

EMR 3 Titles and Speakers

Rhetorical Stabbing: Caravaggio's *Martyrdom of Saint Matthew* between Verisimilitude and Hyperbole

Paolo Alei, University of California in Rome—UCEAP

In the *Martyrdom of Saint Matthew*, Caravaggio altered the action of killing to expand exegetically and rhetorically the meaning and composition of the painting. In his *Golden Legend*, Jacopus de Voragine wrote that the King of Ethiopia had sent an assassin who stabbed Matthew with a sword from the back while the apostle was standing before the altar with hands elevated. Yet the painter clearly represented Matthew as having fallen on the ground with the assassin dynamically stabbing him frontally. As such, Caravaggio's Matthew was transformed into an alter Christus depicted with outstretched arms and crossed legs. Matthew's assassination seems to be inspired not only by Titian's *Saint Peter Martyr*, but also by a passage from Quintilian's *Institutio Oratoria*. The ancient orator had explained the rhetorical strategy of *energeia* through the vivid description of a crime with a victim on the ground and an assassin suddenly appearing. In Caravaggio's representation of the killing of Matthew the rhetorical strategies of *energeia* transform verisimilitude into a hyperbolic representation of a homicide occurring vividly "as if we were present at the event itself."

Finanza e sviluppo economico. Capitale sociale e umano a Roma dal XIV al XVI secolo

Ivana Ait, Università degli Studi di Roma, La Sapienza

Donatella Strangio, Università degli Studi di Roma, La Sapienza

La presenza di una rete di banchieri al servizio delle attività internazionali della chiesa romana non fu una novità realizzata dalla riorganizzazione delle finanze pontificie, ma una presenza consolidata, favorita dal reciproco interesse. Fu innovativo, invece, il modo in cui alcune famiglie romane seguirono l'esempio delle famiglie toscane, in particolare fiorentine, costruendo nuove reti in ambito finanziario, dando parimenti un notevole contributo allo sviluppo economico della città di Roma. Il lavoro analizzerà alcuni punti fondamentali di questo processo: 1. Lo stato degli studi in materia di capitale sociale ed economico e le differenze con il capitale cosiddetto "intangibile"; 2. Gli effetti del rientro della curia papale sull'economia cittadina romana dopo il periodo avignonese; 3. La crescita della popolazione nella Roma del Rinascimento; 4. I mercanti-banchieri non romani del papa e lo sviluppo economico e sociale di alcune famiglie romane: Anguillara, Massimi, Astalli, Della Valle; 5. Conclusioni.

Catherine Whetenall in Rome: Richard Lassels's "The Voyage of the Lady Catherine Whetenall from Brussels into Italy" (1650)

Patricia Akhimie, Rutgers University

This paper explores a rare and early account of a woman's grand tour, focusing on the time Catherine Whetenall spent in Rome in 1650. "The Voyage" is likely the earliest draft of Lassels's well-known *Voyage of Italy* (1670) and, while "The Voyage" recounts the grand tour of a young lady, Lassels's *Voyage of Italy*, often considered to be a founding text of the Grand Tour tradition, is written expressly "to young men and for them." English travel diaries often serve as proof that the risks associated with educational travel on the continent (risks to fortune, health, and soul), have been worthwhile by providing a real time narrative of the edification process the traveler has undergone. For Lassels, however, producing a narrative justification of Catherine Whetenhall's travels is more difficult since educational travel for women was in no way accepted. Lady Catherine, a member of the prominent English Catholic family the Talbots who traveled to the continent to live and study but also to escape mounting anti-Catholic sentiments in England, is

characterized as courageous, her travel as “holy pilgrimage,” and her death in Padua in 1650 as a journey on into heaven itself.

La chiesa di San Salvatore in Lauro, 1591-1602: un momento dell'architettura religiosa a Roma tra modello gesuitico e nuove ricerche spaziali

Gianpaolo Angelini, Università di Pavia

La chiesa di San Salvatore in Lauro dei canonici secolari di San Giorgio in Alga rappresenta un episodio problematico nel panorama dell'architettura religiosa a Roma tra l'ultimo decennio del XVI secolo e i primi anni del successivo. La letteratura critica in argomento ha più volte ribadito la peculiarità e l'eccentricità di alcune soluzioni formali, come il binato di colonne libere nella navata e l'articolazione del prospetto laterali tramite possenti contrafforti. Il presente lavoro si è indirizzato alla ricostruzione delle vicende storiche del cantiere con l'ausilio di nuova documentazione archivistica, riportandolo nell'alveo del dibattito sorto intorno all'organizzazione delle aule ecclesiali e in modo specifico alla chiesa del Gesù, di cui San Salvatore in Lauro costituisce una riedizione in forme monumentali e classiciste. La lettura restitutiva del progetto originario del capocroce ha individuato in San Salvatore in Lauro uno dei momenti della riflessione sull'articolazione spaziale degli impianti cruciformi in parallelo con le prime idee progettuali legate alla chiesa dei Santi Luca e Martina, in anticipo su un tema che ebbe in Pietro da Cortona e in Carlo Rainaldi esempi di più compiuta realizzazione.

Età dell'oro, poesia latina e rinnovamento della chiesa al principio del XVI secolo

Martina Atzori, Université de Franche-Comté

“L'elezione di Leone X al pontificato suscitò gioia e speranze infinite”: l'avvento del figlio cadetto di Lorenzo il Magnifico fu interpretato come il ritorno dell'età dell'oro, il tempo di Saturno di virgiliana memoria pareva realizzarsi nuovamente dopo un ventennio di conflitti che avevano lacerato la Cristianità. Nell'età leonina, consegnata alla posterità da un mito storiografico ben noto, convergevano le aspirazioni degli *homines litterati* alla ricerca di un'occupazione in seno alla Curia e della comunità cristiana che aspirava ad un profondo rinnovamento della Chiesa ad opera di un *pastor angelicus*. E il nuovo pontefice sembrava aver risposto alle esigenze diffuse di una *renovatio* spirituale con la decisione di continuare il Quinto Concilio Lateranense inaugurato dal suo predecessore. Durante il suo pontificato fiorisce una produzione poetica in lingua latina che celebra le gesta del nuovo pontefice sottolineandone il ruolo di pacificatore di tutta la Cristianità. Al di là dei toni encomiastici, un esame di questa letteratura inedita o poco conosciuta rivela il bisogno diffuso di un rinnovamento spirituale e l'aspirazione ad una radicale riforma della Chiesa. L'analisi di esempi significativi di questa poesia, che coniuga questioni teologiche ed ecclesiologiche ad un rigoroso classicismo, ci consentirà di addentrarci nel clima culturale della capitale e di intravedere le spie di quegli aneliti di riforma che si realizzeranno soltanto all'indomani della Riforma protestante.

Ambizioni medicee a Roma nel primo Cinquecento: papa Leone X e il palazzo Medici-Lante

Giorgia Aureli, Università degli Studi di Roma, La Sapienza

Il palazzo Medici-Lante rappresenta un interessante complesso architettonico del primo Cinquecento a Roma: il primitivo impianto, dai caratteri tipicamente fiorentini ed influenzato dal linguaggio architettonico che andava sperimentandosi nella Roma dei primi due decenni del '500, è stato commissionato da Alfonsina Orsini, cognata di Leone X, negli anni 1514-1515. Il contesto culturale, la strategica posizione in cui sorge (poco distante dal grandioso palazzo che il papa Medici aveva intenzione di far costruire su piazza Navona) e una possibile attribuzione della progettazione a Giuliano da Sangallo permettono diversi ragionamenti. Nello specifico si sono

indagate le ambizioni medicee nel cuore della città antica, le particolari soluzioni della composizione spazio-strutturale e dei singoli elementi architettonici, i loro legami con i modelli antichi e con le regole dei trattatisti; il tutto con il supporto del rilievo, delle fonti archivistiche e dello studio tipologico-stilistico, che fanno emergere l'edificio come espressione significativa del rinascimento architettonico romano.

Il castello di Orsini-Odescalchi di Bracciano tra '500 e '600: architetture dipinte e architetture disegnate

Maria Giulia Aurigemma, Università G. d'Annunzio, Chieti-Pescara

Il contributo ripercorrerà alcuni rilevanti momenti della storia architettonica del castello e dei vari committenti attraverso la presenza di architetti che hanno proiettato il loro stile su architetture dipinte all'interno del palazzo, esaminando poi le decorazioni architettoniche dipinte nel cortile, e infine la documentazione grafica e pittorica esistente relativa al castello sino al XVII secolo.

Bernini and Numismatic Art: Commemoration, Spectacle, and Performative Urbanism

Matthew Knox Averett, Creighton University

The history Early Modern Rome is in ways a story of architecture. With the return of the papacy to Rome after 1417, Pope Martin V found the city in a dismal state and resolved to fix it with "noble edifices," thus permanently linking the papacy to the architecture and urbanism of the Eternal City. This grand project was completed 250 years later under Alexander VII, along with his architectural impresario, Gian Lorenzo Bernini. The transformation of Rome was recorded on papal medals, which were commonly produced, distributed, and collected by elites across Europe, indicating medals' importance. A dozen of Bernini's architectural projects appear on papal medals in various iterations, and this frequent appearance of Bernini's architecture on these medals suggests the centrality of his work in the image of Rome projected by the papacy to the elites of Europe. This paper focuses on numismatic evidence to document the role Bernini played in papal programs of prestige architecture and performative urbanism.

La committenza artistica di Angelo Cesi: il consolidamento dell'immagine familiare nella Roma pontificia tra Quattro e Cinquecento

Nadia Bagnarini, Rome

Oggetto della relazione sarà la figura di Angelo Cesi (1450-1528) celebre avvocato concistoriale artefice delle fortune di una delle più importanti ed illustri famiglie romane, che dall'Umbria si erano trasferite nell'Urbe. Di Angelo Cesi analizzeremo le committenze artistiche, (cappella Cesi a santa Maria della Pace ed i palazzi in via della Lungara e in via dei Banchi) e le strategie di ascesa familiare attraverso una lucida politica matrimoniale e di acquisizione di cariche e feudi.

Networks of Influence; the Camera Apostolica as a motor for artistic patronage: 1503-1555

Piers Baker-Bates, The Open University

Studies of patronage in Early Modern Rome have ignored the institutional structures that supported artists, or have concentrated on the role played by individual Cardinals. Less obvious members of the curial hierarchy, however, played an equally important role in the patronage of art both as individuals and on an institutional level. In particular, my research on Sebastiano del Piombo in the Roman archives has led to a re-discovery of the importance of the seven members of the Camera Apostolica, who formed a tight-knit group described as 'the main executive officers of the Holy See'. These clerics were simoniacal office holders, often Bishops but their real power at Rome lay in their role as Clerks of the Chamber, a role that also made them wealthy men. This

paper moves beyond Sebastiano in mapping out the patronage networks established by the Camera Apostolica in the first half of the sixteenth century and their artistic impact.

Raphael's Classical Style and the "Officina Chigiana"

Costanza Barbieri, Accademia di Belle Arti di Roma

A new perspective on Agostino Chigi's collection, building and expanding my research in the Biblioteca Apostolica Vaticana. The topic would be on the influence on classical taste promoted by Agostino's Chigi antiquarian interests, supported both by his humanistic scholars - reading and translating Greek and Latin texts - as well as his rich collection of classical statues, sarcophagi, cameos and reliefs. Art historians maintain that Raphael moved to his classical grand style in the early 1512- 1514, but how much Chigi is responsible for this development? Though not the only cause for Raphael's achievements, Chigi's interest toward the classical world and toward ancient Rome could have influenced his favorite painter. This talk address to this topic trying to suggest a new perspective concerning Raphael's classical style.

The Cappella Gregoriana, St. Peter's: between all'antica and achieropieton

Fabio Barry, Stanford University

Giacomo Della Porta's Cappella Gregoriana (1578-80), St. Peter's, was the first chapel in Rome since Raphael's Chigi Chapel (begun 1513) to be marbled all over and set the gold standard for the design of new chapels well into the next century. As if to acknowledge the fact that this late Cinquecento marble revival looked back to Christian antiquity, the Cappella Gregoriana was the subject of renewed ekphrasis, in prose and verse, by the Jesuits Ascanio Valentino and Lorenzo Frizolio. While Frizolio sought to demonstrate that the chapel could be compared with ancient works, and therefore drew his terminology from Vitruvius and Pliny, Valentino described the geological images the stones presented as microcosms of a larger creation infused with divine artistry. My paper will concentrate on Frizolio's text and compare the words with the work.

Politics and Patronage: Claude Lorrain's Landscape Paintings and the Construction of Nobility in Seventeenth century Rome

Lisa Beaven, University of Melbourne

This paper explores the role Claude Lorrain's landscape paintings played in the self-fashioning of new elites in Rome. The potent combination of the imagery of the Roman Campagna, and subjects from mythology or Roman history, found in Claude's paintings, materially assisted new elites in the construction of genealogies that legitimized their claims to noble status. In a number of cases, the commissioning of landscape paintings from the artist coincided or closely followed actual land acquisition in the Campagna. Such acquisitions were of crucial symbolic importance, because so many noble titles were attached to particular towns or castles. Through a series of case studies, this paper will attempt to analyse these paintings within the context of land ownership, agricultural practices and the relationship of the new owners with those living on their estates.

Drawing practice and antiquity: the role of classical sculpture and copies in the artistic training of a 17th-century artist in Rome

Dario Beccarini, Università degli Studi di Roma Tor Vergata

In Età moderna l'Antichità – e con essa Roma – è fonte di ispirazione e privilegiato modello per la formazione degli artisti. Lo studio delle vestigia del passato è fondato su di una lunga pratica grafica, ove la copia dall'antico assume molteplici significati: dalla conoscenza dell'arte "classica" all'acquisizione di canoni estetici primari per le teorie artistiche coeve. Per meglio comprendere l'importanza di tali dinamiche si propone di presentare il caso di Carlo Maratti (1625-1713). Erede

della genealogia Raffaello-Annibale-Albani-Sacchi, raffinati cultori dell'Antichità, l'artista instaura una vera e propria dittatura estetica nella Roma seicentesca. Il progetto analizza il ruolo cardine dell'Antico e della pratica del disegno per Maratti presentando quale evidente caso di studio il Pastore Faustolo con Romolo e Remo (Potsdam) e le sue derivazioni pittoriche e grafiche. Così, attraverso un'innovativa lettura delle opere si darà rispondea delle teorie (Ut pictura poësis, Idea del Bello) dominanti l'età di Alessandro VII.

Leo X, the Roman Commune, and Ownership of the Classical Past

Carrie Elizabeth Beneš, New College of Florida

Abstract: Multiple versions of the Roman past characterized the political culture of Renaissance Rome: the city maintained its medieval self-image as heir of the Roman republic, but this was overshadowed by the pope's new humanistic image as a Christian Roman emperor. Both sides cited historical precedents to advance their claims to civic authority. The pontificate of Leo X, however, saw a shift in these debates over the city's classical past: while fifteenth-century popes had challenged or downplayed the commune's classical republican persona, Leo publicly engaged the commune on its own ideological terms—as "the senate and people of Rome"—while simultaneously working to bring it more firmly under papal control. This paper will argue that Leo's strategy succeeded because of his willingness to disconnect performance from political reality, a strategy that allowed the Romans to retain their public dignity at the same time as it deprived them of real political influence.

Green Medicine: Gardens, Health and Prelates in Early Modern Rome

Katherine M. Bentz, Saint Anselm College

Without stable dynastic rule, threats of disease in 16th-17th-century Rome resulted in constant political gossip and speculation about the health of the pope and his cardinals. Indeed, health concerns engendered a preoccupation with preventative medicine, and the period witnessed a surge of literature advocating healthy diets and exercise. Villa gardens built by wealthy prelates around Rome provided especially hygienic places for recreation and convalescence after illness. Surrounded by greenery, garden owners enjoyed the salubrious effects of fresh air, soothing birdsong, and the edifying beauty of fountains and sculpture. Scholars have long studied the iconography of garden sculpture and how villas represented social status for their owners. But few have focused on the health-related functions of villa gardens. This paper instead considers the therapeutic benefits of Roman gardens for prominent ecclesiastics, and in particular, examines early modern ideas about the color green, believed to promote healthy eyesight and clean air.

Gli Orsini nelle carte dell'Archivio Notarile di Monterotondo

Maria Temide Bergamaschi, Archivio di Stato di Roma

Per lo studio degli Orsini di Monterotondo risulta fonte non secondaria l'Archivio Notarile del luogo, non disponendo, com'è noto, dell'archivio familiare. La scrittura notarile si conferma come strumento di efficacia anche politica nel momento in cui ratifica la volontà dell'autorità superiore rispetto al diritto baronale evidenziando anche come l'universo Orsini tenesse insieme le varie sue componenti, trovando soluzioni vantaggiose per le parti coinvolte, come nel caso delle successioni. Chiaramente sono presenti anche le dinamiche economiche che coinvolgono figure estranee al ceto nobiliare e appartenenti a settori produttivi della popolazione in grado di investire risorse economiche in enfiteusi, censi, compravendite e affitti, compresi quelli di spettanza della comunità a cui gli Orsini riconobbero sempre valore. L'area geografica degli interessi non si esaurisce con Monterotondo arrivando a coinvolgere gli altri feudi sabini, Roma e luoghi lontani.

Music and Identity Construction: the National Churches in Rome (16th-17th centuries)

Michela Berti, University of Liège

Émilie Corswarem, University of Liège

This paper fits into a research project entitled Music and identity construction: the national churches in Rome (16th-17th centuries), founded by the Fonds National de la Recherche Scientifique (University of Liège, Belgium). For both pragmatic and epistemological reasons, the national churches in Rome were most often studied in isolation. The project strives to approach the churches as part of a larger corpus. This research aims to develop the study of music in the national churches in Rome by asking the fundamental question of cultural exchanges between these institutions and the nations they represented in the pontifical city. To this end, an analysis is undertaken of how the liturgical and paraliturgical traditions, as an expression of 'nationhood', constituted one of the axes around which a community strengthened its identity in a foreign country. This paper will present an overview of the key aspects and results obtained so far in this research project.

Virginio Orsini nella corrispondenza di Giovanni Pontano: tra Roma e Napoli nel secondo Quattrocento

Florence Bistagne, Université d'Avignon

Pubblicando il carteggio di Giovanni Pontano, segretario regio dei re di Napoli durante il secondo Quattrocento e persona politica di primo piano, si individuano alcune figure rilevanti sotto un profilo meno noto. La tradizione ci ha tramandato un ritratto dei condottieri Orsini/Colonna soprattutto dopo le ricordanze del Machiavelli ma nelle lettere del Pontano, sia le familiari che le politiche, sorgono altre caratteristiche. La lettera diventa allora fonte storica e ci consente di meglio definire i rapporti romano- napoletani durante la guerra dei Baroni degli anni 1460 ed anche nei primi anni delle guerre d' Italia, prima della calata dei Francesi del 1494.

Roman Families and the Construction of Cultural Heritage through Images (17th and 18th Centuries)

Benedetta Borello, Università di Aquila

Family portraits were frequently found in 17th-century private dwellings. In aristocratic palaces but also in the homes of jurists and painters, portraits conveyed the importance of continuing one's blood-line. These types of images, like the wax portraits of the ancestors in Ancient Rome, nurtured the cult of memory of the group of people who acknowledged a space as their own, and, to some extent, became that group's cultural heritage. In the last few years, portraits have been at the centre of studies carried out in several disciplines: history of art, anthropology and, more recently, even neuroscience, without establishing a line of communication between the discourses of all these disciplines. My paper will rise to this challenge and, by considering the figures portrayed in their physical (the family home) and historical (Rome in the 17th century) contexts. Furthermore it will consider the idea that those commissioning portraits belonged to the same bloodline as those portrayed and that a specific space was devoted to the visual effect achieved by the images.

Due esempi del lavoro filologico del Ginnasio greco di Leone X: gli scoli all'Iliade e a Sofocle

Elia Borza, Université Catholique de Louvain

Sin dall'inizio del suo pontificato, Leone X si presentò come un gran protettore degli arti e della cultura. Nel 1513 creò il Ginnasio greco, collocato nella casa di Angelo Colocci sul Quirinale. Lì Giano Lascaris, Marco Musuro e Zacharia Calliergi insegnarono il greco. Tra gli studenti, ci furono molti Greci, ma anche Lazare de Baïf. Ma il Ginnasio greco produsse anche un cospicuo lavoro

filologico con varie edizioni greche importanti. Questa comunicazione esaminerà due opere fondamentali della stamperia del Gymnasium Caballini montis: gli scoli all'Iliade (1517) e gli scoli a Sofocle (1518), inserendole nel contesto più ampio della "riscoperta" del greco nel '500 e nel contesto culturale romano.

La Roma di Serafino Aquilano tra biografia e maschera poetica

Matteo Bosisio, Università degli Studi di Milano

Il rapporto tra il poeta cortigiano Serafino Aquilano e la Roma di Innocenzo VIII appare complesso e spesso contraddittorio. Lo scrittore, giunto nel 1484 al servizio del cardinale Ascanio Sforza, trova nella città la sede ideale per la diffusione e la recitazione in pubblico delle sue poesie e per intrattenere amicizie e collaborazioni con i membri dell'Accademia cortesiana. Tuttavia, i sonetti di Serafino Aquilano consegnano ai lettori un'immagine fosca e disillusa di Roma: lo scrittore stigmatizza la vita di corte, mette a nudo i difetti e le manie del potere, denuncia l'ipocrisia e il servilismo di alcune personalità. Il poeta ricorre a vari procedimenti stilistici e retorici per descrivere la vita corrotta e iniqua della corte romana: egli si avvale dell'arma dissacrante dell'ironia, redige resoconti dettagliati e lucidi, si lascia trasportare dal gusto per l'invettiva e la vituperatio, mette in scena la sua indignazione nell'egloga Dimmi Menandro (1491). La relazione mira a ricostruire la biografia poetica romana di Serafino Aquilano concentrandosi sui componimenti di accusa dello scrittore e sui documenti che, come la Vita di Vincenzo Calmeta o le testimonianze di Aretino, tramandano ai posteri l'immagine di uno scrittore mosso da «grandissimo sdegno e fastidio» per una realtà dura e ingiusta.

Con il nome d'Iddio: printing for an early modern theocracy

Flavia Bruni, Università degli Studi di Roma, La Sapienza

At the dawn of the modern age, Rome was one of the largest European cities, the capital of the Pontifical States and the head of the Catholic Church. The unique traits of the Papal monarchy implied the need for a complex staff of officials in charge of a wide range of tasks, from local administration to spiritual matters, including taxation and indulgences, road works and canonisations, organisation of jubilees and the apprehension of burglars and murderers. This relentless bureaucracy is mirrored in a flourishing production of ordinances, printed in the shape of pamphlets or, most frequently, single sheets. These publications developed through the sixteenth century, gradually replacing manuscript ordinances and changing their appearance according to their specific function. This paper will provide an overview on the function and features of this family of imprints, focusing on broadsheets printed by the Cameral printers of Rome in the sixteenth and seventeenth century.

Dante in Raphael's Stanza della Segnatura

Kim Butler Wingfield, American University

In the Vatican Stanza della Segnatura, which functioned as the private library of Pope Julius II, Dante is the only literary figure represented twice in the room, on the Poetry "Parnassus" and Theology "Disputa" walls. The allegorical figure of Theology in the ceiling also displays the attributes and colors of Beatrice (colors signifying faith, hope, and charity), while Dante's profile presentation mirrors that of the patron's uncle, Pope Sixtus IV. It is argued here that Dante's poetry illuminates several concepts depicted in the room, particularly with regard to a dialogue between moral and natural philosophy, theology, poetics, and justice. These include poetic theology as a humanist endeavor, the relationship of reason and revelation, love and beatific vision, body and soul. Such ideas stemmed from the optimistic, syncretic humanism of the

intellectual advisor Giles of Viterbo and would have supported the fluid discursive potential of contemplative thought in a library space.

The Madrizzo Chapel in Sant'Onofrio: Annibale Carracci and the Cult of Loreto in Early Modern Rome

Dorigen Caldwell, University of London

The Madrizzo Chapel in Sant'Onofrio was lavishly decorated with frescoes, stuccoes and coloured marbles between 1601 and 1605. At its heart is an altarpiece by Annibale Carracci and pupils depicting the Virgin of Loreto seated on the Holy House and holding the Christ Child, who pours water on souls in purgatory below. In this paper I place the iconography of the altarpiece in relation to the broader programme of the chapel as a whole. Most likely devised by Giovanni Battista Agucchi, the programme includes scenes from the life of the Virgin, carefully selected saints and Marian imprese derived from the Lauretan litany; also of significance are two large-scale inscriptions on the entrance wall to the chapel. In my analysis, I take into account contemporary devotion to the Lauretan cult, and suggest parallels with the Cavalletti Chapel in Sant'Agostino (1603-06), home to Caravaggio's very different take on the Madonna di Loreto.

Almost Eternal? Sebastiano del Piombo's Portraits on Stone

Elena Calvillo, University of Richmond

In 1530, Sebastiano del Piombo's new technique of painting on stone supports was described by Vittore Soranzo to Pietro Bembo as painting that was "poco meno che eternal." A decade later Bembo's portrait was made by the Venetian mosaicist Valerio Zuccato's in mosaic, another medium praised by Vasari as almost eternal. This paper proposes that Sebastiano's works on stone be understood not only in the context of the cinquecento debate now referred to as the paragone but also in the context of the Renaissance reception of mosaics. In particular, a passage from Paolo Giovio's dialogue *Notable Men and Women of our Day* suggests that Sebastiano's portraits on stone combined the durability, at least rhetorically, and the antiquity of mosaic with the illusionism of the *maniera moderna*. In this sense, the painter's invention offers a corrective to both a medium described by Pliny in antiquity and contemporary mosaic practice.

Private Devotion in the Early Modern Roman Campagna: Cardinals Alessandro Farnese and Ippolito II d'Este's Pursuit of Salvation

Fannie Caron-Roy, Université de Montréal

In the second half of the 16th century, Cardinals Alessandro Farnese and Ippolito II d'Este built their villa in the Roman Campagna, first one at Caprarola in 1556, second one in Tivoli in 1560. Some scholars (Loren Partridge, David Coffin, etc.) have already shown that the rooms' frescoes display a political manifesto. However, if we consider only the iconography of their private chapel, the interpretation can be different. I argue that, despite the obvious self-confidence seen in the frescoes of the other rooms, the ones painted in the chapels betray the cardinals' anxiety for their Salvation. In this conference, I will look at the localization of the different scenes, their organization together and the way they were used for private devotion to show that they create a discourse on the dogma of Redemption. In fact, using an anthropological approach, I will show that anxiety for Salvation determine cardinals' devotional practices in the private sphere at the beginning of Counter-Reformation.

A bridge to Baroque Rome: Gian Lorenzo Bernini, Pope Clement IX and the Ponte Sant'Angelo

Danielle Carrabino, Harvard Art Museums

When Giulio Rospigliosi, the future Pope Clement IX, arrived in Rome as a young man, he soon came into contact with artist Gian Lorenzo Bernini. Born only two years apart, their common Tuscan origins and precocious achievements led to an invitation from Pope Urban VIII Barberini to join his learned circle of artists and literati. For the Barberini opera *Egisto or Chi Soffre spera* (1639), Rospigliosi penned the libretto and Bernini designed the stage set. This would be only one of many future collaborations between these two men. After ascending to the papacy in 1667, Rospigliosi entrusted his most important architectural projects to Bernini, namely, the commission of the Ponte Sant'Angelo angels. This paper will discuss the relationship between Rospigliosi and Bernini that lasted most of their lives and culminated in the completion of perhaps the most famous bridge in Rome that epitomizes the Baroque.

The Shroud of Turin in Early Modern Rome: On Copies and Originals in the Veneration of Holy Image-Relics

Andrew R. Casper, Miami University

The relic of Christ's burial shroud featuring blood-stained imprints of his body elicited unprecedented devotional attention after its transfer to Turin in 1578. This paper investigates the full-size replica of the Shroud of Turin displayed from the early 1600s onwards above the altar of the newly established Church of Santissimo Sudario in Rome. This copy catalyzed a local cult to this emergent image-relic and complemented the city's existing sacred topography of authentic Christian artifacts. I will examine the Roman cult of the Shroud of Turin against the backdrop of the fading prestige of the Veronica, arguably the city's most important sacred image. The contrasting fortunes of the Shroud in Rome, venerated through a painted surrogate, and the city's own Veronica, whose visibility and dissemination through artistic representation were increasingly curtailed at this same time, invites crucial questions concerning the roles of copies and originals in the veneration of holy artifacts.

Il segretario dell'ambasciatore di Francia alla corte di Roma Vincenzo Badalocchio (1529-1593)

Gennaro Cassiani, Università Cattolica del Sacro Cuore

La carriera del bolognese Vincenzo Badalocchio cominciò nel 1560, entrando al servizio del cardinale Carlo Borromeo. Nel corso del ventennio successivo, nel quadro delle difficili relazioni diplomatiche fra la corona francese e la Santa Sede, B. fu il segretario e l'agente di sette delegati dei Valois a Roma e intrattenne anche diretti rapporti di dipendenza da Caterina de' Medici. Infine, dal 1591 al 1593, B. ricoprì l'ufficio di informatore politico romano di Ludovico Gonzaga duca di Nevers, impegnato nel complicato negoziato per la riconciliazione di Enrico IV di Borbone con la Chiesa cattolica. Gregorio XIII, consapevole delle solide competenze astronomiche del proprio concittadino cliente, lo assunse nelle vesti di consulente della riforma del calendario, giunta a soluzione nel 1582. Vincenzo fu, al contempo, l'astrologo genetliaco di cardinali e dello stesso pontefice. Segretario, agente, informatore politico, perito fiscale della Camera Apostolica, imprenditore privato, B. fu un uomo d'azione, dotato di una solida preparazione legale, letteraria e scientifica. Padrone di tre lingue, l'ufficiale felsineo fu collezionista di opere d'arte e titolare di una vasta biblioteca, nel 1593, passata per via testamentaria alla Congregazione dell'Oratorio insieme a un cospicuo repertorio di sofisticati strumenti di osservazione celeste. Sulla scorta di una quantità di fonti inedite, il contributo intende portare alla luce la carriera internazionale di un protagonista del dietro le quinte della scena politica del secondo Cinquecento.

Decretare l'eternità: il potere delle guide romane del Seicento

Julia Castiglione, Université Sorbonne Nouvelle

Questa comunicazione propone di chiederci in che misura le guide di Roma della prima metà del Seicento partecipano nella loro diversità all'affermazione di un gruppo di conoscitori- eruditi, che in queste opere tentano di definire una gerarchizzazione degli spazi e dei monumenti della città. Tra analisi testuale, storia sociale e storia dei saperi, si tratterà di capire come i diversi ordinamenti urbani sanciti da queste guide siano l'emanazione di gusti rivali e l'espressione di concezioni della città e dell'arte in fase di mutamento, riconducibili a tendenze teoriche e conflitti socioculturali. Lo studio della strutturazione dei testi e del trattamento del patrimonio artistico sarà teso a definire gli strumenti di gerarchizzazione dello sguardo dello spettatore-lettore, nel quale si potrà delineare una strategia a due livelli che coniuga la messa in forma letteraria di un sapere sulla Città e i meccanismi di dominazione culturale, sia all'interno del gruppo degli autori che sul lettorato.

Eroine, imperatori e re: una committenza inedita (e un ritratto) di Felice Della Rovere Orsini nel castello di Bracciano

Anna Cavallaro, Università degli Studi di Roma, La Sapienza

L'intervento esamina il fregio della sala delle Armi al piano nobile del castello Orsini (oggi Odescalchi): pressochè inedito, il ciclo pittorico presenta scene di donne romane virtuose – come Virginia, Lucrezia, Cornelia, Tanaquil e altre - alternate a clipei con busti di imperatori romani, re e ritratti di contemporanei. Tra le eroine vi è un'inedita rappresentazione di Felice Della Rovere, committente del ciclo. Pervenuto in condizioni frammentarie a causa di lacune e ridipinture ottocentesche, il fregio pittorico mostra legami con la cultura figurativa dell'età di Giulio II Della Rovere del primo decennio del Cinquecento; rientra nel programma decorativo voluto da Giangiordano Orsini e da sua moglie Felice Della Rovere per celebrare gli Orsini di Bracciano secondo tematiche proprie delle corti rinascimentali italiane.

Palazzo Chiovenda e la Roma di Leone X: attribuzione a Peruzzi, committenza, genesi della fabbrica.

Camilla Ceccotti, Università degli Studi di Roma, La Sapienza

Sito nel rione Ponte tra via dei Coronari e Santa Maria della Pace, Palazzo Chiovenda viene edificato negli anni d'oro di Leone X, in cui Roma diviene il centro propulsivo del Rinascimento artistico; ciononostante, la fabbrica risulta poco conosciuta a causa della scarsità di documentazione archivistica, che all'oggi non consente di risalire ai nomi dell'architetto e del committente. L'elemento di maggior pregio, la facciata, è caratterizzata da cortina laterizia bicroma, bugnato al pianterreno ed ordini ionico e corinzio in peperino ai livelli superiori: tale binomio ha condotto taluni studiosi ad attribuire l'edificio a Baldassarre Peruzzi. Il prospetto ha sollevato tuttavia degli interrogativi poiché asimmetrico, in controtendenza rispetto ai coevi palazzi romani, dotati di organicità compositiva. Gli esiti della ricerca ripercorrono la genesi e le trasformazioni dell'edificio, incentrandosi sulle relazioni tra tipologia edilizia, linguaggio architettonico e tecniche costruttive, al fine di reinserire questo tassello mancante nel mosaico dell'edilizia privata romana del Primo Cinquecento.

Who Cared? Women Prosecuted for Adultery in the Governor's Court c. 1600

Elizabeth S. Cohen, York University

Adultery was one of several offenses against marital and sexual norms that in Rome could be tried under more than one kind of law. These matters of morals and conscience usually came before the ecclesiastical court of the Vicario, but for this tribunal we have no trial records in this period. The Governor's criminal court, however, also prosecuted some of these crimes, and notably adultery. This paper uses a cluster of trials from the years around 1600 to interrogate historians' presumptions about the impact of church and state as they collaborated to impose Catholic

Reformation discipline at the movements geographic and spiritual center. In practice, as with prostitution, ordinary Romans going about their everyday business often seemed rather blasé about sexual misconduct. Was this a product of neglected religious virtue, of discounted honor, or of weak social cohesion in a highly mobile city where people had to live and let live?

The Case of the Purloined Dwarf

Tom Cohen, York University

In May of 1558, an odd case surfaced at court of the Governor. It set a plaintiff, the Duke of Paliano, a papal nephew, against the father of a dwarf. “Furto di Nano” says the cover on the case. Odd! How, and why, does one steal a dwarf? Sadly, the dwarf himself never testifies, at least in papers that survive, but we do hear from the father, and the brother, and the sea captain who had agreed to help the trio to abscond from Rome, with the little fellow, a plaything of the ducal court, and with some high end goods that, in fact, were not theirs to snatch and carry back home to Genua. The story has its suspense, and its mysteries of motive, as nobody is telling the entire truth. It is most interesting for the nice window it opens, below stairs, to how one dealt with dwarfs, and thought about them, in the shadows of the great. A dwarf was a family asset, and the father tries hard to cash in, but misplays his hand and then, dissatisfied, cannot break off the deal.

La campagna romana dei Colonna contro l’Urbe di Paolo III in un’ignota lettera di Vittoria Colonna a Carlo V

Veronica Copello, American Academy in Rome

In virtù dei privilegi elargiti da Martino V, la famiglia Colonna possedette per secoli alcuni territori nella Campagna Romana, ritenuti strategici in vista di un contenimento dello strapotere papale. Il pontefice, a sua volta, considerava quei vicini così potenti una minaccia al proprio dominio incontrastato su Roma e le realtà circostanti. Così, nel corso del Rinascimento, i papi Alessandro VI, Clemente VII e Paolo III tentarono in vari modi di impossessarsi dei domini colonnesi. I Colonna fecero seguire azioni vendicative, mettendo l’Urbe sotto assedio nel 1526 e partecipando al Sacco del 1527. Prima che le reciproche ritorsioni culminassero nel 1541 con la Guerra del Sale, già nel 1538 la poetessa Vittoria Colonna inviava a Carlo V una lunga lettera finora ignota per difendere gli interessi della famiglia contro le angherie del Papa, del quale svelava i sotterfugi e le segrete alleanze finalizzati alla distruzione dei domini colonnesi nella Campagna Romana.

Da Urbino a Roma: la Calandria del Bibbiena e le sue rappresentazioni

Paola Cosentino, Rome

Il mio intervento nasce dalla volontà di rileggere la storia delle rappresentazioni della Calandria del cardinale Bernardo Dovizi da Bibbiena, per la prima volta messa in scena ad Urbino, a cura di Baldassarre Castiglione, e poi più volte recitata a Roma, fra la fine del 1514 e l’inizio del 1515, in occasione del ritorno di Isabella d’Este nella città capitolina. Si vuole, di conseguenza, indagare il legame fra le due corti, quella urbinata e quella romana, e mettere in evidenza il ruolo della commedia (fondata sull’equivoco e sulla beffa), ma anche degli spettacoli comici in genere, latini e volgari, nell’ambito delle celebrazioni ispirate al ritorno dell’antico e patrociniate da Leone X. Roma, infatti, non è solo il luogo dove, nel 1519 vengono rappresentati i Suppositi di Ariosto con le scene preparate da Raffaello, ma è anche il contesto ove il Trissino, proprio nel 1514, dedica la sua Sofonisba al pontefice Medici, contribuendo alla rinascita della tragedia classicista.

Peruzzi's Presentation Revisited: An Extended Look at a Complex Painting

Alexis Culotta, Park University

Following work in the Ponzetti Chapel of the Church of Santa Maria della Pace, Baldassarre Peruzzi painted *The Presentation of the Virgin in the Temple* between 1523-1524 for the nave. Little scholarly attention has been paid to this composition, however, this paper will argue that it represents both an innovative artistic intersection of Peruzzi's varied professional pursuits and a response to the atmosphere of 1520s Rome. Taking into account Peruzzi's treatment of the Ponzetti Chapel frescoes, particularly the themes elucidated by Cynthia Stollhans (1991) in her argument for Peruzzi's break with pictorial tradition, the aim of this examination is to position Peruzzi's *Presentation* as an innovative approach that synthesized the traditional narrative with emergent theatrical scenography. This paper also seeks to explore the dynamic of Peruzzi's network of visual discourse between Michelangelo, Raphael (whose work was present elsewhere in the chapel) and Sebastiano del Piombo as a more global consideration of the varied influences in Roman painting.

Rome Recovered/Rome Replaced: The Diplomacy of Pope John XXIII on the Eve of the Council of Constance

Sharon Dale, Pennsylvania State University

Pope John XXIII was, as Edward Gibbon noted, "only" accused of piracy, murder, rape, sodomy, and incest at the Council of Constance. Yet, Cossa was a critical figure in re-establishing Rome as the political center of the papacy. Moreover, these accusations are mostly untrue (he was, in fact, a murderer). This paper will examine Baldassare Cossa's diplomacy in the period before, and crucially, after the death of Ladislaus of Durazzo in 1414. Previously, Cossa achieved substantial diplomatic and military success in recovering Rome for the papacy. With the inevitability of the Council of Constance, Cossa changed his goals, seeking instead to establish his seat of power at the now-abandoned papal palace in Avignon. I will suggest that these well-documented efforts explain Cossa's execrable reputation.

German Bread for Papal Rome. Considerations on a Professional Group in the 15th and 16th centuries

Tobias Daniels, University of Munich

The paper aims at reconstructing the community of the German bakers in Rome from the 15th century up to the sack of Rome (1527). It thus deals with a professional group that became very wealthy and well organized in the course of the Papal Annona-politics. Up to now, the German bakers in the Urbe have been studied mostly on the basis of the confraternal archives of Santa Maria dell'Anima and Campo Santo Teutonico (the last mentioned preserving the archives of the confraternity of the German bakers). This paper seeks to widen the picture by focusing on the Roman notarial archives (Archivio di Stato and Archivio Capitolino). It will thus give a first approach to an analysis in more depth regarding patterns of relationships, interpersonal networks and cultural emanations of a professional group that provided food for the population of Rome and the Popes themselves.

A Quattrocento image of ceremony and triumph: Pope Sixtus IV's early policy on the anti-Turkish crusade within the city of Rome

Timothy Demetris, University College London

In December 1471 Pope Sixtus IV (1471-1484) made five of his cardinals legates to the princes and powers of Christendom to win support for a new crusade against Sultan Mehmed II and the Ottoman Turks. Bessarion was appointed legate to France, Burgundy and England, Rodrigo Borgia to Spain, Angelo Capranica to Italy and Marco Barbo to Germany, Hungary, Poland and Bohemia. Oliviero Carafa was appointed legate to Naples and captain-general of the papal fleet that was to

sail against the Turks. In this paper I shall explore the influence of Pope Sixtus's five anti-Turkish legations on the city of Rome, with particular focus on Oliviero Carafa's naval expedition against the Turks. I shall consider Sixtus's use of ceremony and triumph to celebrate his early policy on the anti-Turkish crusade and assess the impact of this on the visual, literary and carnival culture of Rome in the late Quattrocento and beyond.

Lo sguardo, la misura, la linea: un architetto fiorentino alla scoperta di Roma tra Quattro e Cinquecento

Chloé Demonet, École Pratique des Hautes Études

A Roma nei primi anni del Cinquecento Giuliano da Sangallo esplora le vestigia della città antica, mentre quella moderna si sta costruendo. Applicando i metodi dei rari precursori che prima di lui avevano analizzato i ruderi, il fiorentino esamina, misura e disegna i monumenti e i siti, con un approccio che si colloca tra una ricerca di precisione e di rigore, e una grande sensibilità per la bellezza del degrado. Le sue ricerche quasi archeologiche conducono ad indiscutibili miglioramenti nel rilevamento e nel disegno d'architettura. Questi progressi essenziali per il rinnovo dell'architettura della Roma moderna sono ben presto sfruttati da giovani architetti come il nipote Antonio il Giovane. Questa presentazione vuole mettere in luce, attraverso i disegni del Sangallo, l'importanza dello sguardo degli architetti medio-rinascimentali su un'antichità ancora vivace, legame tra un passato idealizzato e un futuro ancora da scrivere per la città Eterna.

Genealogia ragionata degli Orsini di Monterotondo

Riccardo Di Giovannadrea, Rome

La storiografia dei secoli XIX e XX non rese esaustiva la ricostruzione genealogica del ramo eretino della famiglia Orsini che è possibile integrare con lo spoglio delle fonti notarili romane. Il lavoro partirà dal XV secolo, dalla divisione del già affermato casato di Monterotondo nelle due linee di Lorenzo e Giacomo. La prima si estinse, dopo cinque generazioni, alla morte di Valerio nel 1594; l'altra nel 1650 alla morte di Francesco, ultimo di sette generazioni, nel palazzo romano di Monte Giordano, luogo di nascita della loro potenza baronale. L'analisi guarderà anche al ruolo svolto dalle unioni matrimoniali che, nella fase iniziale, coinvolsero esponenti dei diversi rami di casa Orsini e, successivamente, le famiglie Savelli e Cesi al fine di rafforzare il potere in area romana e sabina. Indubbiamente di rilievo eccezionale, il matrimonio tra Clarice Orsini e Lorenzo de' Medici determinò conseguenze politiche per l'Europa intera con i due pontificati medicei di Leone X e Clemente VII.

La *Philosophia naturalis* di Giovanni Manelfi nella Roma di Urbano VIII

Valeria Di Giovannadrea, Rome

Attraverso l'analisi delle opere più significative del Manelfi, si intende ricostruire una parte importante della storia della medicina nella Roma del XVII secolo. Alle sue opere attingeranno molti studiosi dopo di lui del calibro di Malpighi, per quanto concerne il trattato sulla pleurite, e Borelli che trarrà spunto dal *De febribus theoria* per la sua ricerca sulle febbri maligne in Sicilia. L'attenzione che Manelfi rivolge a Ippocrate proprio nel *De febribus*, rivela un'attenzione all'analisi empirica dei singoli casi clinici e dei singoli morbi dando prova di voler mediare tra quell'antica concezione galenica e le nuove idee introdotte dalle emergenti iatromeccanica e iatrochimica. A tal proposito, lo studio della *philosophia naturalis* di Manelfi si rivela interessante al fine di fotografare l'avvio della modernizzazione della medicina che va abbandonando le antiche influenze galeniche per lasciare il passo a nuove teorie.

The Power of Sweetness: The Symbolism and Significance of Sugar Sculpture at Italian Court Banquets (1540-1670)

June di Schino, Università degli Studi Roma Tre

The paper presents an unpublished manuscript on the art of Baroque confectionery, “I segreti di Girolamo Mei credenziere di Alessandro VII,” which brings to light the very first recipes for “trionfi di zucchero”. An in - depth study of the manuscript shows how a recipe collection can effectively be considered a historical document. The strategic role of the “credenziere,” a much neglected profession, will be traced through research in both Italian gastronomic literature and papal archival documents. While focusing briefly on sugar as a costly status symbol, a broad spectrum history of this ephemeral art will also be outlined. The significance of sugar sculpture, which adorned papal and court banquets, will be illustrated with the very first detailed typological classification, and accompanied by unique drawings and etchings.

How did Roman humanists reinvestigate the origins of Rome?

Helen Dixon, University College Dublin

Since Antiquity historians have investigated the origins of Rome. The Augustan age in particular saw an explosion of accounts drawing on a wide range of Greek and Roman sources. From Petrarch’s time onwards, a surge of interest in ‘rediscovering’ the origins of Rome also included attempts to distinguish fact from fiction in the ancient sources for the foundation legends; Roman customs and rituals; and the Kings and the beginnings of the Republic. Certain approaches to historiography and archaeology began to be forged, as we can see from the *artes historicae*, reports of ancient sites, and commentaries on the ancient historians written by humanists. In this paper I will consider how the Roman humanist Pomponio Leto (1428-1498) uses an eclectic selection of Greek and Roman sources to address questions about Rome’s early history during his lectures on Florus’ epitome of Livy.

Capturing the Eternal City in Flux: 17th-c. Netherlandish Drawings of Rome

Erin Downey, Swarthmore College

In his *Den grondt der edel-vry schilder-const* (1604), the Dutch painter-theorist Karel van Mander hailed Rome as the “Capital of the schools of Pictura” and the ultimate destination for artistic migration. Over the course of the century, hundreds of artists from the Low Countries flocked to the city, recording along the way their impressions of the Caput Mundi. This paper investigates drawings by seventeenth-century Netherlandish artists as visual evocations of the artist-migrant experience. The cracked facades, crumbling ruins, and humble travel stops repeatedly sketched by artists such as Jan Asselijn, Jan Both, and Jan Baptist Weenix, venerated not the legendary Eternal City, but rather contemporary Rome in flux. Many examples also portrayed artists working cooperatively and sketching in pairs or groups. Such drawings not only suggest that these artists were keenly aware of their position as migrants, but also that they capitalized on their foreignness in order to capture Rome as a thriving cosmopolitan center.

La breve vita del baldacchino “angelico” di Ambrogio Buonvicino per l’altare maggiore di San Pietro

Harula Economopoulos, Rome

Dopo il completamento dei lavori della cupola della Basilica di S. Pietro tra il 1589 e il 1593, Clemente VIII Aldobrandini decise di mettere mano alla zona dell’altare papale sopra la tomba di San Pietro con la sostituzione della mensa d’altare. Il suo successore Paolo V Borghese si occupò dell’apparato decorativo soprastante ordinando nel 1606 la rimozione del vecchio ciborio, il cosiddetto ciborio di Sisto IV, per far posto ad una nuova struttura provvisoria cui lavorarono per

la pittura Giovanni Guerra e per la scultura dei 4 angeli in stucco Ambrogio Buonvicino. Tale apparato ebbe tuttavia vita breve se già in un documento del primo novembre 1606 venne formulato un progetto per la realizzazione di un altro ciborio (mai realizzato) in cui si prevedeva l'utilizzo di dieci colonne tortili antiche, otto a sostegno del ciborio e altre due unite a quattro moderne a formare due ali laterali. Il baldacchino angelico di Buonvicino venne poi smantellato nel 1621 per fare posto a quello di Gian Lorenzo Bernini.

Tulliola: An Ancient Roman Corpse in Early Renaissance Rome

Mario Erasmo, University of Georgia

In 1485, the body of a perfectly preserved woman was discovered in a sarcophagus unearthed along the Via Appia Antica. She was incorrectly identified as Tulliola, after Cicero's daughter Tullia, and exhibited outside of Palazzo Senatorio on the Capitoline, the civic heart of Rome, as it appeared prior to Michelangelo's redesign. For several days a long queue of curious spectators lined up for an opportunity to view and touch the pagan corpse until Pope Innocent VIII Cybo had the body secretly removed and anonymously disposed. The display of Tulliola occurred shortly after Pope Sixtus IV della Rovere's founding of the Capitoline Museums in 1471 with ancient bronze sculpture relocated from S. Giovanni in Laterano. Like the bronzes, Tulliola's outdoor display shares similarities with the display of early Renaissance collections of Classical pagan sculpture as it also anticipates the indoor display of corpses and mummies in private collections and museum exhibits.

Le famiglie romane degli "artium et medicine doctores"

Anna Esposito, Università degli Studi di Roma, La Sapienza

Recenti ricerche hanno iniziato a mettere in luce la vivacità dell'ambiente medico romano e del suo aumentato prestigio nel corso del '400 e del primo '500. Nel contributo proposto si presterà una particolare attenzione alle famiglie che, dapprima dedite all'attività della spezieria, investirono sui figli per far loro conseguire la laurea in medicina nello Studium Urbis e dare loro la possibilità di entrare a far parte dell'esclusivo Collegio medico.

La famiglia Frangipane di Roma tra conservazione sociale e rinnovamento economico tra Quattro e Cinquecento

Andrea Fara, Università della Tuscia di Viterbo

I Frangipane furono una delle più importanti famiglie aristocratiche di Roma fin dalla metà del X secolo. Dovettero la loro fortuna all'impegno nel commercio e al posizionamento politico filo-papale, con «un potere territoriale e marittimo incentrato sul controllo delle principali vie di accesso alla città e sui porti a Sud di Roma» (Ait 1997). Tuttavia, a partire dalla fine del XII secolo, la famiglia conobbe un crescente declino, causato da un "atteggiamento altalenante" tra papato e impero. Durante il periodo avignonese, i Frangipane furono una famiglia di secondo piano. Nondimeno, nei primi decenni del Quattrocento, i Frangipane appaiono ben radicati nella realtà economica e sociale di Roma, con forti legami all'interno del ceto dirigente capitolino (con rapporti familiari coi Leni, i Cenci, i del Bufalo, i Porcari, i Bastardelli) e un vigoroso impegno economico nella gestione dei propri beni immobili nell'Urbe, nello sfruttamento di numerosi casali, nell'attività di bovatteria, nel commercio di tessuti, carne e cereali. I Frangipane partecipano pure al "gioco" del grande capitale mercantile internazionale, alleandosi con diversi mercatores Romanam curiam sequentes, anche per la gestione di remunerativi uffici dello Stato della Chiesa.

Politics, Power, and Piety: Cardinal Oliviero Carafa's Patronage in Rome

Franchesca Fee, Università G. d'Annunzio, Chieti-Pescara

In 1488, the powerful Neapolitan Cardinal Oliviero Carafa (1430-1511) commissioned Filippino Lippi to decorate his newly enlarged funerary chapel, dedicated to St. Thomas Aquinas and the Virgin of the Annunciation, in Santa Maria sopra Minerva. At first glance, the imagery of the Carafa Chapel appears to consist of some standard portrayals of the Virgin of the Annunciation and Saint Thomas Aquinas. However, interpretations of the iconography of the fresco cycle remain disputed by art historians. Gail Geiger, for example, has argued that Aquinas' writings provide the textual basis of the program. While Aquinas' doctrines certainly contributed to the fresco cycle, I will argue that the iconography emphasizes Carafa's role as Cardinal Protector of the Dominican Order, showcases his devotion to Thomas Aquinas and the Virgin, and underscores his political ambitions since the Cardinal hoped to be named pope.

Catherine de' Medici, Queen of France (1519-89) and the Orsini

Sheila ffolliott, George Mason University

Catherine de' Medici's great-grandmother, Clarice (1450s-88) m. Lorenzo de' Medici, and her grandmother, Alfonsina (1472-1520) m. Piero de' Medici, were both members of the greater Orsini family. The two women were themselves double cousins, not unusual in this many-branched family where Orsini-Orsini marriages were common. Alfonsina established a major presence in Rome during the Pontificate of her brother-in-law, Leo X, building her own palace. Alfonsina's son Lorenzo, Duke of Urbino and his wife both died shortly after Catherine's birth, as did Alfonsina herself: her daughter (Catherine's aunt, Clarice Strozzi), was involved in the orphan's care and Alfonsina's roots and reputation and the disposition of her estate followed Catherine throughout the latter's life. This paper seeks to delineate Catherine's lifelong relationships with members of the Orsini clan, which scholars have touched upon individually. Like several Italian families (notably the Strozzi, Gondi, and Este), the Orsini/Ursini had a French presence before Catherine's arrival there in 1533. In an age in which kinship ties greased the wheels in requesting favors, obtaining or restituting property, promoting court and ecclesiastical appointments, marriages, and other matters, documents, primarily correspondence, reveal Catherine's engagement with several Orsini in France and Italy. Individual Orsini, moreover, served her as ladies in waiting and military captains, as well as Papal representatives and ambassadors with business in France. Catherine prided herself as a consultant on strategic marriages and in 1565 she exchanged letters with her cousin Cosimo I about the proposed marriage of his daughter Isabella with Paolo Giordano Orsini, Duke of Bracciano. In these same years, the Duke's cousin, and his wife's lover, Troilo Orsini, famous for possessing traits of the model courtier, served as Tuscan ambassador and while in France, notwithstanding the various internecine murders in both families' histories, developed a relationship with Catherine, before his own assassination there in 1577. In 1624, furthermore, the later French queen Maria de' Medici commissioned Anastasio Fontebuoni to depict Troilo's offer of aid to Catherine, desperately needed for the ongoing religious wars. The episode appeared in the décor of the Cabinet Doré of her Parisian palace, which featured key events in Medici-French history. Examination of these relationships demonstrates how the claims and deployment of family connections, even when very complex, can bridge the distances between Paris, Rome, and Florence to further political and personal ends.

The Rome of Ignatius of Loyola and the Early Jesuits: Lessons in Strategic Adaptation

Alison C. Fleming, Winston-Salem State University

Ignatius of Loyola had little connection to Rome until he arrived seeking an audience with the Pope. A profitable meeting led to the Jesuits situating themselves in the city center and strategically adapting it to their needs. They did not immediately start building, but transformed existing churches, including that of the Madonna della Strada (now Il Gesù). This is due partially to their

financial situation, but is also an acknowledgment of what Rome had to offer a new religious order. They affirmed their connection to the city through visual representations of Ignatius's Vision at La Storta, an image explicitly linked to the establishment and naming of the Society, adapted San Bernardino's IHS monogram, and forged relationships with existing sites, such as the occasion of Ignatius's first mass at S.M.Maggiore. This paper will examine how the early Jesuits used Rome to develop their order and combat heresy in the early modern period.

The Carceri Nuove on via Giulia (1652-55): Architecture and the Display of Social Discipline

Laura Foster, John Cabot University

Toward the end of his pontificate, Pope Innocent X founded a new prison at the center of via Giulia. The Carceri Nuove, a joint project of Virgilio Spada and architect Antonio del Grande, represented a complete rethinking of prison spaces, including the separation of prisoners by sex, religion, and social status. The building was conspicuous not only because of its location on the noble avenue of Julius II, but also because of its external appearance. Earlier studies of the Carceri Nuove describe the "avant-garde" or Rationalist quality of its design without significant discussion of what precisely it meant to reorganize prison space and give it the external visual quality of a palazzo in the mid 17th century. In this paper, I will review the motives for the construction of the New Prisons and discuss the unusual qualities of its design in the context of contemporary ideas of social control.

Cultivating Talent: Education and Work Training in Early Modern Roman Orphanages and Conservatori

Alessandra Franco, University of Mary, Bismark

The paper investigates the educative program of several charitable institutions devoted to the education of abandoned or marginalized girls in early modern Rome. In orphanages and shelters, confraternities and religious orders developed training programs designed to teach their female wards handicrafts and artistic skills. This study examines how, in addition to providing financial support for the institutions themselves, the work and artistic performances of the wards empowered the trainees with a set of specialized skills spendable in the outside world. Through the microhistorical analysis of some case studies taken in particular from the Roman institutions of Santa Eufemia and Santa Caterina de' Funari, the paper pinpoints the link between charity and excellence in early modern Rome. By cultivating the wards' talents and skills, early modern charity not only provided temporary relief but also worked on offering long-term solutions.

Percorsi di studio e professioni a Roma nel Rinascimento: una proposta di ricerca

Carla Frova, Università degli Studi di Roma, La Sapienza

Nella relazione si cercherà di mettere in luce il rapporto tra i percorsi di studio dei personaggi e l'esercizio delle professioni, con particolare attenzione a tre punti: 1. strategie delle famiglie per la formazione dei figli nella prospettiva del successo professionale; 2. importanza dei rapporti stabiliti in ambito universitario nella costituzione delle reti di solidarietà sociale e professionale fra famiglie; 3. eventuale rilievo del periodo di studi o di docenza a Roma nel radicamento in città di famiglie provenienti dall'esterno.

"*virī studiorum cultu insignes*": Athanasius Kircher (1602-1680) and his Chinese Sources Meet in Rome

Yuval Givon, Tel Aviv University

The Jesuit polymath Athanasius Kircher is among the prominent figures of early modern Rome, and his book *China Illustrata* (1667) was one of the most influential works on China in his time.

This talk aims to focus on the writing process of the book, which took place in the context of seventeenth-century Rome. Kircher's position in the Collegio Romano, at the heart of Rome, set him in the center of a global network; linking him with worldwide information, yet preventing him from eyewitness most of it. Thus, his most significant sources on China were Jesuit Procurators – Mission envoys with whom he met in person. While in Rome, the procurators shared with Kircher their materials and knowledge, enjoying sometimes his influence in the city. By examining Kircher's complex relations with the China procurators, this talk wishes to highlight some social aspects in the transmission of knowledge, and to demonstrate how "Chinese knowledge" was shaped by its Roman context.

Su, Cecilia, al piacere, a le danze, al riso, al gioco: The Martyrdom of Saint Cecilia in Baroque Literature and Theater

Jessica Goethals, University of Alabama, Birmingham

In 1599 the body of Saint Cecilia was discovered during renovations to the homonymous church in Trastevere. Stefano Maderno's exquisite sculpture of that year memorializes the second-century martyr and patron saint of music, showing her form uncorrupted but for the sword marks upon her neck. While St. Cecilia's centrality within the field of music and her depictions in art are well known, less familiar is her role in literature and theater. Yet the century following the rediscovery of her body saw a spike in texts—in print and in manuscript—depicting the saint, her death, and her relationship to the papacy: spiritual treatises, verse, opera librettos, tragedies, ballets, and other dramas. Departing especially from the sacred poem *Santa Cecilia* dedicated to Cardinal Francesco Barberini by Margherita Costa—herself a Roman opera singer as well as prolific writer and likely courtesan—this paper traces seventeenth-century textual and theatrical dramatizations of the saint's life as explorations of both Catholic morality and performative virtuosity.

Competizione poetica all'interno della famiglia Orsini: Versi in onore della soprano Leonora Baroni (1636-1639)

Anne-Madeleine Goulet, CNRS, France

Nel 1639 una raccolta di poemi intitolata *Applausi poetici alle glorie della signora Baroni* fu pubblicata a Bracciano da Francesco Ronconi. Il volume contiene numerosi poemi celebrativi scritti da alcuni poeti alla moda come Fulvio Testi, Francesco Bracciolini, Lelio Guidiccioni e Claudio Achillini e dai membri delle principali famiglie aristocratiche dell'epoca. Tra questi poemi, tre di Giannantonio Orsini (duca di Sangemini), di suo genero Ferdinando Orsini (duca di Bracciano) e di suo nipote Flavio Orsini, che all'epoca in cui compose il suo contributo a questa collezione poetica, era un ragazzo di soli sedici anni. Il rapporto tra la famiglia Orsini e Leonora Baroni era già noto grazie a Bianca Maria Antolini. La scoperta di un nuovo documento conservato nell'Archivio Storico Capitolino riporta alla luce il modo in cui i poemi degli Orsini furono scritti: testimonia in particolare l'esistenza di una competizione poetica che coinvolse tre generazioni di principi. Rivela inoltre in modo molto concreto il ruolo svolto nella formazione intellettuale e sociale dal membro più anziano verso quello più giovane all'interno di una delle principali famiglie aristocratiche romane. Mostra infine l'importanza che i principi davano alla pubblicazione delle loro opere che garantiva loro una grande visibilità.

The Cultural Significance of Rome in Paolo Giovio's *Elogia* of Literati (1546)

Kenneth Gouwens, University of Connecticut

Whereas scholars have long mined Giovio's *Elogia* of 1546 for factual details and aesthetic judgments of the men it portrays, recent scholarship has heightened our awareness of its compositional unity. To my knowledge, it has yet to be studied for what it may reveal of the

geographical constellation of Italian Humanism. The present paper considers in particular the evaluation of Roman Humanism in this work, which was written mostly while Giovio was a courtier in the entourages of Paul III and of his nephew, Cardinal Alessandro Farnese. How did Giovio evaluate contemporary Roman learned culture vis-à-vis what had preceded it in the city, and what was flourishing elsewhere on the peninsula?

Affect and Effect: The Orsini Chapel and the Gendering of Narrative Action

Heather Graham, California State University, Long Beach

Daniele da Volterra's Deposition (1540s) for the Orsini Chapel in Rome's Santa Trinità dei Monti is a riotous affective display. Juxtaposing Christ's corpse and the static framework of ladder and cross, mourners' bodies and clothing rhythmically fluctuate across the painted surface. Amid this uproar of vigorous form, gender lines are clearly drawn: men occupy themselves with the narrative task of removing Christ from his cross, while their female counterparts are consumed with emotive demonstration. In contrast to the now-lost frescoes decorating the ceiling and side walls in which St. Helena was a central player, the altarpiece regulates women to a primarily affective role. This paper explores how this dynamic of gendered narrative action may have functioned for the chapel's female patron, Elena Orsini. While visually reflecting the religious spirit of mid-cinquecento Rome, this vibrant dramatic interplay between center and periphery also articulates social concerns over women's role in a shifting Christian world.

Il cavaliere e la dama ovvero il giurista e la regina.

Maria Teresa Guerra Medici, Università degli Studi di Roma, La Sapienza

Il cavaliere e la dama è il titolo del libro che Giovanni Battista De Luca dedicò alla regina Cristina di Svezia. G. Battista De Luca (1644- 1683) è un illustre giurista, il più importante dell'età di Alessandro VII. Dopo aver preso gli ordini minori fu consacrato sacerdote nel 1676, nel 1681 ottenne la nomina a cardinale. Cristina (1626- 1689) è la regina svedese che dopo aver abdicato al trono si convertì al cattolicesimo e si trasferì a Roma dove diede vita ad una corte colta che raccoglieva i personaggi più in vista della Roma pontificia. De Luca, non solo grande giurista ma anche uomo straordinariamente colto e di rigorosa statura morale, ebbe stretti rapporti con la Compagnia di Gesù e fu legato da sincera amicizia, alla regina della quale frequentò assiduamente la corte, da cui sarebbe derivata l'accademia, partecipando alle dotte conversazioni che vi si svolgevano. De Luca è autore di numerose e importanti opere di diritto, scritte in latino, la lingua del diritto, frutto della sua enorme scienza giuridica. Il cavaliere e la dama, in italiano, è una specie di passatempo: il libro è stato scritto durante 'gli ozi tuscolani': una forma di vacanza da studi più impegnativi. È una sorta di trattato di regole e comportamento indirizzato ad una élite cortigiana, cittadina e cosmopolita come era la società che ruotava intorno alla corte pontificia.

Francesco Benci SJ and the Visual Arts in Late Sixteenth-Century Rome

Paul C. Gwynne, The American University of Rome

In July 1583 five Jesuit brothers, led by Rodolfo Acquaviva (1550-83), set out for the province of Salcete with the intention of founding a new church and mission in India. Their dream was almost immediately, and brutally, terminated by local opposition. When their massacre was announced in Rome it was treated as martyrdom. Francesco Benci, SJ (1542- 94), professor of rhetoric at the Collegium Romanum, immediately set about celebrating their deaths in a six-book epic: *Quinque Martyres e Societate Iesu in India* (Venice: Muschius, 1591). As a prelude to his own martyrdom, at the end of Book One the hero of this epic witnesses a cavalcade of the first Christian martyrs. This is based upon the images from the fresco cycle at the Church of Santo Stefano Rotondo. This

paper will explore the close connection between Jesuit devotional practice and the visual arts in late sixteenth-century Rome.

Tullia d’Aragona’s *Meschino* and Religious Debate in Sixteenth-Century Italy

Julia L. Hairston, University of California in Rome (UCEAP)

Although Tullia d’Aragona’s *Il Meschino*, altramente detto il Guerrino (1560) transposed into octaves a prose text by Andrea da Barberino composed early in the fifteenth century, it nonetheless interposes a series of religious issues also relevant to the mid-Cinquecento and presents interesting commentary on the religious debates of sixteenth-century Italy. This paper outlines the role that religion plays in d’Aragona’s epic and considers a few key episodes from the poem, analyzing the religious controversy present in each. Consideration will also be given to how d’Aragona’s poem represents the literary vanguard in the poetic debates regarding Ariosto and Tasso, which clearly reflected Tridentine discussions.

When Walls Speak: Roman Public Art in the Age of Cola di Rienzo and Today

Alizah Holstein, Brown University Writing Center

Scholars have recently been exploring the public art commissioned by Cola di Rienzo. As a result, we know something about the way that his civic-minded murals and *pitture infamanti* communicated his political, social, and spiritual commentary on the state of fourteenth-century Rome. Interestingly, the medieval visual traditions of secular and religious art, both of which Cola partook in, are echoed by some twenty-first-century murals on the walls of various buildings around Rome. This paper will explore the relationship between Cola di Rienzo’s murals and contemporary Roman street art. In doing so, it will address the questions raised about public art, propaganda, the creating of community, and the potentialities and limits of the public sphere by both Cola’s murals and those of our own contemporaries.

Image and Ritual: The Spiritual Theatre of the Quarant'ore in Seventeenth-Century Rome

Andrew Horn, University of Edinburgh

In this paper I offer an examination of the Quarant'ore in seventeenth-century Rome which highlights the elaborate scenographies produced for the devotion and focuses on their relationship to the rite itself. After briefly surveying the history of the rite and its evolution as documented in the instructions published and circulated by Urban VIII, Innocent X, and Alexander VII, I will concentrate on the Quarant'ore at the Gesù, where the tradition was faithfully maintained by the Jesuits in collaboration with the Congregation of Nobles during Carnival. I will analyse several key examples, focusing on the role of images and their meanings within the 'spiritual theatre' of the devotion. This theatre comprised both the externally performed rite and the 'interior theatre' of prayer and meditation which the faithful performed throughout period of the exposition. This discussion will be guided by the *Quaranta essercitii spirituali per l'oratione delle Quaranta hore* (1605) by the Jesuit Luca Pinelli.

Early Modern Architects Studying the “Mole Adrianea”

Berthold Hub, Albert-Ludwigs-Universität Freiburg

Until its partial demolition under Pope Alexander VI between 1493 and 1495, the Mausoleum of Hadrian, today’s Castel Sant’Angelo, had been the best preserved monumental architecture from Roman times besides the Pantheon. This paper focuses on its lost rectangular base with its characteristic rustication, frieze, and corner pilaster and investigates their reception in drawings, built architecture and even furniture of the second half of the fifteenth century by Filarete, Giuliano da Sangallo, Simone del Pollaiuolo, and others. I will examine the way in which artists and

architects refined, corrected and transformed the ancient model. Finally, I will use the ›Mole adrianea‹ as a starting point for a more general assessment of the reception of Roman antique structures in the early Italian Renaissance before the turn of the century.

Nepotism and Its Discontents: The Pamphili, the People, and Piazza Navona

John M. Hunt, Utah Valley University

Today Piazza Navona, with Bernini's Fountain of the Four Rivers, stands a lasting testament to the Pamphili family. But, during its construction in the late 1640s, it served as lightning rod of protest against Innocent X's nepotism. Innocent commissioned the fountain during one of the worst famines to grip Rome and Lazio. From 1646-48, a series of poor harvests caused grain to become scarce and bread prices to sky-rocket. As a consequence the Roman people took the streets to protest the fountain and the erection of the "needle," that is the obelisk that sits atop the fountain. Much of this criticism was directed at the pope's sister-in-law, Olimpia Maidalchini, but pasquinades and protests in the streets even touched the pope. This paper will examine the protests staged against the fountain, arguing that the people were insisting that Innocent adhere to a traditional moral economy unique to his role as papal father.

Santa Maria della Pace and Sieneese Patronage in the Sixteenth Century

Philippa Jackson, British School in Rome

Santa Maria della Pace was a centre for Sieneese patronage in Rome during the sixteenth century in particular in relation to the chapels of the Chigi and Mignanelli but also was favoured as a burial place as indicated by the various tombs of the Sieneese and their associates. The church was connected to the Apostolic Chamber, at a time when the Sieneese were particularly powerful in this important curial body, and in particular the college of apostolic secretaries, who were accustomed to meet there. This paper considers why the Sieneese were particularly attracted to the church, and the complexities of chapel endowments in Santa Maria della Pace in the light of new documents. It will also reveal more details of the original dedication of the Chigi chapel and its patronage following Agostino Chigi's death.

Bedding Agostino Chigi: Sodoma's 'Marriage of Alexander and Roxanne' in the Villa Farnesina

Julie James, Washington University of St. Louis

A reconsideration of The Marriage of Alexander and Roxanne, completed c. 1518 by Giovanni Antonio Bazzi (il Sodoma) for the bedroom of Agostino Chigi (1466-1520) at the Villa Farnesina, reveals a new understanding of the fresco as a means for promoting the banker-patron's nobility and legitimacy. Using Alexander the Great as exemplum virtutis lent credence to Chigi's professional and personal ambitions. The inclusion of a grand four-poster bed in the final composition can be seen as visualizing the patron's hopes for legitimate heirs, an objective realized soon after Chigi's marriage in 1519 to his long-time mistress, Francesca Ordeaschi. Finally, information garnered from an inventory taken in 1520 after the deaths of both Agostino and Francesca allows us to hypothesize how the room was seen and used on a daily basis by the couple and their visitors, further contextualizing the fundamental multivalent messages the room expressed to its original audience.

Texts and Tourists: The Inscriptions of Rome in the Grand Tour

Sjef Kemper, University of Groningen

Almost every Renaissance 'Grand tourist' who visited Rome inevitably took a look at the inscriptions that ornamented the monuments that formed the main interest of his visit. Not only the old Roman inscriptions, but also the modern ones and the painted explicative texts on the

frescoes raised his attention. In this lecture I will discuss the tourist's attitude towards the texts he encountered in Rome and the resources he could rely on to interpret them rightly. I will thereby focus on a Dutchman, Aernout van Buchel, who visited Rome during his Grand Tour in 1587-8 and whose Latin diary of his journey is conserved in the University Library of Utrecht. In the end I will focus on the remarks Aernout makes about the inscriptions of the Pantheon. Sjef Kemper is a (not completely) retired lecturer at the University of Groningen in the Department of Classical Latin. He is working on the publication (together with Jan de Jong of the Department of History of Art), with translation in English and Dutch and a philological and historical commentary of van Buchel's *Iter Italicum*. Together with Jan de Jong he published many articles on several aspects of this manuscript. Apart from his interest in the Grand Tour and Aernout van Buchel he is a specialist in Latin Rhetoric and published many articles (in French, Italian, German and Dutch) on Plautus, Cicero, Pliny the Younger and Latin Graffiti). If necessary or wished for this lecture could also be given in Italian.

An Architecture of Reason in Sistina Rome: Fra' Giocondo and the Hospital of Santo Spirito in Sassia

Carla Keyvanian, Auburn University

The Corsia Sistina is the main infirmary hall of the Hospital of Santo Spirito in Sassia, built on the site of a medieval institution by Sixtus IV (1471 – 1484), and one of the most splendid buildings of the Roman Quattrocento. Its architect, however, is unknown. Giorgio Vasari's attribution of the infirmary to Baccio Pontelli has long been discarded. This paper, an anticipation of a book on the subject, ascribes the design of the infirmary to Giovanni Giocondo da Verona, a humanist-architect of the highest caliber, a close associate of Leon Battista Alberti and the author of the first illustrated edition of Vitruvius. He enjoyed enormous reputation among contemporaries, but no buildings have thus far been securely attributed to him. If my attribution is correct, it aids in reconstructing his oeuvre, while shedding new light on notion of 'Renaissance architecture' and on artistic relations between the Veneto and Rome.

Mariano of Florence's *Itinerarium Urbis Romae*

Lezlie Knox, Marquette University

The Franciscan friar Mariano da Firenze was an enthusiastic visitor to Rome. His order's General Chapter meeting in 1516-1517 may have inspired his first visit, but the resulting pilgrims' guidebook, *Itinerarium Urbis Romae* (1518) reflects a deeper interest in the city's holy spaces. Scholars generally have taken this treatise as an accurate representation of the early modern pilgrimage experience. Indeed, his work is now mainly consulted for descriptions of now lost buildings and objects. But careful reading reveals both inaccuracies and surprising lacunae. For example, why did Mariano—the prolific promoter of Franciscan history—not mention the Pinturicchio frescoes of Bernardino of Siena in the Aracoeli? This paper will examine his discussions of several sites in order to discuss how Mariano experienced the city, evaluate its role in Franciscan history, as well as consider how he wanted other visitors to respond. The themes come together in the ways Mariano's Rome is both physically present and historically constructed simultaneously.

Tolomei's Program to Document Everything Related to Roman Architecture—and its Realization

Bernd Kulawik

The ambitious program formulated by Claudio Tolomei in 1542 in a letter to Agostino de' Landi and published 1547 is usually associated with the so-called *Accademia della Virtù* (and/or an *Accademia Vitruviana*) and thought never to have been realized except for Philandrier's

Annotationes to Vitruvius (1544) and the drawings from the Codex Coburgensis showing ancient reliefs, tombstones and some inscriptions in a very detailed, systematic way. But Tolomei's program did not only announce the publication of some 12 books reconstructing and annotating philologically Vitruvius and extracting lexica and textbooks for practical purposes. It also promised 13 more volumes to reconstruct the urban development of ancient Rome and to document all its buildings, all architectural details and ornaments, all instruments, all inscriptions, all coins and medals, all reliefs, tombstones and statues, all vases and decorative objects, all paintings, all aqueducts and all (reconstructable) machines. The aim of all this was to understand Roman architecture comprehensively and, by doing so, to re-awake it: a systematically planned Renaissance, so to say. No wonder, historians of art and architecture usually thought that this program would and could never be realized – even though Tolomei claims that by workload sharing it could be done in „less than three years“! — During the last years research on a large group of anonymous drawings made in Rome around 1550 led to the (re-)discovery of lots of understudied materials and a complex network of some 85 churchmen, humanists, antiquarians and artists (and some 45 anonymous draughtsmen) that can be related to thousands of drawings, inscriptions and many important printed books hardly ever seen in close relation to each other. The paper will give an overview of the material corresponding to Tolomei's program.

Rethinking the Rome of Innocent X Pamphilj (1644-55)

Stephanie C. Leone, Boston College

The history of art and architecture in baroque Rome has essentially been told through singular relationships between powerful patrons and great artists, with Urban VIII Barberini and Bernini as the paradigm. The patronage of Urban's successor, Innocent X, has traditionally been perceived as paling in comparison, largely because it fails to fit this pattern. But Innocent X accomplished a great amount of building in a short amount of time, including the nave decoration of St. Peter's, nave of San Giovanni in Laterano, Palazzo Nuovo on the Campidoglio, Palazzo Pamphilj in Piazza Navona, Four Rivers Fountain, and Villa Pamphilj. I propose a new model for understanding his contribution to the arts in mid-17th-century Rome by focusing on how he accomplished these building projects: rather than privileging a single artist, Innocent relied on a reliable network of artists and artisans across multiple sites. To exemplify Innocent's patronage, this paper will examine the process of building the Pamphilj residential sites of Piazza Navona and Villa Pamphilj from designers to executants.

Information Networks and Decision-Making Mechanisms at the Roman Curia in the Mid-Seventeenth century

Ana Paula Lloyd, King's College London

In the world of the Roman Curia where information was the means to power, those with the most highly developed information networks that stretched across multiple congregations, the world of international finance and politics and through all levels of papal and capitoline bureaucracy held all the cards. But how did these networks impact specific events and were they able to maintain relevance under different Papacies? Using the Roman Inquisition's investigations into the Portuguese Holy Office's methods as a prism through which to view the question this paper will focus on the Cardinals of the Roman Inquisition, their political, intellectual and financial networks and explore the way these multiple interest strands came to bear on political and decision making processes at the Curia.

Women's Artistic Position and Function in the Age of the Barberini

Consuelo Lollobrigida, University of Arkansas Rome Center

The aim of this paper is that of providing a new reading of the role of the women artists in seventeenth century Rome, specifically in the Barberini's age. For centuries Artemisia Gentileschi has been reputed to be the only woman Roman artist of her times and her crucial role has been deeply investigated (Garrard, Christiansen, Mann). Recent studies have revealed instead the presence of many women artists in Rome which function was particularly significant in the first half of the seventeenth century (Lollobrigida). Almost all of them worked for/in the Barberini's papal court being able to upraise from the social rank they came. For instance, two portraits of Virginia da Vezzo and Maddalna Corvina depict the artists while proudly wearing their pearls necklaces. An etching represents Anna Maria Vaiani with earrings pearls. The choice of a pearls necklace was consciously made. They gained a "courteous" position in Rome such as in Paris. Symbols of purity and love pearls were also topics in literature. Gianbattista Marino wrote a small poem titled *Treccia ricamata di perle* (1597) which was included in his *Stravaganze d'amore* and the pearl as a metaphor of different stages of life is constantly present in all the other poems of the Neapolitan writer. Artistic production as well as a keen feminist literature – which spread out in seventeenth century Rome - may be taken as a starting point for a broader exploration of the role of women artists in the age of the Barberini and the investigation of this trend may put new light on Barberini patronage or, what could be more correct to say, the Barberini family's protection over women artists.

Oste e taverniere si nasce o si diventa? Alcuni nodi storiografici e alcune osservazioni sulla categoria: il caso di Roma alla fine del Medioevo

Daniele Lombardi, Università degli Studi di Siena

Considerata comunemente come una delle categorie di lavoratori posta ai margini della società medievale – si pensi ad esempio al quadro negativo tracciato nelle novelle trecentesche dal Boccaccio e dal Sacchetti – quella degli osti e dei tavernieri è una professione recentemente tornata sotto la lente d'ingrandimento della storiografia grazie a nuovi studi che tendono oggi a rivisitarne la lettura in chiave diversa. L'obiettivo di questa ricerca è quello di fare luce in merito, non solo partendo da quanto finora pubblicato a riguardo, ma anche osservando la questione da un particolare osservatorio, quello della Roma tardomedievale, che al pari, se non meglio di molti altri casi, è in grado di fornire utili spunti per una breve riflessione sul tema esaminato.

Rhetoric, Fictive Architecture and the Pope in Quattrocento Rome: Fra Angelico's Nicholas V Chapel

Livia Lupi, Warburg Institute

This art historical paper examines mid fifteenth-century Rome as the recently re-established See of the papacy. It explores the relationship between the papacy and the city by focussing on the representation of architecture in painting rather than on built architecture, as most scholarship has tended to do. More specifically, the paper analyses the fictive structures in Fra Angelico's Nicholas V Chapel in the Vatican (1448-1450), traditionally associated with Nicholas V's architectural plans for Rome, which were never completed. Rather than comparing Angelico's painted buildings with never built or no longer extant structures, this paper demonstrates how the Chapel's decoration connects to the architectural identity of Rome whilst at the same time reinventing it. Crucially, the paper underscores how the Chapel's fictive buildings and ornament articulate the dignity and authority of the pope and the city of Rome by engaging with the rhetoric of *dignitas*, *auctoritas* and *gravitas* within the Roman Curia.

Not Just for Men. Women in Civil Right Courts in the XVI and XVII Centuries

Maria Macchi, Università degli Studi di Roma Tor Vergata

Justice, law, courts, legal procedures: during the *Ancien Regime*, these were very much a male world. Many of the litigants were male, too, but far from all of them. Although Italian scholarship has not yet given them much attention, early modern women actively brought cases to civil courts in many places, including Rome. Among the services of the charitable confraternities, as stated in their statutes, was assistance to the needy in conducting lawsuits. Archival records of the Confraternita di San Girolamo della Carità and the Confraternita dell'Immacolata Concezione e di S. Ivo avvocato dei Poveri" – in particular Acts of the Congregation and Petitions (Suppliche) -- show how legal assistance was provided to women, whose identities, circumstances, and legal requests are well described. The proposal focuses on the first steps of legal procedure that were notably difficult for a woman alone – looking for a lawyer, paying taxes and fees, and asking for documents necessary to initiate proceedings. With examples of women's legal actions, the paper represents their involvement in the complex Roman judicial system.

Poetry in Rome at the Court of Leo X

Luca Marcozzi, Università degli Studi Roma Tre

The paper aims to offer an outline of the main tendencies of both Latin and vernacular poetry in Rome at the times of Leo X (1513-1521): from one side, the predilection of the pope for the popular poetry and the court divertissements increased the rise of such a poetical vogue; on the other side, the renewed classicism of his curia he strengthened by the prestige of his papacy, grafted in a favorable cultural environment, fostered experiences such as that of the *poetae urbani*, encomiastic poetry (that of Blosio Pallasio, whose role was extremely important in this context), anthologies as the *Coryciana* or the *Silvae* for the new pope. The gap between these two experiences was sometimes bridged by poets who carried out their performances on both sides, reciprocally influenced. This framework's outcome is a more complex definition of the poetic "classicism" and the same idea of Renaissance in these years.

Copisti, miniatori, librai, cartolai e legatori. Gli artigiani del libro e la biblioteca di S. Agostino nella seconda metà del XV secolo

Antonella Mazzon, Università degli Studi di Roma, La Sapienza

La biblioteca conventuale di S. Agostino in Campo Marzio offre un punto di vista privilegiato riguardo le attività e le prestazioni d'opera da parte degli artigiani del libro. Tra le voci di spesa registrate nel corso della seconda metà del XV secolo da parte del frate procuratore sono ricordati pagamenti a favore di copisti, miniatori, librai, cartolai e legatori che collaborano a vario titolo con il convento. Nello stesso periodo i frati, attraverso il librai (ossia il frate bibliotecario), provvedono alla sistemazione della biblioteca sia come luogo fisico in cui depositare e rendere disponibili i testi utili alla formazione dei frati che studiano presso lo Studium del convento sia nel restaurare i volumi già presenti che nell'acquistarne di nuovi. Inoltre gli stessi frati prestano la loro opera come copisti. Tra i codici commissionati ci sono anche quelli necessari alle celebrazioni religiose, che vengono conservati nella sacrestia, e che molto spesso sono realizzati grazie a lasciti e disposizioni dei laici devoti.

Poetry and religion in Rome in the first half of the XVI century: Vittoria Colonna, Michelangelo and Luca Contile's *Dialogi spirituali*

Carlotta Mazzoncini, Università degli Studi Roma Tre

From Renaissance on, Rome has always had a central role in literary debate and in the development of new forms connected to the transmission of ideas: just before the first half of 16th Century, reformation strongly influenced poetry. In this framework, Vittoria Colonna started to express a more personal faith, following the influence of Reginald Pole she had known in Viterbo

and of other leading figures of the spiritual tendencies she was in contact with in Rome. At the same time these interactions established the circumstance for Michelangelo's creative process, also proved by poems and draws made for the Marchioness of Pescara. Among the vast influence of this attraction of reformation, that Vittoria spread among various poets and artists, the paper will focus on the multifaceted intellectual Luca Contile, who wrote his *Dialogi spirituali* (Roma, Cartolari, 1543) as the result of a visit to Vittoria Colonna in Rome in 1541.

Baccio Pontelli and the New Rome of Julius II

Patricia D. Meneses, Campinas State University

Scholars tend to place the rise of a new Rome during the papacy of Julius II. The image of the city before that, thus, is often portrayed as a repository of antiquities that would only later become an important centre for artists and intellectuals. One step of this development, however, is not greatly discussed: Architect Baccio Pontelli's work for Julius II before Bramante, Raphael or Michelangelo. Pontelli's activities in the city, in the late Quattrocento, inaugurates one of the fundamental aspects of Julius' Rome, the artistic and cultural link to the Urbino Court. In this paper I investigate how the arrival of Baccio Pontelli from Urbino represented the possibility of modernizing Rome through an alternative cultural paradigm, despite the obvious Florentine dominance in the artistic scenario. Pontelli's Roman buildings for the Della Rovere helped create an image for the rising papal dynasty and paved the way for the new Rome.

Print and the Invention of Traditions in Rome, 1470-1520

Margaret Meserve, University of Notre Dame

The Renaissance papacy grounded its claims to authority in what seemed to be ancient traditions – their possession of the apostolic succession, martyrs' bones and apostles' tombs, venerable icons and relics, time-honored rituals, processions, and liturgies. In fact, many of these traditions dated back only a few centuries or even less, and the Quattrocento popes were assiduous in creating even newer ones – often intended to support their own political or ecclesiastical agendas. This paper explores how popes, curialists, clerics, and scholars used the new technology of print to further codify, publicize, and spread newly invented institutions as though they had existed since time immemorial. From diplomatic ceremonies like the ambassadorial obedience, to the cult of new relics and saints, to indulgences to promote sacred institutions and projects, print lent antiquity and authority to papal innovations both within the city and abroad in the wider world.

Violence and narrative in Cellini's *La Vita*

Aaron Miedema

Violence is a commonplace occurrence in Benvenuto Cellini's autobiography. During his time in Rome, he was involved in numerous duels, brawls, ambushes, and murders. However, Cellini did not simply narrate these events to create an honest retelling of events; rather, Cellini consciously constructed and embellished his accounts of violence. Examining Cellini's violent encounters with the close lens of material culture and experimental archaeology exposes the techniques and intentions of Cellini's narrative constructions. Some of these constructs bolstered his own reputation, others intended to attack the reputations of his victims, and some simply followed the mode of popular literature in Italy at the time. These narrative decisions also provide a glimpse of the character of Cellini's intended audience for *La Vita*.

Sculptural Narrative in Sant'Agnese in Piazza Navona, Rome

Vernon Hyde Minor, University of Colorado at Boulder

When Giovanni Battista Pamphilj became pope in 1644 he took over Piazza Navona in Rome. He commissioned an enormous palace, the church of Sant'Agnes reserved for his own family. Set into Sant'Agnes piers are 15-ft.- tall reliefs representing Roman martyrs. In my proposed paper I will discuss one of these reliefs, the one dedicated to St. Cecilia, in terms of narrative. I analyze the ways in which the relief tells its story. Although here I report on only one sculptural group, the church as a whole is filled with narratives, from the frescoed domed to the painted pendentives, the several large free-standing statues, and five monumental reliefs. My intention is to demonstrate how, by creating a powerful bond between words and images the discourse of narratology serves the interests of art historians.

Leon Battista Alberti, il *Momus*, tra Roma e la Curia

Anna Modigliani, Università della Toscana

La politica è elemento fondante nella riflessione di Leon Battista Alberti ed è anche tema centrale nel suo discusso e intrigante romanzo comico, ambientato tra l'Olimpo e il mondo degli uomini. Il *Momus* non può essere considerato un roman à clefs, ma è possibile individuare nelle vicende e nei protagonisti della storia contemporanea alla sua composizione (conclusa, si propone, non prima del 1462) non solo suggestioni importanti per la trama del romanzo e per il disegno dei suoi personaggi, ma anche i destinatari di un messaggio politico costruttivo. Momo, dio del biasimo, mette in crisi tutti gli dèi, metafora dei potenti. L'ironia dissacrante di Alberti è lo strumento estremo per recuperare ai valori dell'etica umanistica una situazione storica particolarmente degradata e corrotta, per lo più identificabile nella Curia papale tra Eugenio IV e Pio II.

Roma santa! Roma del diavolo! Alcune riflessioni sul discorso comico-burlesco di Annibal Caro

Ambra Moroncini, University of Sussex

Annibal Caro (1507-1566), letterato marchigiano autore di opere in versi, in prosa e in traduzione, viene oggi principalmente ricordato per *L'Apologia degli Accademici di Banchi di Roma contra M. Lodovico Castelvetro da Modena* (1558), a lungo ritenuta la causa della persecuzione inquisitoriale del Castelvetro, nonostante non pochi studi abbiano messo in luce la valenza politica della disputa, e che ad innescare il meccanismo inquisitoriale contro il letterato modenese fu senza dubbio la sua appartenenza al dissenso religioso dell'epoca. Molto meno indagati sono stati invece i sentimenti del Caro in materia di fede, anche a causa della sua riservatezza religiosa, da ricercarsi nel suo ruolo pubblico di segretario alla corte dei Farnese. In questo intervento si rifletterà sulla posizione religiosa del Caro nel periodo romano tra il 1536 e il 1543, quand'egli compose le prose stravaganti alla bernesca per l'Accademia romana della Virtù, e poi, a richiesta del duca Pier Luigi Farnese, la sua unica commedia (*Gli Straccioni*), che benché ambientata a Roma, non fu però mai autorizzata dall'autore ad esser rappresentata e fu pubblicata solo postuma. Si sosterrà che influenze erasmiane, nonché suggestioni boccacciane e aretiniane avrebbero permesso al Caro di sperimentare in anni pre-tridentini un discorso di *serio-ludere* non immune da nicodemismo religioso.

Making Friends in Rome: The Roman Network of the Republic of Letters in the Middle of the 16th Century

Raphaële Mouren, The Warburg Institute

For a humanist living away from Rome, making contact and friends in the pontifical capital could be vital: finding a patron, a manuscript, a printer, a job or a temporary home involved friends and colleagues, either permanently or temporarily living in Rome, helping from inside. This was sometimes complicated by political or religious issues: after the return of the Medici in Florence, powerful Florentine citizens in the Curia were mainly fuorusciti, and in the 50s, making friends

needed to take in account the existing factions within the Curia. Using mainly correspondence, we will see a few examples of network strategies set up by humanists at that time to secure help and support in Rome in the middle of the 16th century.

Donne e scrittura a Roma dal Quattrocento al Seicento

Giovanna Murano, Florence

La storia dell'alfabetizzazione delle donne e del loro rapporto con la parola scritta è stata spesso raccontata attraverso opere di uomini, di teologi, predicatori o di più o meno noti misogini. Il terzo volume della collana *Autographa* «Donne, sante e madonne (da Matilde di Canossa ad Artemisia Gentileschi)», attualmente in preparazione, intende restituire la parola direttamente alle donne, attraverso le loro superstiti testimonianze grafiche autografe. Perduti o forse mai esistiti gli autografi di santa Francesca Ponziani (1384-1440), l'esplorazione dell'universo grafico femminile romano è assegnata oltre che alla poetessa Tullia d'Aragona (1501- 1556), alle testimonianze di quattro donne di epoche diverse e diverse per censo e classe sociale: Clarice Orsini (1453 ca.- 1488), moglie di Lorenzo il Magnifico, Lucrezia Borgia (1480-1519), figlia del cardinale de Roja poi papa Alessandro VI, Bellezze Ursini da Colvecchio († 1527/28), una donna accusata di stregoneria e Artemisia Gentileschi (1593-1653), pittrice straordinaria, ma scrivente distratta e – con ogni probabilità – autodidatta.

The Anonimo romano and Cola di Rienzo's Roman Painting Cycle: A Reappraisal

Ronald G. Musto, Italica Press

The Anonimo romano is the only source for Cola di Rienzo's three propaganda paintings in Rome. Commissioned and displayed on the Capitoline, in St. John Lateran and in Sant'Angelo in Pescheria, they formed a public cycle addressing Rome's ancient past, present decline and apocalyptic future. The Anonimo's descriptions of these paintings and their reception is a unique document of trecento visual and textual communities and is one of the first examples of early modern ekphrasis. It is also one of the most overlooked sources for trecento art. Building on my research into trecento historiography (*Writing Southern Italy before the Renaissance*, forthcoming SRS Monographs/Routledge), this paper reevaluates the Anonimo's descriptions in light of new findings and in the context of Lorenzetti's *Buon and Mal Governo* in Siena and Giotto's *De viris illustribus* in Naples. It discusses the Anonimo's historiographical achievement and the paintings' possible precedents, parallels, and workshops.

Negotiating Portuguese Identity in Rome (1578-1668)

James Nelson Novoa, University of Ottawa

The Iberian union of Spain and Portugal under the Habsburg crown (1580-1640) obliged Portuguese around the world to take sides: enthusiastically embracing the new state of affairs, opposing it or some intermediary position. Portugal's de facto submission to Spain was only officially resolved almost thirty years after the 1640 rebellion. The Portuguese in Rome could not have remained aloof from the goings on in their homeland and the Eternal City became a theatre for the dramatic events which pitted different factions among themselves. How did they go about presenting themselves in Rome during the union of the two powers, the rebellion against Spain and its aftermath, especially since the Holy See did not recognize Portuguese independence until 1670? Like other national communities in the city the Portuguese had various means to represent themselves there at their disposal: a national church and confraternity, diplomatic agents, clerics and an important community of merchant-bankers. Basing myself on unpublished archival sources my paper will aim to provide a cross section of the components of the Portuguese

community in Rome and the variety of their responses to this significant period in Portuguese history.

Revisitations of Roma Santa/Roma Ruffiana in Early “Commedia dell’arte” Scenarios

Eric Nicholson, Syracuse University in Florence

The Rome portrayed on stage in major Italian scripted comedies of the early cinquecento, such as Bibbiena’s *Calandra* (1513) and Aretino’s *Cortigiana* (1525), is as much a decadent city as the Holy See of Christendom, a place of swindling deception and erotic intrigue whose key players include charlatans, hustlers, and prostitutes with their male pimps or female bawds. While Counter-Reformation restrictions and Sixtus V’s 1588 official ban against actresses sought to discourage the staging of negative and lubricious representations of the “*Urbs renovata*,” professional troupes during the early phase of the so-called “*commedia dell’arte*” (ca. 1560-1630) continued to play variations on the theme of “*Roma ruffiana*,” for example setting racy comedies in the streets and piazzas of Rome where the first female characters seen or mentioned are identified as “*courtesans*.” Giving close attention to selected “*scenarios*” by Flaminio Scala (1611), as well as to records of exceptional 1590s performances in Rome by the famous actress and writer Isabella Andreini, I will focus on the question: how might the theatrical shows of these “*comici*,” like certain paintings by Caravaggio, offer a challenging critique of the Papal campaign to sanitize and even sanctify “*fallen*” citizens as penitent Magdalenes and the like?

Parceling the Old Basilica of St. Peter

Linda Nolan, John Cabot University

During the papacies of Paul V (Camillo Borghese, 1605-1621) and Urban VIII (Maffeo Barberini, 1623-44), monuments from old St. Peter’s basilica were dispersed to churches in and outside of Rome. Although not always in their early modern contexts, the fragments still survive. I propose looking at the meaning of the dispersed monuments from old St. Peter’s basilica in their new ecclesiastic settings. Churches were proto-museum spaces in the early modern period. The fragmented monuments fit into preexisting “*collections*” at the sacred sites. Inscriptions, display tactics, and guidebooks called attention to their prestigious origins. The destruction of the old basilica of saint Peter generated new meaning. Within their new settings, the objects were conspicuous signs of political gift giving, interest in preservation, and pairing sacred material culture with ideologically appropriate locations.

Blood, Tears, and Devotion: Climbing the Scala Santa in Rome

Kirstin Noreen, Loyola Marymount University

With the construction of the Scala Santa under Pope Sixtus V, pious pilgrims could climb the stairs associated with Pilate’s palace and the Passion of Christ to arrive at the Sancta Sanctorum, the Holy of Holies that contained the Lateran icon of the Savior and some of the most important relics of Christendom. Domenico Fontana’s architectural reliquary for the holy stairs created a frame for a physically engaging religious experience. This talk will explore how the holy stairs and their architectural encasement promoted a spatio-temporal, multi-sensory experience. Using as a starting point the recent book on the Scala Santa by Nadja Horsch and the discussion of the somaesthetic devotion of Renaissance pilgrims by Allie Terry-Fritsch, the paper will be particularly concerned with the spatial dimension and materiality of religious experience as well as the use of bodily performance to engage with the Passion.

***'Si tui Superiores cum P. N. Generali agerent, ut in urbem vocaveris, donec vivo, res mihi esset gratissima.'* Printed Gifts in Counter-Reformation Rome: Odo van Maelcote's astrolabium aequinoctiale**

Ruth S. Noyes, Wesleyan University

The proposed paper plots networks of Counter-Reformation science, gift exchange, and patronage, against material and print culture in Rome ca. 1600, taking up the astrolabium aequinoctiale as a case study. In 1601 revered Jesuit astronomer-mathematician Christoph Clavius wrote from Rome to young Odo van Maelcote in Liège, inviting the twenty-nine year old to Rome to undertake mathematical studies. The invitation constituted Clavius's reply to a gift Maelcote sent him the previous year: an innovative planispheric astrolabe of the fledgling Flemish polymath's own design and facture, the astrolabium aequinoctiale. In 1610, Maelcote published in Rome his treatise *Astrolabiorum* treating his own astrolabium aequinoctiale, containing engraved printed designs that could be fashioned into a working instrument, and dedicated to teenage Italian Prince Francesco Damasceni. I attend to how gifts' proliferation via printed media reifies their most fundamental signifying and operative principle, reiteration, producing identity and presence in the complex, dynamic Roman ambit.

Meanings of Manhood in 17th-Century Aristocratic Households

Laurie Nussdorfer, Wesleyan University

This paper explores interactions among men and boys of different status who lived together in noble households. Using family correspondence it focuses on the relations, spaces and objects that constructed notions of male identity in Baroque Rome (1600-1650). Because of the disproportionate size of the male population papal Rome had many households composed largely of men. Patriarchal ideology dictated a clear hierarchy not only between men and women but also between men, but peculiarities of Roman politics and society inflected household hierarchies in unusual ways. The elite family palace/villa is a domestic environment that makes an ideal setting for studying the construction of masculinity as men of different ages, social status, and, often, ethnicity, rubbed shoulders. Using the correspondence of Ferdinando Orsini (of the Bracciano line) (1592-1660) and Orazio Spada (1613-1687), both with sizeable numbers of brothers and sons but also large numbers of male servants, the paper will analyze the texture of interactions that helped to constitute notions of gender in Baroque Rome.

Travellers' Tales: Outsiders' Views of Musical Practice in Early Modern Rome

Noel O'Regan, University of Edinburgh

Accounts of musical experiences by travellers to early modern Rome can be a useful source of information on musical practice. The French viol player André Maugars, left some detailed descriptions from the 1630s; he crossed the boundary from observer to participant when he was invited to play during a festal Mass at San Luigi dei Francesi. His aristocratic fellow countryman Michel de Montaigne, on the other hand, provided a more sardonic view of the ceremonial context in which such music was practiced during the 1580s. Self-fashioning was high on both men's agenda. Others, such as the Irish exile Tadhg Ó Cíanáin had a political intention, while the English Jesuit Gregory Martin sought to play up the special religious qualities of the Holy City. This paper will assess the usefulness of such visitors' accounts to the historian of Roman music, taking account of how their descriptions were mediated by the contexts in which they were written.

Cipriano de Rore and Giovanni Brevio: A Roman Connection?

Jessie Ann Owens, University of California, Davis

Two ballate by Giovanni Brevio, Venetian priest, poet and novelist (born ca. 1480, died between 1545 and 1549), open and close Cipriano de Rore's landmark publication, *I madrigali a cinque voci* (Venice: Scotto, 1542). His authorship, concealed in the print itself, became evident when he published the poems in his *Rime et prose volgari* (Rome: Blado, 1545), with a dedication to Cardinal Alessandro Farnese. Their prominent position in the 1542 madrigal book serves as a kind of signature and suggests that Brevio could have collaborated with the composer in the selection and ordering of the contents. This paper (1) reports on newly discovered documents that place Brevio in Rome in the household of Cardinal Domenico Grimani; (2) explores Roman connections between Brevio and several of the poets in the 1542 madrigal book; and (3) identifies two manuscripts as Brevio autographs.

Gli editti e bandi a stampa. Una fonte preziosa per la storia della comunità ebraica romana nella prima età moderna

Margherita Palumbo, Rome

The collections of the editti and bandi - ordinances and decrees issued by the Roman authorities, and mostly printed as broadsheets - represent a precious source for the history of the Early Modern Rome. This statement also regards the history of the Roman Jews, especially after the creation of the ghetto in 1555 under the papacy of Paul IV. Through the bandi preserved nowadays in the Roman archives and libraries is therefore possibile to investigate the restrictions that regulated the living conditions of the ghetto's inhabitants, their movements throughout the city, the professions and trades permitted, the studies and reading, the religious practices, the administration of synagogues, the relationship with the 'Christian world', and the policy of conversions. The paper will provide an overview on the sixteenth-century dispositions and limitations against Roman Jews, with a special focus on the decrees issued by the Congregation of Roman Inquisition or Holy Office.

Sebastiano del Piombo e le fonti della Cappella Borgherini: Pietro Galatino, Egidio da Viterbo e l'Apocalypsis Nova

Stefania Pasti, Rome

Collaborazione continuativa con la Soprintendenza Speciale per il Patrimonio Storico Artistico e per il Polo Museale di Roma durante la direzione di Claudio Strinati, con partecipazione a mostre, convegni e pubblicazioni scientifiche. La collaborazione con Strinati è proseguita nei suoi successivi incarichi ministeriali, e prosegue tutt'ora, con progetti di mostre e studi iconografici sul primo Rinascimento. La bibliografia comprende numerosi saggi scientifici dedicati dapprima al Medio Evo e al Quattrocento, e negli ultimi anni al Cinque e Seicento. Attualmente, l'impegno maggiore è nella ricerca delle fonti iconografiche di Raffaello, Giulio Romano e Sebastiano del Piombo, attraverso la lettura di manoscritti inediti. Le fonti di grandi capolavori del primo Cinquecento, quali la Trasfigurazione di Raffaello, la Resurrezione di Lazzaro di Sebastiano del Piombo e la Visione di Ezechiele, ancora di Raffaello si trovano in alcuni trattati teologici, pervasi tutti da fermenti profetici, a partire dalla ben nota Apocalypsis Nova. Inoltre nella cerchia di Leone X e di suo cugino Giulio particolarissima importanza avevano gli studi cabbalistici degli ebraisti Egidio da Viterbo e Pietro Galatino. Dallo stesso ambiente nasce la cappella Borgherini di Sebastiano del Piombo, le cui principali fonti sono appunto il De Arcanis di Galatino, I Commentarii di Egidio, e la stessa Apocalypsis Nova. Inoltre, essendo San Pietro in Montorio di patronato della corona spagnola, di particolare rilievo per questa committenza sono i coevi rapporti con il mondo iberico.

Il crocevia della diplomazia internazionale: Roma 1479

Eleonora Plebani, Università degli Studi di Roma, La Sapienza

Un anno dopo la congiura dei Pazzi gli stati italiani cercavano una soluzione diplomatica per sanare la controversia tra Sisto IV e Lorenzo de' Medici. Lo stesso scopo, ma per ragioni diverse, era perseguito anche dalle maggiori monarchie europee che temevano lo scoppio di una guerra in Italia di cui si sarebbero potuti avvantaggiare i Turchi per creare basi militari nella penisola. Per questo, nella primavera del 1479 erano presenti a Roma anche ambasciatori francesi, inglesi e imperiali come emerge dal carteggio inedito dell'oratore fiorentino Pier Filippo Pandolfini, intrattenuto con le magistrature di Firenze tra febbraio e giugno 1479. Attraverso le sue lettere prendo in esame quei mesi di profonda conflittualità e di trattative con Roma diventata il centro di una diplomazia internazionale politicamente lacerata, all'apparenza desiderosa di pace ma – secondo le parole di Pandolfini – priva di «alchuna buona dispositione».

Dagli ordinamenti “popolari” alla riforma di Paolo II: arti e mestieri dei romani alla luce degli statuti municipali (secoli XIV-XV)

Alessandro Pontecorvi, Roma nel Rinascimento

Nel corso dei circa cento anni che separano la redazione dei trecenteschi statuti “popolari” del comune di Roma (1360-63) dalla revisione costituzionale ordinata da papa Paolo II (1469), la città visse un profondo mutamento politico-istituzionale e un altrettanto rilevante sviluppo socio-economico. La riforma statutaria voluta da Pietro Barbo non si tradusse in un drastico rimaneggiamento del più antico costituito, che in molte delle sue parti sopravvisse, senza significative modifiche, all'interno della nuova normativa. Tra i tanti rimasti sostanzialmente inalterati, i capitoli riguardanti il mondo dei mestieri, che tuttavia dovette ben risentire delle trasformazioni sperimentate dalla realtà capitolina tra Tre e Quattrocento. Un'indagine sulla regolamentazione di questo mondo dovrebbe quindi basarsi sulla sistematica integrazione delle notizie offerte dagli statuti municipali con i più specifici contenuti degli ordinamenti delle diverse arti.

G. B. De Marini and the ‘Genoese Nation’ in Rome: Patronage, Piety and Politics

Peter S. Poulos, University of Cincinnati

The emergence of Genoa as an economic power in the sixteenth century saw a diaspora of its citizens, many of whom settled in Rome. The significant contributions of these Genoese to early modern Rome are today still not well understood. Through their influence within the papal curia, and religious and artistic patronage this cohort of Roman society constituted an extension of Genoese politics, culture and taste. This paper provides a glimpse into this 'Genoese Nation' in Rome through the reconstruction, from contemporary witnesses, of the life and endeavors of G. B. De Marini and his circle of relatives. A poet, author, and governor of the politically aligned confraternity of San Giovanni Battista dei Genovesi in Rome, De Marini was also a protector of musicians, artists, nuns and of Genoese religious interests in the confraternities of Santa Maria sopra Minerva that helped to preserve a Genoese identity away from his homeland.

The Sante vergini romane as Protestant Invention

Elisabeth Friedl, Academy of Fine Arts, Vienna

The martyr has always been and still is an extremely ambivalent figure, and this is even more so with female martyr. In periods of political and social upheaval, the figure of the female martyr became stylized as a heroic figure transgressing the border between female and male behaviour. In late 16th century Rome, the Catholic Church cultivated the veneration and the representation of virgin martyrs, sante vergini romane, as the spearhead of the Counter Reformation and, as is generally assumed, in marked contrast to the Lutheran church, which is well known for its depreciation of both virginity and sanctity. In my contribution I will argue, however, that it was

Luther himself who attached great value to the virgin martyrs in his doctrine. This will be done through analysis of the first and relatively unknown German Protestant book of martyrs, published by Ludwig Rabus (1552), and its influence on the typology of these female role models and more specifically its impact on the cruel representations of the *sante vergini romane* in Antonio Gallonio's book (1591).

Nel segno di Raffaello: Timoteo Viti e Girolamo Genga a Roma

Matteo Procaccini, Università degli Studi di Roma Tor Vergata

Questo contributo si prefigge di illustrare i complessi rapporti che legarono il contesto artistico urbinato e l'Urbe, tra il XV ed i primi decenni del XVI secolo. Partendo dai fondamentali studi di Shearman (1983) sulle dinamiche della tarda bottega raffaellesca, risulta infatti interessante approfondire l'analisi dei rapporti che il Sanzio intrattenne con i suoi collaboratori, chiamati a supportarlo nelle prime importanti committenze romane. È lo stesso Vasari (IV, p. 267) a ricordare che Raffaello convocò il più anziano Timoteo Viti, protagonista della scena artistica urbinata al principio del XVI secolo (Gabrielli 2008), per completare gli affreschi della cappella Chigi di Santa Maria della Pace a Roma. Sarà proprio Timoteo a portare a termine, su disegno del maestro (Hirst 1961), gli affreschi dei Profeti, tradizionalmente datati dalla critica tra il 1512 ed il 1514 (Oberhuber 1982) ma verosimilmente realizzati, in più intervalli, tra il 1510 ed il 1513, periodo in cui vengono registrate prolungate assenze del pittore da Urbino. Il Sanzio aveva potuto conoscere il valore artistico del Viti durante i suoi frequenti soggiorni nel borgo natio (Mochi Onori 2009), grazie al proficuo sodalizio che era nato tra lo stesso Timoteo ed Evangelista da Piandimeleto, erede della bottega feltresca di Giovanni Santi (Crescentini 2016). Fu grazie alla fama raggiunta al fianco di Raffaello, e al tramite fondamentale del banchiere senese Agostino Chigi, che il Viti ottenne un'importante committenza per la chiesa di Santa Caterina in Via Giulia, sede della Venerabile Arciconfraternita dei senesi nell'Urbe (Spezzaferro 1973). Non sarà certo causale se, tra il 1520 ed il 1522, un altro celebre esponente della cultura artistica urbinata, Girolamo Genga, realizzerà, per volontà dello stesso Agostino, la pala della Resurrezione di Cristo destinata all'altare maggiore della chiesa del sodalizio senese (Petrioli Tofani 1964). Grazie alla determinante mediazione del Sanzio, venne infatti a determinarsi una particolare "congiuntura urbinata" tra due artisti che avevano collaborato, sin dagli inizi del secolo, per l'esecuzione di opere di stretta committenza ducale, come la celebre decorazione della cappella Arrivabene, eseguita nel 1504, nella Cattedrale di Urbino. Proprio per tali ragioni, sarebbe necessaria una rilettura della parabola artistica di questi due artefici, alla luce della fondamentale esperienza maturata nell'Urbe. In effetti, anche dopo la morte del Sanzio, una volta rientrati in patria, la fama acquisita consentirà al Viti ed al Genga di divenire l'uno il principale pittore di corte, l'altro grande architetto ducale.

Sex, Singing, and the Sacred in Seventeenth-Century Rome: Margherita Costa's *Cecilia martire*

Courtney Quaintance, Folger Shakespeare Library

Margherita Costa, born in Rome at the turn of the seventeenth century, was a celebrated virtuosa who made her living singing at court and on the public stage. But she was also one of the most prolific women writers of her generation, sending to press at least fourteen solo volumes in a variety of literary genres and styles, from baroque grotesque and bawdy comedy to sacred narrative poetry. In 1644, Costa published a poem in octaves on the martyrdom of Saint Cecilia, dedicating her book to the Cardinal Francesco Barberini, nephew of Pope Urban VIII. My presentation will focus on how Costa, a woman denounced by contemporaries as morally suspect because of her public performances, sought Barberini patronage by fashioning her literary persona in the most unlikely of ways – by aligning herself with the figure of Saint Cecilia, the most Roman of saints and the patron saint of music.

Agostino Steuco e la renovatio urbis di Paolo III

Angela Quattrocchi, Università degli Studi Mediterranea di Reggio Calabria

L'obiettivo del benessere della città viene perseguito da Paolo III attraverso una vera e propria politica di lavori pubblici: interventi di risanamento, rettificazione ed apertura di nuove strade, rafforzamento delle fortificazioni ed esaltazione della magnificenza dei luoghi-simbolo e del decoro delle nuove residenze. Alcune imprese inevitabilmente non saranno portate a termine o nemmeno avviate come il progetto di risanamento che prevedeva la reintroduzione dell'acqua delle sorgenti di Salone. Il programma di ripristino della conduzione delle copiose sorgenti dell'Aqua Virgo, che all'epoca andavano disperdendosi nell'Aniene, costituiva componente essenziale del progetto di rinascita urbanistica dell'Urbe: l'acqua convogliata verso il Colle capitolino e a S. Marco, sede della residenza estiva del pontefice e caposaldo della renovatio Paolina, sarebbe stata distribuita verso zone da tempo abbandonate, dando luogo ad un vero e proprio processo di rivitalizzazione del tessuto urbano. L'impostazione generale del programma di interventi viene descritto in un manoscritto datato tra il 1535 ed il 1536, anonimo e mutilo della parte iniziale e conclusiva, attribuito all'erudito eugubino Agostino Steuco, canonico di S. Salvatore.

Domenico Iacovacci, ovvero l'esempio di una famiglia romana in ascesa sociale tramite lo studio del diritto

Andreas Rehberg, German Historical Institute at Rome

In questo contributo verrà illustrata la carriera di Domenico Iacovacci (1444-1528), avvocato concistoriale e rettore dell'università di Roma dal 1505, poi vicario in spiritualibus del papa a Roma, vescovo di Nocera dei Pagani, e cardinale nel 1517. Il caso di Domenico offre anche l'esempio di una famiglia romana che, attraverso gli studi universitari e il servizio presso la Curia, riuscì a consolidare l'ascesa sociale in ambito cittadino e a radicarsi nelle più alte sfere della Chiesa fino a raggiungere la dignità cardinalizia.

The Roman Tomb of Alfonsina Orsini de' Medici (ca. 1520): Contexts, Patronage, and Artistic Innovation

Sheryl E. Reiss, Pasadena, CA

This paper here proposed will consider the polychrome marble floor tomb of Alfonsina Orsini de' Medici (1472-1520) in the Roman church of Santa Maria del Popolo. Extraordinarily, the tomb employs perspectival illusion to suggest an open grave or burial chamber. The paper discusses the tomb in terms of late medieval and Renaissance funerary art and other imagery associated with death. Topics addressed include the highly unusual representational scheme and self-referential nature of the tomb; rituals and artistic practices associated with the burial, mourning, and commemoration of women; and the relative paucity of monumental women's tombs in Renaissance Italy – especially in Medicean Florence. Particular emphasis will be placed on the now-lost inscriptions, which poignantly expressed the grief and gendered identity of the patron, Alfonsina's daughter Clarice Medici Strozzi. The tomb's trompe-l'oeil conceit makes visible the patron's lament that she wished to be buried with her mother beneath the marble slab itself.

From Capriccioso to Capricieux: Translating Francesco Borromini's Capriciousness at S. Carlo alle Quattro Fontane (S. Carlino)

Marion Riggs, Rome

In the index to the his *Voyages du P. Labat* (Paris, 1730), Jean-Baptiste Labat described Francesco Borromini as an "architecte capricieux" and, on the single page to which this entry referred, cited

Borromini's "caprice" at S. Carlino as the major drawback of the church. In this paper I argue that Labat radically transformed what "capricious" meant in this context: by borrowing the Italian "capricciosa", conventionally used as a term of approbation in Italian seventeenth-century accounts of S. Carlino, and melding it with notions of the French "caprice", a term of disapprobation in late-seventeenth-century French architectural theory, Labat effectively inverted Borromini's capriciousness at S. Carlino from a highly positive attribute to a decidedly negative one. Such play with critical terminology is significant to consider as it is characteristic of the way in which critics of the period manipulated language in order to ever intensify their denouncements of Borromini.

The Pope Triumphs: Early Baroque *Possesso* Iconography

Pascale Rihouet, Rhode Island School of Design

In the past three decades, the pope's post-coronation procession has been analyzed for its ritual mechanism, its use of urban space and architecture, its apparati such as arches of triumphs, or its propagandistic print form. This talk focuses on two decades of *possesso* iconography, ca. 1590-1610, the time of its oldest (still extant) engraved representations. By comparing prints to paintings and replacing images in their viewing contexts, artistic choices like format and composition can be better understood and interpreted. Also scrutinized is the plethora of details such as sumptuous textiles, ceremonial objects, and captions (for prints). These minutiae are often lost to the present-day beholder. They conjure an ideal processional performance while supporting the political agenda of the ritual. They depict the moving symbols [pun intended] that took center stage in advertising rank, precedence, and power. This paper is part of a co-authored book project.

Water, Fountains, Experimentation and the Birth of Baroque Architecture in Late- Sixteenth Century Rome

Katherine Rinne, Berkeley, CA

In his classic study *Renaissance und Barock* of 1888 Heinrich Wölfflin invites speculation (but does not fully develop his thesis) that water and fountain architecture were critical precursors of the baroque aesthetic. Returning to his long-neglected argument, this paper examines garden fountains created in the Lazio region between 1560 and 1580 as aesthetic and experimental harbingers of the baroque. Fountains created at Villa Farnese at Caprarola, Villa d'Este at Tivoli, Villa Lante at Bagnaia, and Villa Medici in Rome advanced hydraulic science as their designers experimented on-site with water; studying gravity, velocity, pressure, and volume as they worked. Their projects (entirely overlooked by historians of science and technology), parallel contemporaneous theoretical and laboratory work undertaken by natural philosophers and engineers who began to see results only after 1626. Whether successful or not the fountain experiments, with powerful jets, artificial streams, and billowing basins gave impetus to the new baroque aesthetic—only fully realized in the buildings of Francesco Borromini— characterized by movement and flow.

Agostino Chigi and Jakob Fugger

Ingrid Rowland, University of Notre Dame, Rome

Writing in 1943, Austrian-American economist Joseph Alois Schumpeter assured the readers of his *Capitalism, Socialism, and Democracy* that the political weight exerted by sixteenth-century bankers like Jakob Fugger of Augsburg and Agostino Chigi of Rome was minimal, and that the bankers themselves eventually paid dearly for their close associations with powerful political figures. Yet for the first two decades of the sixteenth century, these two men controlled an

enormous proportion of Europe's mineral resources and certainly exerted direct influence on the course at least two historical events of international import: the War of the League of Cambrai (1509-1512) and the Protestant Reformation. Furthermore, the two bankers followed remarkably similar patterns as patrons of the arts, endowing chapels, constructing palaces, but also creating pioneering housing for workers and the poor. Their interwoven financial networks, often involving the same people, bankers, metalworkers, and artists, suggest that they were collaborators rather than rivals, with commercial networks that stretched from the New World to India. This paper outlines the connections between the two, and in the present author's own case, at last gets Jakob Fugger's name right.

'Veduta' or 'paesaggio'? The Roman landscape of Herman van Swanevelt

Susan Russell, Melbourne, Australia

Herman van Swanevelt (c. 1603-1655) re-located from Rome to Paris c. 1643, and in both cities painted views of Rome as well as making large numbers of etchings of Rome and its environs. They show different aspects of the city's topography and architecture, from rustic inns to famous ancient ruins, and include many types of human activity that convey a sense of actuality. In this, they differ dramatically from the prints published in 1629 by Giovanni Battista Mercati (1591-1645), '*prospettive*' in which a figure is a rare inclusion. This paper will investigate Albert Blankert's claim that Swanevelt's *Campo Vaccino*, painted in 1631, was one of the first true *vedute*, a type of landscape view that began to dominate the genre towards the end of the seventeenth century and why, as significant records of a vanished landscape, Swanevelt's imagery differs in function and effect from that of other landscape specialists of the period.

Il castello di Bracciano: forma e immagine di un palazzo-fortezza

Nicola Santopuoli, Università degli Studi di Roma, La Sapienza

Il contributo illustra i primi risultati di un progetto di ricerca che ha per fine il rilievo e lo studio delle tecniche costruttive del castello di Bracciano, un significativo esempio di palazzo-fortezza del XV secolo. Il monumento, sebbene descritto in molte pubblicazioni, risulta relativamente poco indagato: l'ultimo studio approfondito, completo di rilievo metrico, risale alla fine dell'Ottocento. Il rilevamento con laser 3D, già effettuato, costituirà la base essenziale sia per lo studio del monumento dal punto di vista storico-architettonico e storico-artistico, nel quadro di una efficace interdisciplinarietà, che per la costituzione di un data base 3D. S'intende sviluppare una lettura critica comparata del rilievo con il materiale storico disponibile e con palazzi coevi dell'area romana. Inoltre, saranno svolte indagini non distruttive del sottosuolo per ottenere informazioni sull'originaria forma della rocca medievale e sulla presenza di fasi costruttive di epoche diverse.

Un libro e la storia: vicende editoriali degli *Ecclesiae Militantis Triumph* (1582-1766)

Mauro Sarnelli, Università degli Studi di Sassari

Ripercorrere le vicende editoriali degli *Ecclesiae Militantis Triumph*, la celebre raccolta delle incisioni, realizzate da Giovanni Battista de' Cavalieri, dei trentun affreschi martirologici della chiesa romana di Santo Stefano Rotondo al Celio, il cui programma iconografico, ideato dai padri gesuiti del Collegio Germanico-Ungarico, venne posto in opera nel 1582 dal Pomarancio seniore (Nicolò Circignani) e Matteo da Siena, significa ripercorrere alcune delle tappe fondamentali della storia della Compagnia di Gesù, i.e. di uno dei principali soggetti agenti nell'assetto politico-religioso dell'Europa di antico regime. In particolare, l'indagine rivolta alle finalità ed alle ramificazioni di tali vicende editoriali offre la possibilità non solo, naturalmente, d'illuminare à contre-jour, dalla specola della raccolta in questione, le dinamiche della Storia (con la S maiuscola)

intersecantisi con quelle dell'Ordine gesuitico; ma altresì di verificare in re libreria la lunga durata dell'esito di un progetto politico-culturale la cui funzionalità affonda le radici nel nucleo primigenio dell'immaginario umanistico-cristiano.

«Fuor della stigia sponda» di Antonio Foggia: una lettura del mito di Orfeo nella cantata romana barocca

Giacomo Sciommeri, Università degli Studi di Roma Tor Vergata

Il mito classico rappresenta uno dei fondamenti della formazione della cultura occidentale. Dalla letteratura greca e latina, il mito ha attraversato i secoli nella rilettura e trasmissione di Boccaccio, Poliziano, Marino, lasciando che le arti e la letteratura si permeassero delle molteplici possibilità evocative della cultura classica. L'arte musicale non è esente da tale processo. Il più evidente ambito di espressione del mito in musica è il melodramma, che fin dalle origini si è avvalso di episodi e personaggi tratti dalla mitologia. Tuttavia il mondo immaginario ed evocativo del mito non esonera anche gli altri generi di musica vocale, meno indagati eppure ugualmente pregni di ispirazione classica. Tra questi, il repertorio della cantata da camera, che trova nella Roma fervente del XVII secolo il suo principale luogo di sviluppo. In questa sede si proporrà l'analisi della cantata *Fuor della stigia sponda*, posta in musica dal compositore romano Antonio Foggia (1652-1707), figlio dell'altrettanto noto compositore Francesco Foggia (1603-1688). La cantata in questione rappresenta un valido esempio delle tendenze musicali e della ricezione del mito di Orfeo ed Euridice nella città papale della seconda metà del XVII secolo, che può essere posta in raffronto con l'intonazione del medesimo testo poetico elaborata per la corte di Modena da Alessandro Stradella (1639-1682), altro compositore fortemente legato alla cultura e al contesto romano dell'epoca.

Gli amori libidinosi di Marte e Venere. Iconografie licenziose

Massimiliano Simone, École Pratique des Hautes Études

Le edizioni cinquecentesche delle *Metamorfosi* ricoprono un ruolo fondamentale nella trasmissione della mitologia antica. Questa conosce una vera e propria esplosione figurativa a partire dalle incisioni che corredano le diverse 'favole'. Per quanto concerne il contesto romano si è osservato come la pittura monocroma presente sulla facciata della Villa Farnesina raffigurante una scena con Venere e Marte catturati nella rete di Vulcano, opera del Peruzzi, abbia ispirato gli artisti attivi nei cantieri cinquecenteschi. Da un punto di vista iconografico sembra molto anche la riscoperta della *Domus Aurea*. La visione di una pittura raffigurante gli amori di Marte e Venere colpisce il fiammingo van Heemskerck, a tal punto da riproporla in diverse sue opere. Ma è soprattutto la decorazione a "grottesche" per il bagno di Clemente VII a Castel Sant'Angelo e la riproposizione del medesimo soggetto nelle decorazioni delle residenze aristocratiche a mettere in luce una serie di relazioni tra personaggi legati alla Corte papale: è il caso di Ferdinando Balami o di Blosio Palladio. Come spiegare la presenza di un soggetto così licenzioso nella stanza da bagno di un Papa? L'ambiente ha i suoi precedenti in altri bagni romani appartenenti ad alcuni personaggi progressisti del tempo: quali sono i rapporti esistenti tra committenti e artisti nel dettare il gusto dell'epoca?

Paolo Giovio e Paolo III, papa "galantuomo"

Marcello Simonetta, Medici Archive Project

In questo paper intendo analizzare i rapporti fra Paolo Giovio e Paolo III alla luce di alcune lettere, edite ed inedite. Al principio del pontificato, Giovio non lesina lodi al papa "galantuomo", nella speranza di ottenerne favori più generosi che dai suoi predecessori medicei. Tuttavia, l'illusione di un mecenatismo dalla manica larga si scontra con vari ostacoli più o meno imprevisi, e nel luglio

1549, forse non a caso, è proprio Giovio ad essere uno dei destinatari della polemicissima Lettera a Paolo III attribuita (a torto) a Bernardino Ochino. Il giudizio storiografico sul papa Farnese matura negli ultimi anni della vita di Giovio, trasferitosi a Firenze presso il duca di Firenze Cosimo I per dare alle stampe le sue Storie, “la vera anima mia”.

‘Allo specchio’: Ocular Devices in Science, Art, and Opera in Early Modern Rome

Ayana Smith, Indiana University

The Great Comet of 1680 frightened and astonished many observers throughout Europe. As the first comet sighted and studied using the modern telescope, this celestial event garnered much speculation—from the superstitious to the religious and scientific—about observation, perspective, and truth. In Rome, much of the resulting intellectual activity was gathered by Giovanni Giacomo Komarek (c. 1650-1705), a self-described Bohemian with a publishing shop near the Trevi fountain. This paper will articulate how Komarek’s volumes on perspective and ocular devices reflected a new emphasis on visual culture in Rome during the early modern era, and how new questions regarding perception and truthfulness became a focus of both the Accademia fisicomatematica and the Accademia degli Arcadi. As case studies, I will discuss several “monuments” of visual culture drawn from Komarek’s catalogue, while making connections between art, literature, and opera, including Handel’s *Il trionfo del Tempo e del Disinganno* (Rome, 1707).

Competition, Camaraderie, and Communal Burial: Artist Memorials in Early Modern Rome

Tamara Smithers, Austin Peay State University

Quattrocento Roman epigraphs for artists claimed skill or paid tribute to the trade, such as those for Fra Angelico and Andrea Bregno. Raphael’s large-scale tomb in the Pantheon was unprecedented, praising the artist for outdoing Nature. Members of *I Virtuosi al Pantheon* and the Accademia di San Luca, such as Taddeo Zuccaro and Annibale Caracci, sought to be buried near Raphael as *Pictorum Principes*. Moreover, communal burial proved to be especially important for professional bonding. While Seicento principe Pietro da Cortona attempted yet failed to create the largest memorial to date, he succeeded in creating another locus for artist burial in SS. Luca e Martina. Academy leader Carlo Maratti followed suit with the erection of his self-aggrandizing wall tomb. This paper considers the development of the multi-faceted purposes of artist tombs in Early Modern Rome: to celebrate the individual, express local pride, promote the visual arts, and establish corporate camaraderie.

L’idea dello spazio: un progetto per la corte del castello di Bracciano

Cecilia Sodano, Museo Civico, Bracciano

Il contributo illustra lo studio di un disegno inedito, databile tra il XVI e il XVII secolo, che rappresenta un progetto per la sistemazione della corte del castello Orsini Odescalchi di Bracciano. Sulla planimetria a inchiostro della grande corte rinascimentale, che ha la forma di un triangolo privo di un vertice, è disegnato uno schizzo a matita che prospetta una soluzione progettuale basata su linee curve, secondo un’idea dello spazio completamente diversa ed improntata a nuovi canoni formali. Sebbene il progetto non sia mai stato realizzato il disegno è particolarmente interessante sia per la forma ellittica dello spazio, un’invenzione italiana del XVI secolo, che per la presenza di uno scalone elicoidale, che riporta direttamente a esempi francesi. Lo studio propone la datazione della planimetria indagando i possibili riferimenti formali, il rapporto del progetto con le fasi di trasformazione dell’edificio, la sua committenza nell’ambito della famiglia Orsini.

I componenti di Isabella Andreini in onore del cardinale Cinzio Aldobrandini

Nunzia Soglia, Università degli Studi di Salerno

Il contributo intende esaminare i versi dedicati da Isabella Andreini al cardinale Cinzio Passeri Aldobrandini, nipote di Clemente VIII, uomo di lettere e protettore d'artisti. Uno degli eventi fondamentali della vita della grande comica dell'arte è infatti rappresentato dalla gara poetica che sostenne verso la fine del 1593 in casa del cardinale, riportando il secondo premio, dopo Torquato Tasso. Proprio al potente Aldobrandini, Isabella dedicherà in seguito le sue Rime, pubblicate nel 1601, come riconoscimento per la stima e la generosità verso il cardinale. Oltre alla lettera dedicatoria, saranno analizzati i componimenti dedicati a Cinzio Aldobrandini, nonché il sonetto in onore di Pietro Aldobrandini, potente cugino del cardinale.

“Natio Lucensis de Urbe”: sulla comunità nazionale lucchese nella Roma del Cinquecento

Ilaria Taddeo, IMT School for Advanced Studies Lucca

L'esistenza di comunità nazionali rappresenta uno dei tratti che più fortemente caratterizzano la Roma del Cinquecento. La comunità toscana, per la sua rilevanza numerica e per la presenza di prestigiose personalità, riveste una notevole importanza nella vita politica, culturale ed economica della città pontificia, con il deciso predominio della nazione fiorentina. Assai meno nota ed indagata è la consistenza della nazione lucchese, che si costituisce in forma istituzionalizzata solo a partire dall'inizio del Seicento. L'intervento si propone di analizzare il ruolo della comunità lucchese nella Roma del Cinquecento, ricostruendo, attraverso materiale documentario edito ed inedito, la posizione dei lucchesi nell'ambiente politico e culturale dell'Urbe. Tale analisi appare particolarmente significativa alla luce di un contesto storico che vede un'ampia diffusione a Lucca della religione Protestante: l'eterodossia religiosa, se contribuisce a disegnare la peculiare fisionomia della città toscana, definisce all'insegna della conflittualità i rapporti con la Roma della Controriforma.

Rome's Early Modern Legacy Through the Lens of Opera Reform History

Stefanie Tcharos, University of California, Santa Barbara

In 1690, the Ottoboni papal dynasty forged a critical relationship with Rome and its early modern history. It did this through the celebration of marriage alliances that linked their Venetian provenance to 17th-century aristocratic ancestry of the Colonna and Barberini families thereby mediating historical legacy. There was another re-elaboration of the early modern past connected to these events. *Matrimonium inter Magnates* was memorialized through an opera: Giovanni Battista Lucini's and Alessandro Scarlatti's *Gli equivoci nel amore, overo La Rosaura*, supported by Cardinal Pietro Ottoboni's patronage. The opera's pastoral setting and focus on love was historically resonant since Rome's Accademia degli Arcadi and its aim to reform Italian literature and culture was also formalized in 1690. This paper reconsiders opera's related reformation by revisiting the pastoral as a weighted historical concept with deep ties to early modern history. Using the case of *La Rosaura*, juxtaposed with Arcadian discourses, my presentation takes on the analytic challenge of grasping diverse temporalities that operate at such historiographical junctures.

Sociability and Knowledge-Sharing in Roman Academies

Simone Testa, ISI Florence

There were at least 158 academies in the city proper between 1525 and 1700, and many more in the *campagna romana*. Drawing on my long experience as a researcher on the Italian Academies Database (a relational database in public access, based on prosopography, bibliography and hypertext, and hosted by the British Library: <http://www.bl.uk/catalogues/ItalianAcademies/Default.aspx>) and on my recent monograph

(2015), my contribution points out the importance of studying academies as places for knowledge sharing based on sociability and networking. In my paper, I shall start by surfing Roman academies represented in the database and their cultural interests, such as publications and oral culture, and I shall comment on the networks created by academicians. Finally, I shall concentrate on two case studies: Luigi d'Este's academy in Tivoli, and its interest in Lucretius, and a little known Roman academy dedicated to political debates.

Antiquarianism and Narrative in the *De Varietate Fortunae*

Goda Thangada, University of Chicago

In Book 1 of the *De Varietate Fortunae*, Poggio pairs antiquarian descriptions of the ruins of Rome with narratives of the reversals of fortune, prompted by observation of the ruins. My project is to examine how antiquarian structures permeated literary genres and interacted with narrative structures. I characterize antiquarianism as a configuration of the past in non-narrative, object-based cognitive terms: spatiality, materiality, and genus/species relations. I conceive of antiquarianism not as a genre, but as a structure of thought. To bridge between the past as organized on the page and stored in the mind, I draw an analogy between the antiquarian method and classical mnemotechnics, a tripartite procedure consisting in the establishment of a space, the arrangement of objects keyed to ideas, and the construction of a sequence relating the components. I argue that the antiquarianism and narrative are distinct forms of cognition that compete with and supplement each other.

Giovanni Bussi and the Classical Text: Giving Humanists the Gift of Community in Pauline Rome

Barry Torch, York University

Pope Paul II's arrest of several Roman humanists in 1468 put Giovanni Andrea Bussi into a peculiar position. A bishop by trade and a humanist by training, he became the papal librarian for a pope who, it was said, hated knowledge. Yet Bussi, as the editor of the first printing press in Rome, dedicated his humanist editions of classical texts to both his humanist community and to the distrusting Pope. In my paper, I investigate how Bussi used the classical texts he edited and his personal prefaces to participate in and develop a humanist community in late 1400s Rome, inside and outside the papal environment. Emphasizing book culture as well as the importance and danger of gift culture in Renaissance Rome, I argue that Bussi used his position and his prefazioni to reflect on and encourage a humanist community profoundly affected by the production, movement, gifting, and collecting of books.

***Nemo alio loco vellet nasci et obire*: the integration of Florentine elites in Rome (15th century)**

Cécile Troadec, École française de Rome

On his tombstone engraved in Santa Maria sopra Minerva, Niccolò Strozzi expressed his dual identity, showing a deep attachment both to Florence (his birthplace) and Rome where he died in 1469: *Roma mihi tribuit tumulum Florentia vitam / Nemo alio loco vellet nasci et obire loco*. The ambiguity of his epitaph – for *loco* refers at the same time to Florence and Rome – reflects the paradoxes of the integration of foreigners in the Roman society. This paper will focus on the interactions between the Roman society and the Florentine elites who settled in Rome during the second half of the 15th century: many ways have enhanced their integration, among which Roman citizenship, marriages with women belonging to the Roman nobility and acquiring urban houses and lands in the Campagna Romana. However a debate emerges between those who, like Stefano Infessura, value positively the presence of these *alienigenae* and a minority of the Roman nobility, such as Flaminio Tomarozzi, who despise them and constantly blame them for their own misfortune.

Sacking Rome in the Renaissance

Gwendolyn Alder Trottein, Bishop's University

In addition to its literal and historical sack by Imperial troops in May of 1527, Rome was also the site of figurative invasion and looting as artists of the fifteenth and sixteenth centuries flocked to the city and strove to capture its authoritative antique treasures for their own, ultimately transporting Roman architecture and art to outlying provinces and foreign lands. It became necessary, especially for the Italian artist, to have studied and worked, if only for a time, in that capital of the world. Both the literal and the figurative plunder of Rome are recounted in the pages of Giorgio Vasari's *Lives*, but also in the writings of artists such as Raffaello da Montelupo, and of course Benvenuto Cellini, whose autobiography exploits fully and brilliantly the multiple meanings of sacking Rome.

From Zuccaro to Bellori: Sketching a Roman History of the Idea

Serge Trottein, CNRS, France

In 1672 Giovanni Pietro Bellori (1613-1696) published, as a preface to his biographies of artists, *L'Idea del pittore, dello scultore, e dell' architetto*, a discourse he delivered in May 1664 at the Roman Academy of Saint Luke, of which he was a member. The first director (principe) of the Accademia di San Luca, less than a century earlier, was Federico Zuccaro (c. 1540-1609), whose academic discourses gave birth to a treatise published in 1607 with an almost identical title: *L'Idea de' Pittori, Scultori ed Architetti*. From the end of the XVIth to the end of the XVIIth century, artistic practice evolved from mannerism to naturalism, the baroque and neoclassicism, but its theory seems to have remained attached to the notion of Idea, whose Roman history does not change at the same pace as European art history. In fact the similarities between both discourses on the artists' Idea are more numerous and relevant than Panofsky (or Cassirer) would have us believe; beyond all precipitate and ultimately false references to Plato or neoplatonism, they constitute a modern paradox whose philosophical analysis is essential to the understanding of the transition from Idea to Ideal, and from Renaissance art theory to the aesthetic attempts of the following centuries.

Murderesses. Women and Violence in Early Modern Rome, c. 1600

Cristina Vasta, Università degli Studi Roma Tre

Recent historiography on early modern interpersonal violence continues to assume that men were most often the culprits and women, when they appeared, were usually victims. The few women who committed violence did so in "female" ways such as infanticide, poisoning, or sorcery. Nevertheless, the trial records for the first decades of the seventeenth century of the Tribunale criminale del governatore, the main criminal court in Rome, yield a number of cases of women accused of murder in other forms. A detailed analysis of the stories that emerge from the trials will pose questions about the motives and the means attributed to the accused women. Were they really moved by impulsive passions, or instead by the need to react against physical assaults or by other rational purposes? Did they kill mainly by poison, or did they also use, as men generally did, bladed weapons? Did the community and the judicial process apply different standards to murderesses than to violent men? This paper will show how some of women's crimes resembled the violent patterns of men.

The Fact of Rome

Andrew Wallace, Carleton University

The paper studies the processes by which the rhetorical figure of metonymy enables the Eternal City to insinuate itself into the thinking subject's relation à soi. The paper opens by proposing that in writers as different as Joachim Du Bellay, Montaigne, Sir Thomas Wilson, and John Donne, encounters with Rome—whether literal or metaphorical—are to be interpreted as encounters with the self made strange. The paper concludes with a reconstruction of Milton's two visits to Rome, and a reading of his 1639 letter to Lukas Holste, a Catholic convert and protégé of Cardinal Francesco Barberini. Milton's letter, and especially his praise for the Cardinal, help us to see how the name "Rome" comes to stand for the work of inner drives and faculties, and for the development of attainments that are either native, to or trained into, bodies and minds.

Rome, Attitudes Toward Nature, and the Loggia of Psyche

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Some of the most famous and beloved works of the High Renaissance, such as the 1518 Loggia of Psyche frescoes in the Villa Farnesina, are amenable to ecocritical perspectives, affording them new significance today. The frescoes celebrate the wonder and variety of the natural world and the imbrication of the human world with it according to the universal neoplatonic erotic ladder. This perspective can be explored by considering the diverse contributions of those who influenced or participated in the project, having been drawn to the Roman scene from elsewhere. Among these are Theodorus of Gaza, whom Pope Nicholas V brought to Rome to translate Greek manuscripts like Theophrastus's botanical *Historia Plantarum* (1483); Agostino Chigi from Siena, the patron and resident of the villa along with his fiancée Francesca Ordeaschi from Venice; the maestro Raphael Sanzio from Urbino and his intimate friend the philosophical courtier Baldassare Castiglione, longtime resident there. Even the story's author, the Berber Platonist Apuleius, studied rhetoric in second-century Rome and employed it in law courts there. Finally is the crucial work of painter Giovanni Martini da Udine, whom Raphael assigned to thematize the intimate relation of human and natural worlds by framing the former within a structural web of leaf, fruit, flower, and fantastic beast. All seem to have shared the assumption that Nature, including the natural world, humans, and the cosmos, is an organism, one that God created and endowed with purpose and agency.