturali, musicali e artistici. Basti citare l'esempio del giardino, che venne adattato al gusto francese con la trasformazione in parterres, iniziativa che è possibile attribuire ad un

giardiniere francese allievo del celebre architetto francese André Le Nôtre. L'obiettivo di questa comunicazione è mostrare quanto emerso nel corso di una recente campagna di ricerca archivistica svolta nella contabilità e nella corrispondenza dei Lante, ossia l'impatto che ebbe l'arrivo di Louise-Angélique nella famiglia, non solo sulla loro casa di villeggiatura, ma anche sulle pratiche culturali della famiglia, in particolare sulla scelta del repertorio teatrale, degli attori e dei musicisti francesi chiamati ad accompagnare le danze.

Kenneth Gouwens

Humanism in a Failed Embassy to Charles V after the Sack of Rome

On 11 July 1527, papal envoy Giacomo Girolami set out on an embassy to Emperor Charles V to urge him to free Clement VII from captivity. With him Girolami carried instructions from Cardinal Giovanni Salviati, who had delegated him to make the trip in his stead. These instructions, preserved in the Archivio Segreto Vaticano, seem so misguided and unlikely to succeed that Ludwig von Pastor marvelled at their foolishness, saying that they “do not exactly give evidence of Salviati’s diplomatic talent.” They do, however, bear a remarkable resemblance to the arguments advanced in Pietro Alcionio’s first oration on the Sack of Rome, which was addressed to Charles V. Might Alcionio, perhaps working for Salviati, have prepared the oration for precisely this embassy? The present paper compares the documents and suggests possible explanations for their uncanny similarities.

Max Grossman

Francesco di Giorgio and the Castle of Bracciano

The Castle of Bracciano is one of the largest and most imposing military structures of the Italian Renaissance. Incorporating the remains of a medieval keep, the edifice was built starting circa 1470 under the patronage of Napoleone Orsini and continued by his son Gentile Virginio from 1480 until its completion near the end of the century. The north wing of the castle was substantially finished in November 1490, when the celebrated architect, engineer and theorist Francesco di Giorgio visited Bracciano at the behest of Gentile for approximately two weeks. Scholars have hypothesized that during his stay the Sienese architect must have planned the last phase of the project, including the south wing and adjacent bastions, which were completed by the death of Gentile in 1497. This paper investigates the question of Francesco’s role in the final design of the castle with the aim of strengthening the case for his authorship.

Maria Teresa Guerra Medici

The Court of Fondi of Giulia Gonzaga

Italian literary life in the Renaissance gathered around the courts. Throughout Italy developed a system of great courts, the well known courts of Medici, Este, Visconti, Aragona, etc, and of smaller courts, less known, where arts and culture were equally developed through a model of court that was more similar to a salon, a sort of *corte-salotto* were developed the art of conversation. The princess Giulia Gonzaga Colonna (c1513-1566), who governed a small fief in Fondi, between Rome and Naples, attracted a circle of humanists and religious reformers. Giulia, one of the most representative ladies of Renaissance Italy, was known for her beauty, culture, and demeanor, and for her connections with the reformer Juan Valdés. The kind of conversation that developed in her residence was centered on religious issues and has not been fully treated in the scholarship.

Paul G. Gwynne

Virginio Orsini and the Poet

In 1494 the itinerant poet Johannes Michael Nagonius travelled to the Low Countries to present Maximilian Habsburg with a deluxe manuscript of Latin panegyric poetry (Vienna, Österreichische Nationalbibliothek, MS. 12.750). This handsome book was a diplomatic gift from

Pope Alexander VI intended to encourage Maximilian to visit Rome in order to solemnise his own de facto position as Holy Roman Emperor with his coronation by the Pope. The manuscript consists of three books of poetry. The first book is a Vergilian epylian centred upon a certain 'Ursus' who is chosen to welcome Maximilian upon his entry into Rome. Although the identity of Ursus changes according to political circumstances, in this narrative he is explicitly identified as the condottiere Virginio Orsini, lord of Bracciano and Great Constable of Naples (†17 January 1497). In later versions of the poem Virginio's son Gian Giordano Orsini will assume the same role. This paper will explore the relationship of poet towards the Orsini within the complicated world of Borgia domestic and foreign policy at the end of the fifteenth century.

Julia L. Hairston

The Roman Backdrop of Tullia d'Aragona's Authorship of *Il Meschino*

The Roman courtesan and woman of letters Tullia d'Aragona (1501/5-1556) penned three works that appeared in the sixteenth century—a book of verse *Poems by Tullia di Aragona and By Others to Her*, a dialogue *On the Infinity of Love* (both published in 1547), and a chivalric epic *The Wretch, Otherwise Known as Guerrino* (published posthumously in 1560.) Despite her longstanding reputation as an author and several contemporary assertions supporting that identity, beginning in 1891 with Enrico Celani's edition of her *Poems*, literary critics began to question her literary maternity of the dialogue and the chivalric epic. This paper recalls published affirmations of her authorship of the *Meschino* and explores the Roman backdrop of its composition.

Samantha Heringuez

L'architettura dipinta nell'opera di Jean Gossart : Riflesso delle tendenze architettoniche a Roma sotto il pontificato di Giulio II

Nell'autunno 1508, il pittore fiammingo Jean Gossart lascia momentaneamente i Paesi Bassi per accompagnare a Roma il suo mecenate, l'ammiraglio Filippo da Borgogna, inviato alla corte di Giulio II per una missione diplomatica. Quando arrivano nell'*Urbs* nel gennaio 1509, il momento è solenne: l'elezione dell'umanista Giuliano della Rovere alla sede pontificale si è accompagnata, con l'apertura dei grandi cantieri del programma della *renovatio urbis*, di un rinnovamento estetico ispirato dell'antichità al quale l'artista, nella scia del suo protettore illuminato, assiste in spettatore privilegiato. Particolarmente impressionato dai progetti di Bramante, Gossart, impiegato dall'ammiraglio per copiare gli antichi, si mostrerà anche sensibile agli edifici dell'antichità che gli architetti e teorici italiani studiano minuziosamente dalla riscoperta dei testi di Vitruvio. Attraverso lo studio di alcuni quadri dipinti al suo ritorno nei Paesi Bassi, vedremo in quale modo i monumenti romani hanno influenzato la sua maniera di concepire l'architettura, uno studio che ci porterà uno altro sguardo e una nuova testimonianza sugli edifici e le tendenze architettoniche a Roma al tempo di Giulio II.

Eunice D. Howe

Urban Rhetoric and the Life of Francesca Bussa dei Ponziani, 1384-1440 (canonized Santa Francesca Romana, 1608)

Francesca Ponziani's life-story is told in both literary and pictorial terms dating from her own era in the early 15th century: first in reputed autobiographical accounts immediately following her death in 1440 and second, in a corresponding fresco series in the Tor de' Specchi painted about thirty years later. Each source is rich in historical and biographical detail and, examined together, they offer insights into the transformation of a living being into a popular cult figure, raised to the status of Beata, and who is identified with the Roman populace to this day.

In actual fact, Francesca lived in a period of turmoil. The opening decades of the fifteenth century saw foreign occupation, plague, famine and civil unrest, devastating even Francesca Ponziani's family. The catastrophic events coincided with the papacy's efforts to return to Rome, as divisions within the church solidified. Yet the story of Francesca's life is told independent of the

chaotic, current events. The frescoes in the Tor de' Specchi depict neat urban spaces and figures on a consistent scale. Francesca's miraculous acts—though of course not to be taken literally—take place against the backdrop of an orderly, dignified city. My proposal is that the convergence of Francesca's biography with the frescoes in the Tor de' Specchi embodies the power of curative miracles. At a time of anxiety and unrest, her example offered an alternative civic identity as spaces bound together through public acts of healing.

John Hunt

Banditry as Diplomacy: Alfonso Piccolomini and the Roman Campagna, 1590-1592

The years 1590 to 1592 saw a tremendous upsurge in banditry in the Roman Campagna, the countryside around Rome. These bandits, both feudal magnates of the petty fiefs surrounding Rome and impoverished soldiers, took to a life of highway robbery and banditry as a way to gain political and economic power. The surge in banditry occurred as a reaction to Sixtus V's suppression of the crime from 1585 to 1590. The bandits gathered together to take advantage of the Sixtus's *sede vacante* in 1590. Alfonso Piccolomini, scion of the papal family, emerged as the leader of the bandits tormenting the Roman Campagna. He used bandit violence to pressure the College of Cardinals to restore his fiefs and to influence the papal election. He had the assistance of the Spanish ambassador, who hoped to have the cardinals elect a Hispanophile pope. Thus, banditry on the macro-level and micro-level served as diplomacy for Piccolomini and the Spanish.

Philippa Jackson

Agostino Chigi's Social World: The Sienese in Early Sixteenth-Century Rome

The Sienese made great inroads into Roman society before the Sack in 1527, a process which had been particularly encouraged in the fifteenth century by the accession to the papacy of Pius II Piccolomini (1458-1464). This migration enabled some families to rise to great heights, notably the Chigi, Patrizi and Borghese. Some individuals moved to Rome permanently, becoming citizens of their adopted city, and others were resident for a number of years. They were active largely as senators, clergymen, lawyers, bankers and artists. The Sienese nation was influential in the careers of such important figures as Raphael, Sodoma, Sebastiano del Piombo, Cellini and Peruzzi. The 'Mercatores Senenses Roman Curiam Sequentes' of this period, however, have been very little studied except for their most famous member, Agostino Chigi, patron of the Villa Farnesina. Although he was the most important of the financiers, other Sienese merchant bankers, notably members of the Venturi, Piccolomini, Turamini and Tolomei were active in Rome in the early sixteenth century. Many of them were influential in spreading classical taste within Siena because of their residence in the Eternal City and the patronage links between their original home and Rome can be seen in their choice of artists, architects and writers.

Pamela Jones

The Four Rivers of Paradise for St. Peter's: The Cult of St. Teresa of Avila in 1616

Teresa of Avila, the Spanish mystic and founder of the Discalced Carmelite Order, was beatified by Paul V in 1614. My paper focuses on two ephemeral decorative programs intended to proclaim her holy image in Rome, the center of official sanctity. The first was installed in S. Maria della Scala in 1614 for Teresa's beatification celebration, and the second was designed in 1616 for her canonization celebration in St. Peter's (but was not ultimately used for it in 1622). Universalism—of Teresa, her Order, and the Papacy—was the theme of both programs. In that of 1614, the four continents praised Teresa's role as matriarch of a worldwide missionary Order. In that of 1616, the four rivers of paradise were to flow from the piers in the crossing of St. Peter's, identifying the Church as the earthly paradise where Teresa had lived and that she continued to serve from heaven as a saint.

Matthijs Jonker

Conceptions and Practices of *Disegno*

This paper examines and compares the meaning of the concept of ‘disegno’ in two Roman academies that were founded around 1600. On the one hand, in his art theoretical lectures the first director of the *Accademia di San Luca* (1593), Federico Zuccaro, conceives ‘disegno’ both as the ideation and as the realization of an artistic concept. Moreover, he explains how it plays a central role in all cognitive processes. On the other hand, in the context of the scientific practices of the *Accademia dei Lincei* (1603) the enormous amount of drawings that were commissioned by its *principe*, Federico Cesi, and his fellow academicians testifies to the important role drawings came to have in the process of knowledge acquisition. The comparison of the epistemological and artistic meanings of the concept of ‘disegno’ in the context of both academies will further the understanding of early Baroque Rome.

Charles Keenan

Making Peace with Heretics: Catholic Rome and Religious Toleration in Europe, 1561-1598

This paper investigates how Rome functioned as the center of Catholic Christendom by examining the Roman church’s response to acts of religious toleration passed in Savoy, Poland, France, and the Low Countries from 1561 to 1598. Although toleration might have benefitted secular rulers by stemming religious violence, Catholic Rome remained opposed to all such legislation. This paper analyzes how the pope and curia attempted to relay that opposition abroad. As such, I ask to what extent early modern Rome made itself felt across Europe, and equally, to what extent Roman clerics *believed* they could influence other European courts. Examining records from papal consistories with cardinals, meetings of the Inquisition, and the correspondence of nuncios and legates, I reveal the complex workings of the Catholic hierarchy and the wide variety of responses proposed to religious toleration, as well as the competing rationales that lay behind each one.

Jozef A. R Kemper

A Hidden Frog and a Broken Obelisk. The Lateran in the Vision of Aernout van Buchel: His Literary Sources

During his Grand Tour to Rome and Naples the young Dutchman Aernout van Buchel visited in January 1588 the Lateran Palace, the Sancta Sanctorum and the Basilica of St John. He kept a daily written account of events which he worked out after his return to his native Utrecht. The manuscript titled, *Commentarius rerum quotidianarum* which contains this *Iter Italicum* is preserved in the University Library Utrecht (MS 798 II; fol. 1r – 91r contain the *Iter*). This account from the early stages of the Grand Tour in Renaissance Europe is even more precious because of the existence of the *rapiaria* or notebooks in which van Buchel recorded the daily events during his visit (University Library Utrecht MS 5 L 20 and 24).

Van Buchel is an example of the highly educated Dutch generations of the late sixteenth century. He was heavily imbued in classical and modern literary texts and he had a keen antiquarian interest. He was one of the first to use the new editions of Appianus, Strabo and other Greek authors. In his description of the Lateran he mentions as his sources Appianus, Juvenal, the *Fasti consulares*, Iulius Capitolinus, Tacitus, Hieronymus, Aurelius Victor and Rufus. His report includes several inscriptions that have since disappeared and he also shows a very critical insight with regard to medieval legends and forgeries about the history of Rome. In this respect I will concentrate on his critique of the etymology of the name Lateran (*lata rana*) and I will try to trace its origins back to late Antiquity. On the other hand, van Buchel is one of the few eyewitnesses of the construction of the new Lateran by Sixtus V and he witnessed, for example, how the broken obelisk from the Circus Maximus was being prepared for erection later that year. I will present the text of the report from the *Iter Italicum* in Latin with an English translation as well as the text of the *rapiarium*. At the end of the talk a hitherto hidden frog will appear and a broken obelisk will be mended.

Carla Keyvanian

Sixtus IV and the Hospital of S. Spirito in Sassia

The construction of public hospitals was crucial to building consensus, and no one knew this better than the Franciscan pope Sixtus IV (1471 - 1484). He rebuilt S. Spirito in Sassia—the most ancient hospital in Rome, located in the Borgo—into the largest in Europe and one of the most splendid buildings of the Roman Quattrocento. That reconstruction was central to the unification of the administration under papal control. Both the architecture and the immense fresco cycle that decorates the hospital interior—the only one comparable in extension to the cycle the pope commissioned for the Sistine Chapel—are laden with symbolic meanings and calls for unity aimed at the Church; the municipal authority; and the Franciscan Order, then rife with conflict. This paper unravels the meaning of symbolic elements to reconstruct the political messages that the institution broadcast. At the same time, it reveals the hitherto unknown identity of the hospital's architect, a fundamental figure of the Renaissance.

Jørgen Langdalen

Theatricality, Space and Power in Baroque Rome

The emergence of 'theatricality' in 17th-century societies is sometimes seen as a cultural process rather than one related exclusively to the stage (Egginton, 2003). This paper discusses both senses, in the context of the *possesso* of Pope Urban VIII (1623), the design of Palazzo Barberini and the inauguration of its theater (1639), and the performance of Giulio Rospigliosi's drama musicale *Il Sant'Alessio* (1632). The paper defines theatricality as a principle of spatial order in the theater, in the relation between theater and the city, and between ruler and the public (Dillon, 2010). It also reaches beyond spatial structures to the *experience* of space, inside and outside the theater, employing the terminology of 'transparency' and 'opacity' (Marin, 1988). Strong public expressions of passion, marking the baroque as a 'conflictive culture' (Maravall, 1986), were aroused and channeled through musical, theatrical and architectural strategies (Hammond, 1994), inaugurating what was later called the public sphere but which at the time was seen as a *theatrum mundi*.

Lara Langer

The Theater of Death: Andrea Sansovino and the Spectacle of Funerary Monuments in Early Modern Rome

My paper focuses on tomb monuments produced by the early sixteenth-century Italian sculptor, Andrea Sansovino (c.1467/70-1520), during his stay in Rome from 1505-1513. By the end of the fifteenth century, a significant group of Italian sculptors working in Rome, such as Andrea Bregno and Antonio del Pollaiuolo, produced large, ornate funerary monuments. These commemorative displays paved the way for later artists like Sansovino, who created innovative, imposing memorials decorated with profuse ornament and figural sculpture. My paper highlights the general theme of my dissertation, which addresses the nature of sculpture as spectacle through an examination of these kinds of grandiose works that occupied conspicuous locations within the church interior. These memorials not only reveal the self-aggrandizing motivations of their patrons—the lay and ecclesiastical elite, but also suggest a shift in the function of sculpture as a ritualistic mode of exalting public figures in the politically charged setting of a church.

Egmont Lee

Crime and Ethnic Solidarity in Late Quattrocento Rome

The multiethnic composition of Rome's population in the early modern era is a pervasive feature of the city's social history, with repercussions in most aspects of public and private life. Most frequently the subject has been approached with a focus on communities made up of persons

who shared a common origin. There is, however, little doubt that much of the life of non-Romans residing in the city was lived outside ethnically based communities.

The presentation will focus on the criminal behavior of non-Romans from the point of view of relations within and between members of ethnic groups. Drawing on the records of the Tribunale criminale del Senatore and on archival documentation, I intend to discuss such questions as: the degree to which criminal behaviour, especially violent crime, was associated with particular ethnic groups, the frequency of complicity among co-nationals as offenders, and the measure in which offender and victim belonged to the same or to different nationalities.

Francesco Lucoli

«Delle Croniche legi el Suplimento». Uso delle fonti nell'*Aedificatio Romae* di Giuliano Dati

Il chierico fiorentino Giuliano Dati si presenta come una figura di estremo interesse nel panorama della cultura romana di fine Quattrocento. Elemento di spicco della sua produzione letteraria, ben testimoniata dai 16 poemetti in volgare e in ottave pubblicati fra 1492 e 1505, si rivela l'attenzione riconosciuta alla stampa quale veicolo di formazione didattica e devozionale. In tale prospettiva si colloca anche la pubblicazione, nel 1494, dell'*Aedificatio Romae*, poema che unisce interesse storico-mitografico e passione antiquario-erudita. Il testo, sostanzialmente bipartito tra *aedificatio* e *descriptio Urbis*, risulta però, ad una più attenta lettura, il frutto di un minuzioso lavoro di collazione di fonti diverse, classiche ma soprattutto moderne: dal *Supplementum chronicarum* di Jacopo Filippo Foresti alle più recenti edizioni romane di volumi di *Mirabilia*, l'*Aedificatio Romae* offre un'interessante prospettiva per ragionare sull'approccio critico, tra volgarizzamento, integrazione e contaminazione, che Giuliano Dati utilizza nel dialogo con i propri modelli.

Ioana Magureanu

Seicento Art Theorists on the Epistemology of Images

The way the field of knowledge, and especially natural inquiry, is structured and restructured during the early modern period determines a process of reconsideration of the epistemological status of visual arts and of the discourse about them. Art theorists and natural philosophers in 17th century Rome share the concern for the rationalisation of the image and of the process of visual perception, responding thus to the rising distrust in the sense of sight and in visual images and to the gradual anxiety about the objectivity of the image.

In my paper I try to show which, if any, of the principles of Classicist art theory are worthy of discussion from the perspective of a common culture that naturalists and art theorists share and how the latter (by promoting certain types of images) find ways of asserting an artistic "language" that can allege the status of "philosophy".

Francesca Mattei

Roma disegnata da Girolamo da Carpi: antichità, architettura, committenti (1550-1556)

La relazione propone l'esposizione di alcune nuove acquisizioni sul cosiddetto *Taccuino romano* di Girolamo da Carpi, pittore ferrarese attivo a Roma negli anni cinquanta del Cinquecento.

Il taccuino, conservato a Torino, Filadelfia e Londra, accorpa disegni di antichità, figure estrapolate da affreschi, dettagli architettonici ed è sostanzialmente il risultato degli studi compiuti dal pittore nella città pontificia.

Il *Taccuino romano* è stato oggetto di studi da parte di Norman Canedy e Gudrun Dauner, che ne hanno compiuto un'indagine autoptica e ne hanno proposto una lettura complessiva. In questa sede si presenterà innanzitutto un'analisi puntuale dei soggetti architettonici e di decorazione architettonica tentando da un lato di correggere alcuni dati proposti precedentemente dagli studiosi, dall'altro di chiarire alcuni interrogativi connessi a questo gruppo di disegni. In secondo luogo l'analisi intende porre in relazione i disegni del *Taccuino romano* agli anni romani di Girolamo da

Carpi e, quindi, alla sua attività pittorica e architettonica sulla base di inedite attribuzioni. Infine si avvanzerà qualche ipotesi sul possibile committente del taccuino.

Elizabeth McDougall

The Confraternal Conduct of the Urban Portfolio of the Società San Salvatore, 1500-1526

The Società San Salvatore *ad Sancta Sanctorum de urbe* was the most prestigious confraternity in Early Modern Rome and its property holdings were second in size only to that of the Chapter of St. Peter's. The Società's portfolio included some of Rome's most important palaces, as well as commercial premises such as the papal zecca, or mint, and various shops and taverns. Rental income from the portfolio was essential to maintain the Ospedale at S. Giovanni in Laterano, the management of which was the Società's principal public charitable purpose.

The greater part of the portfolio had been donated to the Società, and many properties were in poor repair. The Società officials applied considerable business skill in selecting tenants and negotiating leases and frequently concluded transactions with other *fratelli*, or members, of the Società. This paper will describe the management challenges which faced the elected officials in their administration of the portfolio and seek to explain how their transactions manifested the tightly-knit social identity underpinned by the ethos of *confraternitas* that was enshrined in the Società's founding statutes and continued to be central to its values in the early sixteenth century.

Katherine A. McIver

Hosting the Pope: Transforming the Early Modern Palazzo for a Grand Meal

How would you prepare for a two or three day visit from the pope and his entourage? When Bernardino Savelli (d. 1590) and his wife, Lucrezia Anguillara (d. 1617) hosted a banquet for Pope Sixtus V (reigned 1585-90) in 1589, the duke and duchess of Castel Gandolfo had extensive planning to do. The preparations being made were not just for the pope, his entourage and guests, but for everyone involved in the festivities, from the lowliest stable boy to the pope himself – about 300 people in all. Provisions for the meals were only part of the preparations, beds had to be found, places for everyone to eat had to be set up, horses and mules had to be stabled and fed. The carriages had to be stowed somewhere safe. The existing documents, under consideration here, not only outline the menu for one evening, but also tell us how the staff planned that menu with elaborate lists of items to be purchased, rented, or borrowed. It has every part, from kitchen set up and staffing, to dining at all levels, even arrangements for places for everyone to sleep – the total orchestration of the event. Moreover, Bernardino had close ties to the papacy – Pope Honorius IV was Giacomo Savelli (d. 1287) and his recently deceased brother was Cardinal Giacomo Savelli (d. 1588) and his own son was a monsignor. Other papal banquets like the one hosted by Pope Clement VIII in 1593 to contextualize this event.

Margaret Meserve

Heralds and Hoardings: Techniques of Publication in Early Modern Rome

This paper explores the range of personnel and sites in early 16th century Rome devoted to the dissemination of political information. While recent scholarship has attended quite closely to the pasquinade as a vehicle for popular political and social resistance, less attention has been paid to more elite forms of political communication, from legal proclamations and papal bulls to news reports and international counter-propaganda. This paper focuses on the mechanics of official publication and promulgation in the city, surveying the “information circuit” that linked the papal chancery, the civic government, local printing presses, the curial office of heralds (*cursores*), and the particular sites in Rome where they posted their news, as well as the audiences for which they were intended, the evidence for their reception, and the ways in which these processes of promulgation and publication could be subverted by rival powers.

Gretchen E. Meyers

Suis Manibus Fecerat: Queen Dido as a Producer of Ceremonial Textiles

In the *Aeneid*, Vergil's epic of ancient Rome, few characters are as intricately depicted as Aeneas' doomed love, the Carthaginian queen Dido. Unlike many of the major players in Rome's origin story, Dido was not part of the foundational legend that formed the basis for Vergil's poem, and thus her poignant portrayal, which lived on in the Western tradition long after the Roman period, is very much the product of the late first century BC Roman world that Vergil inhabited. Although to a Roman audience she was famously foreign, and undoubtedly intended to be considered a Carthaginian Cleopatra, the epic version of Dido cannot help but resonate with the ideals and practices of femininity in contemporary late Republican Rome.

It was common practice in ancient Rome for elite women to weave garments and coverings utilized in important social ceremonies such as weddings and funerals. Although female characters in Greek epics, such as Penelope and Helen, are well-known for their weaving skills, this aspect of Dido's persona has been largely ignored by scholars. By examining examples of elaborate textiles produced by Dido at important ceremonies, namely her "marriage" to Aeneas (Book IV) and the funeral of Pallas (Book XI), I suggest that through language and imagery Vergil intentionally highlights this skill, which would have been familiar to female members of his Roman audience, as well as male. In doing so, Vergil juxtaposes her foreign status with traditional Roman female behavior, and ultimately shapes Dido's literary legacy as a female civic leader and city builder.

Anna Modigliani

Paolo II: i simboli del papato nella città di pietra

Il problema del significato e delle funzioni dell'edilizia nell'auto-rappresentazione dei pontefici era già stata al centro della riflessione teorica ai tempi di Niccolò V (1447-1455). Ma la risposta di Paolo II (1464-1471) è diversa. Assolutamente originali e dirompenti la scelta del sito del nuovo palazzo apostolico, il rapporto funzionale col resto della città, gli usi festivi e cerimoniali, i simboli esposti nella piazza. Papa Barbo non era molto interessato alla letteratura encomiastica come strumento per tramandare la propria fama. Quale immagine del papato, quale memoria di sé intendeva trasmettere attraverso la pietra?

Kimberlyn Montford

The Motet: Broadcasting Triumph from Post-Tridentine Rome

The seat of the Roman Catholic Church, early modern Rome was both the center of a massive politico-religious institution and its largest broadcaster of information. In the exuberant atmosphere of religious renewal following the Council of Trent, the church set itself the daunting challenge of demonstrating to the world the magnificence, righteousness, and—most importantly—the *permanence* of post-Tridentine Catholicism. *Avvisi*, guidebooks, engravings, and religious treatises pouring from Roman publishing houses were valuable means of dissemination. This paper argues that two particular types of media were uniquely effective: sermons and motets.

Examination of motet collections published in the early decades of the seventeenth century confirm that like sermons, motet texts lauded the triumphs associated with the Tridentine Church: the right thinking of its confessants, its divine order, and its peace. Heard in the basilicas and churches, purchased from publishers, they returned with pilgrims to be read and sung throughout the Catholic world, spreading the image of the Church Triumphant.

Elisabetta Mori

Isabella de' Medici e Vittoria Accoramboni. Le due mogli del duca di Bracciano tra leggenda e verità documentaria

L'intervento si propone di ripercorrere a grandi linee le tappe dell'indagine documentaria, svolta sui più importanti fondi archivistici italiani, relativa alle vicende di Paolo Giordano Orsini e della prima moglie Isabella de' Medici (che ha dato luogo al volume *L'Onore perduto* di Isabella de' Medici, Garzanti, Collezione storica 2011) e di anticipare i risultati dello studio ancora in corso

sui tragici avvenimenti che coinvolsero lo stesso duca di Bracciano e la sua seconda moglie Vittoria Accoramboni.

Giuliana Mosca

Il Palazzo di Venezia da Palazzo Cardinalizio a Palazzo Apostolico: il progetto e la fabbrica.

Attraverso un'attenta analisi delle fonti documentarie -visive e scritte, originali o solo parzialmente note- è stato possibile ricostruire le fasi progettuali e costruttive del Palazzo di Venezia. Una realizzazione articolata in un edificio residenziale e in un cosiddetto Viridarium capaci di tenere insieme sia le ragioni topografiche di un tale sviluppo dimensionale, sia la molteplici funzioni teologico-politiche che l'intero complesso ha progressivamente assunto nel panorama romano del Quattrocento.

Raphaële Mouren

Editare i classici nella Roma mediceo-farnesiana : dal libro umanista alla Controriforma

I primi libri stampati in Italia sono pubblicati vicino a Roma : sono edizioni di classici, Cicerone, Lattanzio... Ma Firenze prima, Venezia poi si fanno una specialità di questi testi. Nel corso del '500, via via, l'attrattività della capitale Christiana, l'interesse provato dai Papi e dai membri della Curia per la cultura classica giocano la loro parte per far di Roma un posto dove si può pubblicare libri umanisti, edizioni di classici, talvolta con il supporto finanziario dei clerici dotti. Ma dopo qualche decennio, riforme, Inquisizione, Index suonano la fine della Roma farnesiana, con conseguenze sulla produzione degli stampatori e librai. Questa evoluzione del libro umanista a Roma tra 1515 e 1565 sarà studiata nei suoi legami con la storia religiosa, politica ed economica.

Elena Napolitano

The View from the Ambassador's Window: Architecture, Urbanism, and Diplomacy in Seventeenth-Century Rome

In this paper, I examine the architectural and urban strategies of French diplomacy in Rome in the second half of the seventeenth century. The French radically redefined the rights of foreign states in Rome, transforming the ambassador's palace at the Palazzo Farnese and its urban precinct into a jurisdictional outpost of the French realm. My interest in this new quarter is in the visual nature of its designation: extending as far as the ambassador's "view from his window" or at any point where the royal crest on the palace's facade could be seen from the street. Correspondence between Paris and Rome reveals an evolving discussion on extraterritoriality, which I argue also marks the beginning of an architectural and urban discourse associated with embassy. By examining the methods by which France harnessed Rome's status as the Christian world's "capital city" for the staging of its own displays of authority, I reevaluate a historiographical truism that the popes "authored" Rome.

James Nelson Novoa

The FONSECAS of Rome: A Portuguese family with a Family Secret

The paper will center around the Fonseca family, a family originally from the north of Portugal which managed to make important inroads in Rome over several centuries. A family chapel in the Spanish national church in Piazza Navona, the Minerva palace (the current day Hotel Minerva) and a handsome bust by Bernini in San Lorenzo in Lucina are all testimony to the patronage, staying power and search for affirmation of the Fonseca's, a Portuguese family of Jewish origins which, facing persecution by the Portuguese Inquisition, first settled in Rome in the middle of the sixteenth century. The desire to suppress or overcome this "blight" at least in part explains the diverse strategies used by the family to ensconce itself in Rome, a family which produced important bankers, doctors and men of the church. The paper will take into account the crucial years of 1556 to 1668 in which the family shifted its center of influence from the church of

San Biagio della Fossato that of San Lorenzo in Lucina.

Eric Nicholson

Sweet Roman Hands and Actors: the Orsini as “Performers” in Early 17th Century English Drama”

Recent scholars and editors (e.g. Elam, 2008) of Shakespeare’s *Twelfth Night, or What You Will* (ca. 1601) have granted some validity to Leslie Hotson’s previously dismissed argument (published in 1954) that the play’s male protagonist Orsino is modeled directly on Virginio Orsini (1572-1615), second Duke of Bracciano and Count of Anguillara. As I will argue in this paper, not only external testimonies of Virginio’s 1600-1 visit to England, together with internal textual evidence, support this claim; careful consideration of references to music, dancing, eunuchs, comedians, and other aspects of theatrical performance more precisely accentuate the Italianate qualities of the Duke/Count Orsino, his beloved Countess Olivia, and the courtly households that they preside over. Referring also to the plays’ ultimate Italian source, the influential 1532 romantic comedy *gl’Ingannati* by the Accademia degli Intronati di Siena, to “commedia dell’arte” scenarios and performances, and to the fact that Virginio Orsini was himself a theatrical performer—for example, in the Medici Wedding of 1589—I will explore how *Twelfth Night* plays off English theatrical practices and attitudes toward theatre against Italian ones, as part of its staging of both carnivalesque follies and the deceptions of amorous desire. As a related but revealingly contrasting case, I will also consider John Webster’s slightly later tragedy *The White Devil* (1612) and its Italianate “theatricalization” of Virginio’s father Paolo Giordano Orsini, his wife Isabella de’ Medici, and the family of Paolo Giordano’s lover Vittoria Accoramboni.

Francesca Niutta

Gentilesca “quondam domini Dominici Palonis” e le altre.

Negli ultimi decenni gli studi di epigrafia umanistica si sono molto intensificati; scarsa attenzione è stata tuttavia dedicata alla presenza delle donne nelle iscrizioni. Il numero di iscrizioni femminili, prevalentemente epitafi, non è molto alto; ma scarse sono anche le testimonianze scritte lasciate dalle donne romane. Le iscrizioni quindi possono servire a integrare altre fonti; ma valgono anche in sé, per la lingua in cui sono espresse, i contenuti che presentano e il modo il cui sono formulate, a fornire elementi sulla condizione femminile.

Si intende effettuare un primo sondaggio su un campione di iscrizioni in cui le donne sono presentate come titolari o dedicanti per verificare 1) se presentino particolarità proprie rispetto a quelle coeve di uomini; 2) se il classicismo umanistico influenzi gli epitafi femminili; 3) quale contributo possano dare alla conoscenza della vita e della cultura delle donne.

Kirstin Nooren

Reframing the Madonna della Clemenza: The Cappella Altemps in Santa Maria in Trastevere

Placed on the altar of the Cappella Altemps (Santa Maria in Trastevere) in 1593, the medieval icon of the Virgin and Christ Child was the focal point of a newly decorated space that contained imagery directly related to the Council of Trent; through the content of the wall paintings, the icon was linked with the Ecumenical Council (convened from 1545 to 1563) that helped to define Catholic teachings and condemn Protestant heresies. Frescoes and stucco work additionally situated the icon and Council within the broader framework of Marian devotion. My paper will expand upon the existing interpretation of the pictorial program of the Cappella Altemps to explore further the physical, liturgical, and temporal position of the Madonna della Clemenza within not only the context of the chapel but also the church as a whole.

Ruth Noyes

“One of those Lutherans we used to burn in Campo de Fiore.” Catholic Convert Diaspora

Artists Figuring Early Modern Conversion

The paper draws on material collected in Roman archives and libraries, and turns around a series of case studies on three prolific (ca. 1600) but largely under-known (today) engravers, including Flemish Valerian Regnard, German Mattheus Greuter and French Philippe Thomassin. Uniquely positioned amongst the first generation born Protestant in northern Europe, they converted “back to” Catholicism and fled their war-ravaged homelands for Rome, where they marketed themselves as refugee converts, whose reformatory spiritual discernment made them exceptional figurers of divine vision. In their hands, the printed medium became associated with spiritual perception, conversion and peregrination. The imprint subsumed the ontology of religious conversion, whereby Christ’s true image was impressed onto the heretic’s soul. The incised “convert line”, indexical mark of these artists’ selfhood, figured their spiritual circuit from heretic to Catholic, and retraced symbolically their physical trajectory to Rome. Their art instantiated a sign of the former heretic’s interior act of conversion, sublimating the threat of heresy latent in their native lands and lives.

Laurie Nussforfer

Masculine Hierarchies in Churchmen’s Households

This essay analyzes how notions of manhood were constructed in a city of men. By the standards of the time Baroque Rome (1600-1650) had two unusual features, a surplus of males in its population and a government run by celibate clergy. The two anomalies converge in the domestic establishments of high churchmen whose need for male servants helped shape the city’s distinctively gendered labor market. A new genre of advice manual, the guide to running a cardinal’s household, which flourished in this period, allows us to explore the representation of male difference within this homosocial world and to ask how men negotiated gender identity in the absence of women.

Stefania Pasti

Leone X e la Francia: rapporti diplomatici e committenza artistica

Nel 1516 Giulio dei Medici, cugino di papa Leone X e futuro papa Clemente VII, commissionò a Raffaello la *Trasfigurazione* e a Sebastiano del Piombo la *Resurrezione di Lazzaro*, entrambe per la diocesi di Narbonne. La ricerca sulle circostanze della commissione e sui motivi per i quali opere così prestigiose fossero destinate alla diocesi francese, ha comportato un approfondito studio sui rapporti diplomatici fra la Santa Sede e la Corona di Francia. Dopo l’aspra inimicizia fra Giulio e Luigi XII, l’elezione pontificia di Leone X e l’ascesa al trono di Francesco I determinarono una nuova forte alleanza, che ebbe notevoli riflessi sulle commissioni artistiche, come dimostrano, oltre ai dipinti citati, opere fondamentali di Raffaello e della sua scuola, come la Stanza dell’Incendio di Borgo in Vaticano, e la *Sacra famiglia di Francesco I* e il *Grande San Michele* inviati in Francia. Questo è il tema che nel mio intervento mi proporrei di approfondire.

Nicoletta Pellegrino

Building Faith

From the second half of the 16th century, Roman cardinals confronted the enduring centrality of family patronage with the pressure to conform to the Tridentine model. Besides caring for their ‘own’ churches with more zeal than before, the cardinals of the late 16th and 17th centuries showed an exceptional interest in memorializing themselves by carving their names on the facade of a church. There is no other period in the history of papal Rome when so many cardinals showed such a similar interest: in fact, this endeavor represents one of the most creative fabrications of early modern cardinals. They were losing political power but fighting to retain their social prominence. They had conceived a clever way to inscribe their social ambitions within the new (or renewed) regulations issued in Trent. Ironically, the result was to place more emphasis on the religious mission of the Church, and to make it into a modern institution.

Laura Pippo

Urbs fracta. Disegni e vedute della basilica di Massenzio tra Quattrocento e Cinquecento.

Il contributo prende in considerazione una selezione di disegni e vedute della Basilica di Massenzio nel Foro Romano.

L'edificio, iniziato dall'imperatore Massenzio e terminato sotto Costantino, è stato identificato fino alle soglie dell'Ottocento con il *Templum Pacis* eretto da Vespasiano e inaugurato dopo la conclusione della guerra giudaica (75 d.C). Il mancato riconoscimento delle rovine apre una serie di questioni che costituiscono motivo di grande interesse.

Innanzitutto sull'edificio grava un errore sia di identificazione tipologica, che di collocazione cronologica, di cui i disegni - ma anche i testi che li accompagnano - sono spia. Basti ricordare a tal proposito che nei *Quattro libri* Palladio sceglie di iniziare la trattazione delle configurazioni templari proprio dal Tempio della Pace, mentre Serlio gli aveva riservato il terzo posto nel libro sulle *Antichità* e Peruzzi, in un elenco di templi in margine a U 489r, lo colloca al secondo posto. Inoltre trattandosi di una rovina, l'edificio impegna architetti e artisti nel tentativo di definirne la configurazione iniziale, portando a letture nelle quali l'antico è sottoposto a censure, correzioni e riprogettazioni.

Infine l'erronea identificazione è alla base di una stratificazione di significati connessi con la basilica fin dal medioevo, i quali portano a motivarne il crollo con la nascita di Cristo, conciliando così la grandezza della Roma antica con la superiorità del Cristianesimo. Le rovine diventano così specchio della Roma cristiana che ha prevalso su quella pagana.

Carlos Plaza

Architetti e committenti spagnoli a Roma nel Primo Rinascimento: questioni aperte e ripercussione nella cultura architettonica spagnola

La tradizione di studi sulla storia dell'architettura in Spagna parte dalla presenza, possibile o certa, a Roma di diversi architetti e committenti di architettura tra Quattro e Cinquecento. Al tradizionale studio della loro produzione architettonica e confronto con la moderna architettura romana dell'epoca è necessario affiancare numerose considerazioni che possano fare luce sulle eccezionali episodi architettonici prodotti in Spagna da architetti come Lorenzo Vazquez, Diego de Siloè, Pedro Machuca e altri, insieme a committenti la cui sensibilità hanno dato luogo a un forte sviluppo culturale nella penisola iberica in quegli anni. Recupero dell'antico e tradizione locale in Spagna producono in quest'epoca in Spagna episodi architettonici che mettono in crisi la tradizionale concezione di centro e periferia inserendo detti episodi all'interno di una storia dell'architettura europea fatta in quest'epoca da territori fertili ma anche di legami stretti con Roma e il recupero dell'antico.

La conferenza metterà a fuoco le certezze e i problemi del rapporto tra Roma e l'architettura del primo rinascimento in Spagna attraverso architetti e committenti presenti nella città italiana.

Janet Pollack

Engraved Keyboard Music and the Roman Tradition

Simone Verovio in Rome appears to have been the first to apply the art of engraving to keyboard music and to include examples in his *Diletto Spirituale* (1586) and *Ghirlanda Di Fioretti Musicali* (1589) — engraved miscellaneous anthologies where each piece appears first in vocal form followed by its intabulation for keyboard and lute. Based on a diplomatic and philological examination of all early engraved music books, this study establishes Rome as the center of music engraving and suggests that Verovio's publications possibly provided English engravers with the look and style for their first attempt to engrave music in 1612/13. Furthermore, this study suggests that we may need to stop thinking of the earliest engraved music books as the creative product of the composer alone, and to revise our concept to acknowledge the important role of the publisher, engraver, and possibly other contributors, especially those in Rome.

Valentina Prospero

Petrarch, the Myth of Troy and the Making of the Roman Empire

This paper will investigate how the medieval narratives on the Myth of Troy affected Petrarch's vision of Rome as siege of the Empire. As we know, we owe it to Petrarch and Boccaccio if Homer reappeared in Western culture at the end of the Trecento: it was thanks to their joined efforts that the Calabrese *letterato* Leonzio Pilato translated in pedestrian Latin prose the *Iliad* and the *Odyssey*. What is less known is that, like the rest of the literary elite, Petrarch and Boccaccio were much more familiar with a completely different strand of tradition on the Myth of Troy: one that went back to the late-Latin sources of Dictys and Dares, the so-called *War Journals from Troy*. In this strand of mythical and pseudo-historical tradition that late antiquity had sanctioned as history, Aeneas had been tainted as traitor of Troy, and his fatal journey to the shores of Italy had been portrayed as nothing more than a shameful escape.

It is true that, in Virgilian fashion, Dante had consistently tried to represent Aeneas as pious and his fate as founder of Rome as God-guided. But the bulk of medieval traditions available to Petrarch still portrayed Aeneas as the unworthy traitor of Troy. On all levels of literary production (chronicles such as the *Storie de Troja e de Roma*, oral poems such as the *Cantari di Troja*, authoritative sources in French and Latin as Benoit and Guido delle Colonne), the tradition of the *Aeneas proditor* was very much alive.

Taking into examination this kind of Trojan narratives, and several passages in Petrarch's works – as well as his editorial work on Livius, his notes on Homer and Virgil – this paper aims to assess how much Petrarch's view of Rome as siege of the Empire was affected by the clashing representations of the Myth of Aeneas and whether his intellectual freedom allowed him to build a new and competitive representation of the Roman Empire as the heir of Troy.

Angela Quattrocchi

Status atque Ornatus. Senso materiale e istituzionale degli ornamenta di Roma.

Nell'antica Roma l'*ornatus* designa la totalità del patrimonio monumentale che, inteso come massa omogenea in senso materiale e istituzionale, accresce o decresce per successive annessioni o distruzioni. Esso incorpora determinati materiali ed elementi, in primo luogo i marmi alla somma di quelli che costituiscono l'unità patrimoniale ornamentale già capitalizzata.

Questo *compositum* è reso anche dalla coesione del complesso di opere pubbliche, monumenti e edifici privati che integrandosi nella *civitas* unitaria forma anch'esso un congiunto superiore, una grande 'costruzione urbana'. Gli edifici urbani, siano essi di natura pubblica o privata sono visti come parte di un tutto che è la *civitas* intesa in particolare come espressione dello spazio politico e di conseguenza ogni aspetto di costruzione, estetica e disposizione correlato alla *forma urbis* riguarda perciò lo Stato nella sua missione pubblica di garante della convivenza in sicurezza e stabilità.

Il contributo che s'intende presentare è incentrato sul diverso regime giuridico a cui sono sottoposti nel diritto romano gli *ornamenta* all'interno e all'esterno della città di Roma e al significato posto in questo limite territoriale. Questa impostazione sarà il costrutto di base dei brevi pontifici di salvaguardia del patrimonio monumentale di Roma emessi fino alla fine del Rinascimento.

Andrea Rehberg

Donne di pietra: immagini, vicende, protagoniste delle sepolture romane del Rinascimento: aspetti araldici (together with Anna Cavallaro and Anna Esposito)

I tre contributi – che nascono da una ricerca interdisciplinare - intendono esaminare alcune sepolture delle donne a Roma in un periodo compreso tra la metà del Quattrocento e il Sacco di Roma del 1527 prendendo in considerazione le diverse tipologie di memorie funerarie in uso nel periodo, dalle lastre pavimentali ai monumenti a parete destinate alla sepoltura di donne, o da donne commissionate per sé e per i propri congiunti. Si esaminerà l'esistente, ma anche il perduto

attraverso la testimonianza di fonti manoscritte e a stampa. Le comunicazioni si propongono di esaminare l'aspetto storico-artistico (Anna Cavallaro), l'aspetto araldico (Andreas Rehberg) e quello più prettamente storico-sociale (Anna Esposito).

L'analisi di alcune tipologie specifiche adottate nelle sepolture femminili e i diversi livelli di valore e qualità – dalle semplici lastre terragne adottate con più frequenza (per es. la lastra di Caterina di Bosnia), talvolta con la defunta affiancata al coniuge (per es. la tomba di Stefano Pierleoni e Lucrezia Rosi), ai più prestigiosi monumenti a parete corredati da sculture (per es. la tomba di Costanza Ammannati nel chiostro di Sant'Agostino), fino alle riprese di tipologie all'antica (per es. la tomba Satri a Sant'Omobono), potrà consentire una riflessione sulle scelte artistiche e iconografiche della committenza delle donne nella Roma del primo Rinascimento. L'analisi degli oggetti di devozione che corredevano le lastre tombali delle defunte, il vestiario e la ritrattistica sarà utile per una storia dell'abbigliamento e del costume, nonché un elemento per la definizione del loro ruolo sociale.

Oltre all'esame tipologico e storico-artistico, s'intende inquadrare le singole personalità delle donne committenti nel contesto storico della Roma quattro-cinquecentesca con attenzione alle genealogie familiari, individuando testamenti e donazioni, e gli eventuali contratti per la realizzazione delle opere. Dalle tre relazioni potrà emergere uno spaccato 'al femminile' della Roma del primo Rinascimento, con i gusti, le preferenze artistiche, i costi e le categorie sociali.

Sheryl E Reiss

HODIE SALVS FACTVS EST MUNDO: Politics, Ritual, and Art in the Clementine Jubilee Year 1525

In a consistory of 18 April 1524 Pope Clement VII (reg. 1523-1534) proclaimed his intention to inaugurate the Anno Santo later that year– the last celebration having been in 1500 under Alexander VI. The eighth Jubilee Year commenced on Christmas Eve of 1524 when Clement opened the Porta Santa of St. Peter's with a golden hammer. In anticipation of the Jubilee Year many Roman churches and secular structures were repaired and refurbished. Clement's Datary Giovan Matteo Giberti oversaw the preparation of the city for the influx of pilgrims, as well as the decoration of the altar of the Volto Santo in St. Peter's. Several papal coins were produced for the Jubilee Year 1525. The obverse of one, which commemorates the opening of the Porta Santa, represents Joseph and Mary adoring the Christ Child. Its inscription reads: *HODIE.SALVS.FACTVS.EST. MVNDO/CLEMENS.VII.ANNO.IVBILAI.*

This paper will examine the political underpinnings, ritual practices, and propagandistic imagery of the Clementine Jubilee Year 1525. While coins, inscriptions, and ephemeral decorations proclaimed messages of peace, reconciliation, and Christian unity, Rome and the papacy stood on the brink of disaster. Protestant reformers scathingly denounced Clement's avarice and the diary of the Netherlandish observer Cornelis de Fine paints a grim picture: "*Anno Jubilei Roma nihil aliud videbantur...nisi arma.*" The ever-worsening political situation, with Clement caught between the conflicting Christian Princes, would soon end all hopes for concord, as the political and financial instability of the papacy led all too soon to the devastating Sack of Rome in May 1527.

Ingrid Rowland

Athanasius Kircher, Latium, and Latium

Born in Germany, a refugee from the Thirty Years' War, the Jesuit Athanasius Kircher lived half his long life in Rome. An indefatigable explorer of the Roman countryside, he also contributed significantly to its study. He restored the ruined medieval church of St. Eustace in Mentorella south of Rome, explored the waterfalls of Tivoli for his great geological study, *Mundus Subterraneus* (1665), and wrote one of the first long studies of the sanctuary of Fortuna Primigenia at Palestrina in his *Latium* of 1672. *Latium* also presents a bold plan to drain the Pomptine Marshes. Kircher's studies also exerted an important influence on contemporary art, from Gianlorenzo Bernini's

Fountain of the Four Rivers (an image of Kircher's geological ideas) to Nicolas Poussin's portrayals of Latium in works like *St. John on Patmos* and *The Finding of Moses*.

Paolo Sachet

A Humanist Printer Moves from Venice to Rome: The Curial Patronage of Paolo Manuzio

Paolo Manuzio (1512-1574) was a celebrated humanist and printer, like his famous father Aldo. Over the course of his remarkable career, Paolo several times tried to leave Venice for Rome. The Eternal City seemed to him the ideal place to combine the *humanae litterae* with his activity in the book trade. His aims appeared to coincide with those of the Catholic Church which, from the 1540s onwards, was eager to produce a reply to the Reformation – one which relied not only on bans and condemnations, but also on harnessing the power of the book for its own purposes. The Roman curia gradually began to see printing as an important weapon in its controversies with the Reformers, and various cardinals gave their patronage to Manuzio in order to establish a Catholic press in Rome. This episode will shed light on the ambivalent attitude of the church hierarchy to the printed word.

Dirk Sacré

An Unpublished and Unknown Neo-Latin poem by Sigismondo Chigi (1649-1678)

Some years ago, I suggested that a 1664 poem on Flavio Chigi's journey to France was actually the work of Sigismondo Chigi, a nephew of pope Alexander VII.

In this talk I would like to propose another poem written by young Sigismondo, kept in the 'Chigiana' of the Vatican Library. It is an unpublished iambic poem, the argument of which carries us back to the times of Agostino Chigi il Magnifico.

An analysis of the poem might enable us to illustrate (1) the importance Latin poetry had for Alexander VII, his environment and his court; (2) the way this Pope not only inculcated Latin poetry into his relatives, but also tried to heighten their awareness of the links between the Chigi family and the glorious past of Renaissance Rome.

Matteo Sanfilippo

La scoperta delle migrazioni tra S. Uffizio e Propaganda Fide

Recenti lavori sulla conflittualità religiosa tra Cinque e Seicento e sulle comunità di mercanti, obbligati per il loro mestiere ad attraversare le linee di demarcazione confessionale, hanno portato all'identificazione di un piccolo *corpus* documentario che permette di osservare lo sviluppo delle comunità italiane nella Germania e in altri paesi protestanti della prima età moderna, così come di tedeschi e inglesi nello Stato pontificio. La costituzione *Contra Haereticos* (1622) di Gregorio XV obbliga infatti gli inquisitori del S. Uffizio a un paziente lavoro di ricerca sulle migrazioni italiane oltralpe ed il passaggio di viaggiatori e la formazione di comunità tedesche o inglesi a Roma e in altre città pontificie. La maggior parte degli studiosi ha seguito soprattutto il *côté* religioso di questa documentazione e soprattutto lo sviluppo di una certa tolleranza verso i cattolici che vanno in paesi protestanti e i protestanti che arrivano in paesi cattolici. Tuttavia in queste carte si può osservare una prima riflessione pontificia sulle caratteristiche delle migrazioni nell'età moderna e sui modi di assistere gli emigranti cattolici. Tale meditazione è concretizzata poi da Propaganda Fide (fondata sempre nel 1622), che quasi negli stessi anni si preoccupa dell'assistenza di migranti cattolici in Europa e nelle Americhe, e che, in collaborazione con il Santo Uffizio, è spinta in seguito ad occuparsi del più generale problema delle migrazioni nello Stato Pontificio e in tutto il mondo occidentale

Mauro Sarnelli

Some samples of the poetry of Antonio Decio da Orte, «tantopere Torquato Tasso probatus»

Antonio Decio da Orte was most certainly a well-known man of letters, but as an *auctor unius operis*: the "Caravaggesque", blood-and-thunder tragedy *Acripanda*, printed for the first time in

Florence in 1592 jointly by Fabio Orsini and Don Giovanni de' Medici. Reconstructing and investigating what has survived of his poetry means throwing more than one light on the Roman literary *milieu* — and not only Roman — in the period running from the papacy of Gregory XIII Boncompagni to that of Clement VIII Aldobrandini, dominated from the late 1580s by the unavoidable shaping presence of Tasso.

So far research has found nine sonnets, four of them published, and, of these, only two in his lifetime; three madrigals, also printed during his life; and a short poem in eleven octets: a critical edition of them is provided in the Appendix.

Tamara Smithers

“Rome is not the same without Raphael”: The Cult of the Prince of Painters

The veneration of Raphael centered on his memorial in the Pantheon exhibits a new type of artistic admiration, one verging on cultic, especially for the art academies. Sixteenth-century artist corporations in Rome were founded with the intention to honor members with proper burial. Being interred near the *capomaestro* solidified real or desired connections to Raphael's artistic legacy and fame as “Pictorum Principis.” The display of what was believed to be Raphael's skull at the Accademia di San Luca during the seventeenth century illustrates the regard for his physical being, similar to that of a holy relic. This brings new meaning to the concept of the divine artist, a notion applied to him after his death. In order to elucidate Raphael's fundamental role as the symbolic divine figurehead of the Roman art academy, this paper explores the phenomenon of the cult of the artist and his elevation to “artistic sainthood.”

Daniel Stolzenberg

Rome as a Mediterranean Entrepôt of Information: The Case of Orientalist Scholarship

My paper will examine Orientalist scholarship in early modern Rome, which depended on the circulation of materials, people, and knowledge between Christian and Islamic societies. It will challenge the traditional view of Roman scholarly stagnation in the wake of the Galileo affair by arguing that the city was a vital center of certain kinds of scholarship, not in spite of, but because of Counter-Reformation politics. My paper will focus on the city's unique constellation of institutions that fostered expertise in Arabic, Hebrew and other Near Eastern languages, including the Vatican Library, Propaganda Fide, the Colleges of Maronites and the College of Neophytes. I will use the examples of two Roman Orientalists, a converted Jew and a Maronite Christian, to illustrate how Rome functioned as a Mediterranean entrepôt of information in ways that historians have yet to reckon with.

Serge Trottein

Federico Zuccaro's *Disegno* and the Accademia di San Luca

Federico Zuccaro (c. 1540-1609), probably better known today as an art theorist than as a painter, was also one of the founders (in 1593) and the first president (or *principe*, in 1598) of the Accademia di San Luca in Rome. In fact, his main theoretical work, *L'Idea de' Pittori, Scultori ed Architetti*, published in 1607, was not only written to promote the arts for a general audience, but Zuccaro's project or *disegno* was also meant to give the painters, sculptors and architects of the newly founded Academy the theoretical background he thought was required by the dignity of their professions. His treatise constitutes in many ways the development of his teachings at the Academy. Although the parallel or *paragone* with Giorgio Vasari and the foundation of the Florentine Accademia del Disegno may seem obvious, our project is to show, with emphasis on their philosophical oppositions, how much these two enterprises differed. For even though the *Idea* of the artists is none other than the concept of *disegno*, Rome is not Florence: Zuccaro's criticism of Vasari's conception of *disegno* is literally central or pivotal in his didactic treatise, which aimed at a new articulation of the relationships between *disegno interno* and *disegno esterno*, that is, between theory and practice.

Giulio Vaccaro

La Vita di Mataleno di Nardo Scocciapile: un falso nella Roma cinquecentesca

La tarda tradizione della *Cronica* dell'Anonimo Romano ha dato vita anche a alcune composizioni “parassitarie” come la cosiddetta Vita di Mataleno di Nardo Scocciapile, in cui si narrano le vicende di un personaggio immaginario, Mataleno Porta a Casa, il quale, dopo aver ucciso Cola di Rienzo, prende il suo posto di tribuno di Roma. Si tratta di un testo in cui— come ha notato Frenguelli — una serie di elementi della *Cronica* viene variamente assemblata e riordinata: il periodo storico e i luoghi di Roma in cui si svolgono le vicende sono gli stessi; Mataleno e Cola compiono azioni e gesta simili; Mataleno, tra l'altro, è chiaramente una riproposizione del nome della madre di Cola, Matalena. Si proporrà, pertanto, un'analisi del testo, volta a proporre una sua collocazione cronologica più precisa e mirata a chiarire i rapporti linguistici con la lingua dell'Anonimo.

Andrea Wenz

Rethinking Romanitas in Early Modern Rome: A Multi-Disciplinary Analysis of Competing Connections to the Past

Renaissance Rome is often characterized as a city eager to regain its cultural status as an imperial capital and, from the curia's viewpoint, this is largely the case. Yet, one must also examine the Roman *popolo*'s perspective. Beginning with the trial of Paolo di Grassi, who called for the “burning alive” of government men after being attacked at home during Vacant See, this paper raises the issues of rights, identity and what it meant to be Roman. Also examining Giannozzo Manetti's writings, Vatican frescoes, and Altieri's treatise *Li Nuptuali*, this paper argues that *Romanitas* in early modern Rome was a two-sided concept, determined largely by social rank. While countless Romans yearned to return to a “golden age,” whether that was one of empire or republic varied. This paper stresses the need to recognize *Romanitas* as a complex, conflict-laden concept, and to acknowledge social status' role in shaping Roman civic identity.