

MOTION, RHYTHM, SHIFTS

New England Renaissance Conference 2019

Saturday 5 October 2019

RISD Museum, Metcalf Auditorium
20 N. Main St, Providence, RI 02903



Registration is free but mandatory:

<http://www.new-england-renaissance-conference.org>

ACKNOWLEDGMENTS

The organizers of NERC 2019 wish to thank the institutions, offices, and individuals who made this conference at the Rhode Island School of Design possible.

This event was funded thanks to:

- RISD: Liberal Arts division; Center for Social Equity and Inclusion; Provost's office; Theory + History of Art + Design department.
- The Murphy Family Fund at the Rhode Island Foundation
- The History of Art and Architecture department at Brown University
- The Center for the Study of the Early Modern World (Brown University)

In addition, the RISD MUSEUM generously offered its spaces and granted free entrance to participants. Many thanks in particular to assistant director of Public and Academic Programs, Deborah Clemons, and manager of Special Events, Pam Kimel.

RISD administrators greatly facilitated the logistics and in particular, Gail Hughes, Ned Draper, Janine Connelly; Anne Colansanto; and dean of libraries Margot Nishimura.

Lastly, the following RISD members deserve kudos for their time and involvement in making October 5 quite special: curator of Prints, Drawings, and Photographs Jamie Gabbarelli; senior critic Rich Gann (Illustration dpt); professor Andrew Raftery (Print dpt); senior lecturers Suzanne Scanlan and Pascale Rihouet (Theory + History of Art + Design dpt); professor Susan Ward (Theory + History of Art + Design dpt); curator of Painting and Sculpture Maureen O'Brien.

NERC director Christopher Carlsmith helped throughout the process of setting up the program and its publicity. The advisory committee consisted of (see bio pages): Leslie Hirst (RISD), Jennifer Horan (Bryant University), Rich Gann (RISD), Lisa Tom (University of Rhode Island), Matteo Casini (U. Mass Boston), Pascale Rihouet (RISD).

Cover illustration: C. van Kittensteyn, *The Triumphal Entry of Willem of Nassau*, 1623 (acc. number 2006.46B). Courtesy of the RISD Museum, Providence, RI.

Cornelius van Kittensteyn learned to engrave from an apprentice to Hendrick Goltzius in Haarlem. But instead of adapting the Haarlem school's formulas for tone — particularly their swelling lozenges and dots—Kittensteyn worked with a deliberate delicacy, concentrating on straight lines placed in more traditional patterns. This image is the last plate from a triumphal procession in five sheets intended to be viewed as a frieze. The theme is related to a painting executed at the city hall of Delft in 1620 and now lost. The composition presents an imagined procession of several generations of the ruling family of The Netherlands, the House of Orange. The patriarch, William of Nassau sits in the final chariot. The historical figures are flanked by the Christian Virtues, the Political Virtues, and the Military Virtues, each numbered and named in Kittensteyn's elaborate calligraphic script.

Come see it in the exhibition on 4th floor!

SCHEDULE AT A GLANCE

9am-9:30am	Light Breakfast / badge distribution / sign up sheets (Museum lobby)
9:30am	Overture: introductions and welcome (RISD Museum, Metcalf auditorium)
9:45-10:35am	FIRST SESSION: THE PULSE OF RITUAL - Borja Franco Llopis, UNED Madrid: <i>Moriscos and Muslims in Christian Festivities in Early Modern Iberia</i> - Cristelle Baskins, Tufts: <i>Mediterranean Crossings: The King of Tunis at Habsburg Courts</i>
10:35-11am	Tea and coffee break (Museum lobby)
11am-12:15pm	SECOND SESSION: SHIFTS IN BOOKS - Daniel Ruppel, Brown University & Roger Williams University: <i>Imaginary Passings: Shifting Genres and Syncopated Time in the Entry of the Queen Gijlette</i> - William S. Monroe, Brown University, Hay library: <i>On the Use of Roman and Arabic Numerals in Earliest Printed Books</i> - Tara Nummedal, Brown University: <i>Arhythmic Reading and Alchemical Practice</i>
12:15-3pm	LUNCH BREAK / OPTIONAL ACTIVITIES
12:45-2:45pm	Prints & Drawings Exhibition , curated by Jamie Gabbarelli (4th floor of museum)
1:15-2pm	Demo: tempera , Rich Gann (Museum lobby)
1:30-2:30pm	Tours of the Early Modern collections , RISD Museum (Suzanne Scanlan, Susan Ward, Maureen O' Brien, Pascale Rihouet). Duration: 30 mn. Sign up to book a slot: 1:30pm / 1:45pm / 2pm / 2:15pm Meet at elevators.
2-2:45pm	Workshop: engraving , Andrew Raftery (Benson Hall)
3-3:45pm	THIRD SESSION: BODIES IN MOTION - Chris Yates, Brown University: <i>"The highways are stopp'd with them": Circulation Through the City in The Roaring Girl (1611)</i> - Todd Borgerding, Rhode Island College: <i>Counterpoint, Improvisation, and Bodies in Motion</i>
3:45-4:30pm	GUEST DISCUSSANT (Evelyn Lincoln, Brown University) & OPEN DISCUSSION
4:45pm-6pm	Finale: CONCERT AND RECEPTION (Fleet library)

DETAILED SCHEDULE

9-9:30am	Light breakfast
9am-3pm	Badge distribution: Your conference badge will give you free access to all activities including museum admission throughout the day.
9:30am	Overture: introductions and welcome (RISD museum, Metcalf auditorium, 20 North Main st)

9:45-10:35am **FIRST SESSION: THE PULSE OF RITUAL**

Borja Franco Llopis, UNED Madrid: *Moriscos and Muslims in Christian Festivities in Early Modern Iberia*

The presence of Moriscos (Muslims forced to convert to Christianity) in Iberian celebrations is a recurring topic in recent historiography (cf. work of Barbara Fuchs, Teofilo Ruiz and Javier Irigoyen). This paper discusses the influence of Islamic traditions (music, dances, or clothing) in the configuration of early modern Iberian processions and royal entries. It shows that Moriscos' participation as musicians, actors, dancers, or merely as spectators had a great impact in the creation of images for civic and religious festivals in sixteenth-century Iberia. During the king's triumphant entries into the city, Moors dressed as Moors, Moriscos dressed as Christians, and finally Christians dressed as Muslims dancing or performing theatrical pieces. The case studies presented here provide clear examples of the hybridization of customs.

Cristelle Baskins, Tufts: *Mediterranean Crossings: The King of Tunis at Habsburg Courts*

Muley al-Hassan, the king of Tunis, made two trips to Europe seeking audiences with his feudal lord, Charles V. In 1543, he traveled from Sicily to the Italian peninsula, where he spent six months in Naples as the guest of Viceroy Pedro de Toledo. After learning that his son Amida had usurped the kingdom, the king made an abrupt return home. After a failed attack and imprisonment, the exiled king regrouped until he could undertake a second trip from late 1547 to 1548. After being hosted at the courts of Rome, Florence, Bologna, Mantua, and Ferrara, he arrived in Augsburg, where he was granted an imperial audience.

This paper will reconstruct each of the two journeys, correcting the mistaken claim that Muley al-Hassan traveled to Brussels in 1535. It will also take into consideration works of art that Muley

al-Hassan may have seen, as well as those that may have been inspired by the king and his retinue. After the king's demise in 1550, the production of Tunis imagery escalated dramatically, whether in celebration or condemnation of the unlucky ruler. Portraits of Muley al-Hassan heightened Habsburg claims.

10:35-11am Tea and coffee break (RISD Museum lobby)

11am-12:15pm **SECOND SESSION: SHIFTS IN BOOKS**
(RISD museum, Metcaf auditorium)

Daniel Ruppel, Brown University & Roger Williams University:
Imaginary Passings: Shifting Genres and Syncopated Time in the Entry of the Queen Gijlette

The Entry of Queen Gijlette into Venice was “superb” - and “imaginary.” Its official document, *La description de la superbe et imaginaire entree faicte à la Royne Gijlette passant à Venise* [...], is part of a vast literature of parody and propaganda vilifying King Henri III of France and the purported extravagance of his court. Appearing nearly a decade after Henri's opulent and not-imaginary entry into Venice (1574), *Gijlette* embodies the syncopated temporality through which readers experienced early modern festivals as they passed into the common imaginary through elaborate documents that took years to print.

In light of the liberties with truthful representation that were characteristic of the genre as a whole, this paper argues that the “imaginary” at stake is not the truth-status of the textual account but the shifting network of imagery and ekphrastic description through which sixteenth-century Europeans made sense of a rapidly globalizing world. By analyzing the comedic assumptions in a microcosmic tournament scene, in which the unplaceably “Eastern” Queen Gijlette observes a battle between a “sauvage” and a “Giantess,” I argue that this dramatic interlude exposes the shifts of genre, gender, and race that were performed through contemporary Franco-Italian travel narratives and their festive intertexts.

William S. Monroe, John Hay Library, Brown University: *On the Use of Roman and Arabic Numerals in Earliest Printed Books*

The replacement of Roman numerals by Indo-Arabic numerals is one of the markers of the modern era. But, although Leonardo Fibonacci of Pisa gave a convincing argument for their adoption in his *Liber Abaci* of 1202, there was some resistance to this “new” system, even among accountants. Karl Menninger has written that “in northern Europe the Indian numerals first began to be used by

ordinary people about 1500.” The truth is more complex, and more interesting, as Menninger himself shows in a table that follows soon after this quotation.

What I propose to do in this paper is to analyze the use of both Roman and Indo-Arabic numerals in a collection of incunabula in the Brown University Library to show how, and under what circumstances, the different systems were used in both print and manuscript. I will look at the use of numerals in the text itself, as well as in paratextual elements such as foliation, running headers, quire signatures, and contemporary annotations, to demonstrate that the use of Indo-Arabic numerals was much more widespread, and earlier, than is generally thought.

Tara Nummedal, Brown University:
Arhythmic Reading and Alchemical Practice

In 1618, the German physician Michael Maier published *Atalanta fugiens* (Atalanta fleeing). The lavishly illustrated title page and tantalizing preface promised to deliver an alchemical interpretation of the ancient legend of the fleet-footed virgin huntress Atalanta. The book's contents, however, deliver something even more spectacular: an alchemical world set to music. *Atalanta fugiens* features fifty fugues for three voices paired with copper-plate etchings, and erudite discourses. The musical scores set out complex musical experiments, while the images depict mortals mingling with mythological figures and animals and the accompanying text weaves together classical, alchemical, philosophical, and practical knowledge about nature's secrets—all, purportedly, as a guide to the production of the philosophers' stone.

This talk explores the forms of reading that *Atalanta fugiens* demands and their relationship to early modern alchemical practice. Maier invites his readers to read “out of order,” and even to juxtapose different parts of any single emblem, transforming the book into an epistemological tool for generating new insights into nature's secrets. Thus, I argue, *Atalanta fugiens* should be understood as a commentary on the place of reading and writing—and their relationship to other bodily ways of knowing—in the production of chymical knowledge in early modern Europe.

12:15-3PM LUNCH BREAK / OPTIONAL ACTIVITIES

12:45-2:45pm **Prints & Drawings Exhibition** curated by Jamie Gabbarelli.
See list of works in this brochure.
You can go up to 4th floor of the museum on your own. Only 20 people are allowed at a time in the exhibit room.

NOTA BENE: No chewing gums, food, or drinks allowed. Pencil only, if you take notes. Photos OK without a flash. Check your bags downstairs.

1:15-2pm **Tempera painting**, Rich Gann (Museum lobby). Take a moment to observe the demonstration. No registration necessary.

2-2:45pm **Workshop: engraving**, Andrew Raftery (Benson Hall, see map)
Registration mandatory.
Engraving requires a single tool – the burin - to make intaglio prints of astounding clarity. The engraved line is unique in its brilliance and energy. A skilled engraver has complete mastery of every aspect of line, allowing a great range of expression from the most delicate linear shading to visceral gestures cut into the copperplate. The demonstration will cover tool sharpening, techniques for transferring designs to copper, burin use and special printing requirements. Participants will have the opportunity to try engraving.

1:45-2:45pm **Tours of the Early Modern collections**, RISD Museum (Suzanne Scanlan, Susan Ward, Maureen O' Brien, Pascale Rihouet).
Duration: 30 mn
Sign up at the registration table to book a slot:
1:30pm / 1:45pm / 2pm / 2:15pm
Meeting point: elevators, Museum lobby

Art and design, materials and processes, and a reflection on provenance mark the presentation of the RISD museum collections and, in particular, the few rooms dedicated to pre-modern European and imported works. A brocaded chasuble, a mother-of-pearl pax-board, and a silver communion cup express in one window the magnificence of Christian rituals. Islamic motifs on Spanish silk and an 18th c. Indian cotton palampore [bedspread] face each other. A German writing desk of 1590 exhibits its superb wood inlays next to Chinese export porcelain. So many works on/in paper, glass, canvas, wool, metal, wood, maiolica will delight you. Do not miss: the 1474 Virgin of the Annunciation from Asciano (Siena); Riemenschneider's *Pietà and Christ in the House of Simon* (a relief panel from the high altarpiece of St Michael's in Lendersdorf), both from Germany and made ca. 1520; the copy (1570s) of *Wisdom and Strength* from Veronese's studio; or Francesco Vanni's *Saint Francis* (1599). Finally, you may wonder: How does one drink out of an owl cup? Why is an Oba [ruler] head from Benin in the middle of the European gallery? Enjoy!

3-3:45PM

THIRD SESSION: BODIES IN MOTION

(RISD museum, Metcaf auditorium)

Chris Yates, Brown University: "The highways are stopp'd with them": Circulation Through the City in *The Roaring Girl* (1611)

To imagine currency in its circulation as the life-blood upon which the health of the body politic is dependent is a common conceit of the early modern theatre. In *The Roaring Girl* (1611), Thomas Middleton and Thomas Dekker check the pulse of the Jacobean body politic and examine the various social and economic ills that threaten its health and obstruct circulation—the mobile flow of coins, consumers, and commodities throughout the streets of the play's urban landscape. This economic malaise not only threatens the nation's financial health, but other key functions of the body politic, most notably its reproductive or generative potential, as the correct pathways of inheritance are "blocked" by behaviors and social institutions that threaten lineage and succession: profligacy, prostitution, debtors' prisons, and hoarding.

The Roaring Girl thus exposes the three-fold threat posed by those practices that are understood as wresting things, people and money out of their healthily free-moving channels of circulation. Against this impotence, stagnation, and blockage—crystallized in the image of London's "highways stopp'd" with carriages—the play's "roaring" protagonist Moll Cutpurse serves as a perhaps-surprising antidote despite her otherwise disruptive social status as a cross-dressing criminal. Moving through London's busy streets with a bee-like sense of industry and a local's urban-competence, Moll's mobility, potency, and hermaphroditic reproductive potential compensate for the perceived sense of inertia plaguing the kingdom.

Todd Borgerding, Rhode Island College:
Counterpoint, Improvisation, and Bodies in Motion

Counterpoint, the prevalent compositional style of the Renaissance, is essentially the art of arranging note against note over time. This paper explores contrapuntal practice in a new way, imagining Renaissance composition as the motions of the bodies of its singers over time and in space. The point of departure is Jacques Arcadelt's "*Il bianco e dolce cigno*" (the white and sweet swan), an iconic work hailed as an exemplar of the erotic madrigal. A close contrapuntal analysis of the piece against a background of sixteenth century improvisational theory and practice shows how Arcadelt skillfully created an affective interplay not only between individual voices, but also between improvisatory and compositional practices. By imagining this piece as an enactment of a group improvisation, where choices were made and unmade, ideas begun and abandoned, mistakes corrected, or, in some

cases, left in plain view, we begin to hear this piece as more than the result of notes in motion, and recognize that these notes, these sounds came (and continue to come) from bodies in motion. We can imagine this music, then, as an aural counterpart to *I modi* or other erotic renaissance imagery.

3:45-4:30pm **GUEST DISCUSSANT (Evelyn Lincoln, Brown University) & OPEN DISCUSSION**

4:45-5:15pm **CONCERT “Musical Bodies in Motion”:** Fleet library
The Hope Collective for Early Music (Samuel Breene, baroque violin; Todd Borgerding, viol; Jacob Stott, harpsichord; Alyson Picard, soprano) will perform works by:
Diego Ortiz, Claudio Monteverdi, Biagio Marini, Orlando di Lasso, Giovanni Bassano, Girolamo Frescobaldi

See detailed program at the end of the brochure

5:15-6pm **RECEPTION:** Fleet library

LUNCH

In the immediate vicinity of the RISD Museum:

Bolt Coffee (aka Café Pearl):
inside the RISD museum, upstairs lobby, 224 Benefit st

Café Choklad
2 Thomas Street
Coffee, Sandwiches, Salads

DenDen
161 Benefit Street
Korean, Japanese

Further away but beautiful walk along the river:

Plant City Providence
334 South Water Street
Most recent in Providence; vegan food hall; groovy place

Same street as museum:

Harry’s Bar & Burger
121 North Main Street
Burgers

Jolly Roger Deli
257 South Main Street
Sandwiches
Across the river, downtown:

Across the river, downtown:

Livi’s Pockets
65 Weybosset Street
Middle Eastern, sandwiches

Ocean State Sandwich
155 Westminster Street
Sandwiches

Rogue Island Local Kitchen and Bar
65 Weybosset Street
American

Sydney Providence
400 Exchange Street
Coffee, salads, sandwiches

SPEAKERS AND ORGANIZERS

Christopher Yates

Chris Yates holds a B.A. (2014) in English from Cornell University. He is currently a PhD candidate in the English Department at Brown University, focusing on early modern theater and poetry. He is particularly interested in questions surrounding allegory, historical meaning, the Baroque, and corporal metaphors of the state. His dissertation projects concerns the figure of the “hoarder” in its various manifestations across the Renaissance stage and page - from popular icons of greed or miserliness to less obvious “hoarder” figures, including sodomites, priests, nuns, usurers, cuckolds, idolators, encyclopedia compilers, jailers, “blocking” characters, and art collectors. At Brown, he has taught “The Academic Essay” and “Avengers, Vigilantes and Detectives – Revenge in Fiction”.

Susan Leibacher Ward

Professor at RISD, medievalist Susan Ward’s focus is French architectural sculpture of the 12th century. Ward’s scholarly projects include the *Census of Gothic Sculpture in America*, a multi-volume catalogue of works in American public collections. She co-edited volume III of the *Museums of New York and Pennsylvania* (2016). She published “Who Sees Christ? An Alabaster Panel of the Mass of St. Gregory” in *Push Me, Pull You: Interaction, Imagination and Devotional Practices in Late Medieval and Renaissance*; “The South Porch of Le Mans Cathedral and the Concept of the ‘Follower’ Portal” in *Neue Forschungen zur Bauskulptur in Frankreich und Spanien (...)*; and “The Visual Environment of Twelfth-Century Jewish Education in Rouen” in *Images: A Journal of Jewish Art and Visual Culture*. Ward has been a director of the International Center of Medieval Art and is past president and a board member of the New England Medieval Conference.

Lisa Tom

Assistant Professor in the University of Rhode Island’s Department of Art and Art History, Lisa Wuliang Tom (PhD, Brown University, 2014) specializes in the visual and material culture of early modern Europe from a global perspective, with an interest in the comparative dynamics between a broad range of media, including paintings, sculptures, prints, medals, numismatics, and illuminated manuscripts. Lisa has held a Mellon curatorial proctorship at the RISD Museum in the Department of Prints, Drawings, and Photographs. She has also contributed peer reviews and book reviews to *Comitatus, A Journal of Medieval and Renaissance Studies*. In 2004, she contributed to the *Figurae Image Database for the Monastic Matrix* (University of Southern California). Tom’s interests focus on identity in portraiture, court culture, images of warfare, the history of science, and constructions of gender. She is preparing a book entitled *Negotiating Military Identity in the Early Modern Portraiture*.

Suzanne Scanlan

Suzanne Scanlan is a Senior Lecturer in the Department of Theory + History of Art + Design at RISD. She received her PhD in History of Art and Architecture from Brown in 2010 and her work centers on women as artists, patrons and collectors from the Renaissance through the modern period. Her first book, entitled *Divine and Demonic Imagery at Tor de'Specchi, 1400–1500: Religious Women and Art in Fifteenth-Century Rome*, was published by Amsterdam University Press in 2018. Suzanne's current research project, partially funded by a grant from the Rhode Island Council for the Humanities, explores relationships between early female graduates of RISD and the arts, manufacturing and industrial landscapes of Providence.

Dan Ruppel

Dan Ruppel teaches art history and oratory at Roger Williams and Brown Universities. His academic research traces the lineages of the “Roman” triumph and the early modern “entry” ceremony as they appear in francophone festival books throughout the long sixteenth century, exploring how these ceremonies and their documents influence claims to truthful representation and political sovereignty on both sides of the Atlantic. His theatrical creations perform translations across time, media and language, exploring themes of passing and surrogation. These adventures have taken him from Pennsylvania to Transylvania, and from the forests of Quebec to community centers in Palestine. His annotated translation of Marc Lescarbot's *Theatre de Neptune dans la Nouvelle France*, with VK Preston, will appear in a forthcoming anthology.

Pascale Rihouet

Senior lecturer at RISD where she teaches art history since Spring 2008, she worked throughout the 1990s as a *conférencière* and certified tour guide at the Louvre museum and historical monuments in Paris. She holds a dual PhD (2008) from Brown University and the École des Hautes Études en Sciences Sociales. Her first book *Art Moves. The Material Culture of Processions in Renaissance Perugia*, prefaced by Jean-Claude Schmitt, was published by Brepols in June 2019. She authored many articles on Italian confraternities, processional paraphernalia from banners to statues, Venetian glass and table manners. Pascale is co-editor and co-author of a forthcoming volume entitled *Eternal Ephemera. The Papal Possesso and its Legacies (Rome, 15th-17th c.)*. She is preparing a manuscript on the whole series of prints depicting the papal cavalcade called *posse* (1589-1846). Apart from organizing NERC 2019, she is currently writing an article on “The Cup of Chocolate” (1768, Château de Versailles) by French painter Jean-Baptiste Charpentier for *Images Re-vues. Histoire, anthropologie et théorie de l'art*.

Andrew Raftery

Andrew Raftery is a printmaker who specializes in narrative scenes of contemporary American life. In his position as Professor of Printmaking at Rhode Island School of Design, Andrew often collaborates with the RISD Museum on exhibitions and education programs, employing studio methods such as interpretive copying to provide new insights into historical art. Trained in painting and printmaking at Boston University and Yale, he has focused on burin engraving for the past 12 years, publishing the portfolios *Suit Shopping* in 2002 and *Open House* in 2008. Both projects were exhibited at Mary Ryan Gallery in New York and were collected by the Whitney Museum of American Art, Metropolitan Museum of Art, Cleveland Museum of Art, Museum of Fine Arts Boston and the British Museum. In 2003 Raftery received the Louis Comfort Tiffany Award, and in 2008 he was a fellow of the John Simon Guggenheim Memorial Foundation. He was elected to membership in the National Academy in 2009. He is a recipient of RISD's John R. Frazier Award for Excellence in Teaching.

Tara Nummedal

Tara Nummedal is Professor of History and Italian Studies at Brown University, where she teaches courses on early modern European history and history of science. She is the author of *Alchemy and Authority in the Holy Roman Empire* (2007) and most recently: *Anna Zieglerin and the Lion's Blood: Alchemy and End Times in Reformation Germany*, *Alchemy and Authority in the Holy Roman Empire* (2019), and with Janice Neri and John V. Calhoun, *John Abbot and William Swainson: Art, Science, and Commerce in Nineteenth-Century Natural History Illustration* (2019). With co-author Donna Bilak, and as part of Brown's Mellon-funded Digital Publications Initiative, she is currently completing *Furnace and Fugue: A Digital Edition of Michael Maier's Atalanta fugiens* (1618) with *Scholarly Commentary*, an enhanced digital publication that allows contemporary readers to hear, see, manipulate, and investigate *Atalanta fugiens* in ways that were perhaps imagined when it was composed but were simply impossible to realize in full before now. She is Past President of the New England Renaissance Conference and a member of the editorial boards of the *Journal of Modern History and Ambix*.

Maureen O'Brien

Maureen C. O'Brien (MA Villa Schifanoia Graduate School of Fine Arts; ABD Brown University) is the RISD Museum's Curator of Painting and Sculpture. Her wide-ranging studies of works in the collection include essays on John Singleton Copley, Jean-Auguste Dominique Ingres, Alfonso Ossorio, and, most recently, Primaticcio (“Reviving Andromache – A Cautionary Tale,” *Manual*, Fall, 2018). A specialist in 19th century French and American painting, she is the author of *Edgar Degas: Six Friends at Dieppe* (2005); *Image and Enterprise: The Photographs of Adolphe Braun* (1999); *In Support of Liberty: European Paintings at the 1883 Pedestal Art Loan Exhibition* (1986); *The American Painter-Etcher Movement* (1984), as well as contributions to *Paris 1889: American Artists at the 1889 Universal Exhibition* (1989); *Shaping an American Landscape: The Art and Architecture of Charles A. Platt* (1995); *William Merritt Chase: A Life in Art* (2014).

William S. Monroe

William S. Monroe is the curator of medieval manuscripts and early printed books at the Brown University Library, Providence, RI. He is also a doctoral candidate in History at Columbia University, working on a dissertation treating the life and posthumous trial of Pope Formosus (891-896). He has presented numerous conference papers, and published several articles on library science and on medieval history. Among others: "A Synod of Ravenna Confirming the Cadaver Synod?" Proceedings of the XIV International Congress of Medieval Canon Law, Toronto, 5-11 August 2012 (Città del Vaticano: Biblioteca apostolica vaticana, 2016); "*Via iustitiae*: The Biblical Sources of Justice in Gregory of Tours", in *Gregory of Tours and His World*, ed. by Kathleen Mitchell and Ian Wood (Leiden: E.J. Brill, 2002); "The Guennol Triptych and the Twelfth-Century Revival of Jurisprudence," in *The Cloisters: Studies in Honor of the Fiftieth Anniversary*, ed. by Elizabeth C. Parker (New York: Metropolitan Museum of Art, 1992).

Evelyn Lincoln

Professor of the History of Art and Architecture and Italian Studies at Brown University, Evelyn Lincoln's specialty involves the production and reception of printed (therefore, multiple) images in the early modern period in Europe. Her first book, *The Invention of the Italian Renaissance Printmaker* (2000), looked at the education of draftsmen and the role of drawing in the careers of printmakers who learned to draw as part of different career paths. Her second book, *Brilliant Discourse: Pictures and Readers in Early Modern Rome* (2014), describes the dialogic work of pictures in sixteenth-century Roman printed books, showing how they helped to form networks of readers and producers of printed works.

She is currently working on the images used and created at the Medici Oriental Press in Rome, particularly in the work of the Parasole family's multi-generational contribution to Counter-Reformation initiatives across intellectual disciplines through their skills as woodcarvers. In a digital humanities site that she created, *The Theater that was Rome*, digitized books and prints about and from early modern Rome help identify the networks of knowledge and patronage that printing created and maintained throughout the city.

Jennifer Horan

Lecturer of English and Cultural Studies at Bryant University (R.I.), Jennifer Horan has a Ph.D. in Comparative Literature from the Graduate Center of New York and the Sorbonne-Paris IV (2008). Her teaching and research are interdisciplinary, drawing upon literary, philosophical and historical contexts. Prior to coming to Bryant, she taught at universities in France, New York City, at RISD, and at Salve Regina. Her research interests and teaching often intersect: British Literary Contexts, Romantic Literature, Continental Philosophy, Aesthetics, Critical Genre Studies and Poetry. She is a member of NASSR (North American Society for the Study of Romanticism) and has presented work on P.B. Shelley's poetic dramas. She hopes to write a book on this and other poetic hybrids in performative contexts.

Leslie Hirst

Professor of Experimental + Foundation Studies at RISD, Leslie Hirst is a visual artist who works across media to consider the language of materials and their relevance to place. Her works are informed by historical and cultural exchanges between objects and their meaning through the passage of time. Her solo exhibitions include: Museo del Merletto at the 56th Internazionale Biennale di Venezia; Kunstverein Baden (Austria); Center for Visual Research at Cedar Crest College (PA); and Pavel Zoubok Gallery (NY). In 2017/18, she was Chief Critic at RISD's European Honors Program in Rome and in 2017/19, she was an Andrew W. Mellon Faculty Fellow at the RISD Museum. She also received the R.I. Foundation's MacColl Johnson Fellowship and a Fellowship from the R.I. Council on the Arts. Artist residencies include Siena Art Institute (Italy), AIR Krems (Austria), Yaddo (NY), The Emily Harvey Foundation (Italy), CAMAC (France), Blue Mountain Center (NY), Ucross Foundation (WY), Djerassi (CA), and Hall Farm Center (VT). Hirst has led international workshops and travel courses in Venice, Istanbul, and Seoul. She holds an M.F.A. (2001, Maryland Institute College of Art) and a B.F.A. (School of the Art Institute of Chicago).

Richard Gann

Richard Gann is a figurative painter working primarily in traditional media (encaustic, egg tempera emulsion). He also works extensively in digital media, both as a fine artist and as a web designer. A native of Baltimore, he graduated from the University of California at Santa Cruz before receiving his MFA in Printmaking from RISD. Senior critic at RISD where he teaches since 1995, he offers courses in advanced digital painting, and introductory and intermediate digital illustration. In Wintersession 2018, his studio course on tempera painting was followed by a co-led field trip in Italy entitled "Renaissance Worlds" that traveled from Venice to Perugia to Florence.

Jamie Gabbarelli

Jamie Gabbarelli is an associate curator in the Prints, Drawings, and Photographs department at the RISD Museum. He earned an MA from the Warburg Institute in London and a PhD in History of Art and Renaissance Studies from Yale University, and previously held curatorial fellowships at the National Gallery of Art, the Yale University Art Gallery, The Metropolitan Museum of Art, and the British Museum. His research deals with 15th and 16th-century Italian and Flemish printmaking, and the relationship between works on paper and other media. He has published articles on Renaissance printmaking and is the author of *Sharing Images: Renaissance Prints into Maiolica and Bronze* (Lund Humphries - National Gallery of Art, 2018). He is currently working on an exhibition about the collection of Old Master drawings at RISD.

Borja Franco Llopis

Borja Franco Llopis is Ramón y Cajal Fellow (tenure-track position) at the History of Art Department in the UNED (Madrid). He is “Investigador principal” in the international research project: *Before orientalism: images of Islam in Iberia (1492-1700)* and Working Group Leader of the COST Action 18129: *Islamic Legacy: Narratives East, West, South, North of the Mediterranean (1350-1750)*. He has published three monographs devoted to these themes: *Pintando al converso: la imagen del morisco en la península ibérica (1492-1614)* (Cátedra, 2019); *Espiritualidad, Reformas y Arte en Valencia (1545-1609)* (University of Barcelona Press) and *La pintura valenciana entre 1550 y 1609: cristología y adoctrinamiento morisco* (coedited by University of Valencia and University of Lleida Press). He also edited *Another image: Muslims and Jews Made Visible in Late Medieval and Early Modern Iberia and Beyond* (Brill, 2019) and *Identidades cuestionadas. Coexistencia y conflictos interreligiosos en el Mediterráneo (ss. XIV-XVIII)* (Valencia, 2016).

Matteo Casini

Matteo Casini is lecturer of Renaissance and Mediterranean history at the University of Massachusetts, Boston. He is specialized in the social and political history of the Italian and Venetian Renaissance. He has published a book entitled *I gesti del Principe. Political Festivals in Florence and Venice in the Renaissance* (Venice, 1996), as well as many essays in Italian and international journals and proceedings. He was a research fellow at the Warburg Institute in London, Harvard University and University of Florence (Florence, Italy), the Folger Shakespeare Library and National Gallery of Art (Washington, DC), UCLA, the Institute for Advanced Study at Princeton, NJ, and others. He taught in Venice, Padua, Florence and Boston, MA.

Todd Michael Borgerding

Todd Michael Borgerding holds degrees in musicology from the universities of Minnesota (MA) and Michigan (PhD). He has been a member of the faculties at Stony Brook University, the University of Wisconsin-Oshkosh, Colby College, and is currently assistant professor of music at Rhode Island College, where he offers courses in music theory, counterpoint, and Medieval and Renaissance music history. Borgerding’s scholarly work focuses on issues of religion, sexuality, rhetoric and improvisation during the Renaissance, with a special focus on Spain. He edited *Gender, Sexuality, and Early Music* (Routledge, 2002), and his articles and essays have appeared in a variety of journals and collections. As a performer, he is a founding member of the Hope Collective for Early Music, and since 2015 has held the post of Music Director and Organist at St. Paul’s Church, an historic Episcopal parish in Wickford, RI.

Cristelle Baskins, Tufts University

Associate Professor Cristelle Baskins joined Tufts in 1997. Her book, *Cassone Painting, Humanism and Gender in Early Modern Italy* (Cambridge, 1998), was awarded an Honorable Mention by the Society for the Study of Early Modern Women. She has edited two volumes: *The Medieval Marriage Scene: Prudence, Passion, Policy with Sherry Roush, and Allegory in Early Modern Visual Culture* with Lisa Rosenthal. She curated an exhibition for the Isabella Stewart Gardner Museum in Boston, October 2008 - Jan 2009: *The Triumph of Marriage: Renaissance Painted Wedding Chests*. The exhibition was supported by the Mellon and Kress foundations. Her articles on Turkmens, Syrian Christians, Armenians, and other Baroque travelers have appeared in *Muqarnas, Renaissance Studies, the Journal for the Society of Armenian Studies, Early Modern Women: An Interdisciplinary Journal, and the Memoirs of the American Academy in Rome*. She has held fellowships including a Fulbright-Hayes to Italy, a J. Paul Getty Postdoctoral Fellowship, an Aga Khan Postdoctoral Fellowship, and a Newhouse Center Fellowship at Wellesley College. Her current book project is titled, “Facing Tunis: Hafsid and Habsburgs in the Early Modern Mediterranean.”

“Motion, Rhythm, Shifts”

PRINTS, DRAWINGS, AND RARE BOOKS EXHIBIT

Selection by Jamie Gabbarelli and Pascale Rihouet in resonance with the papers present at NERC 2019. All the works are from the Prints, Drawings, Photographs department (RISD meuseum).

Albrecht Dürer, *Melencholia I*, 1514,
engraving, 24 x 18.7 cm
84.198.1303



Albrecht Dürer, *Portrait of Emperor Maximilian I*, 1518,
Woodcut and letterpress on paper, 41 x 32 cm
2015.58.2



Hartmann Schedel (compiler), Michael Wolgemut and Wilhelm Pleydenwurff (illustrators), Anton Koberger (publisher),
View of Venice, from Nuremberg Chronicle, 1493
Woodcut and letterpress with hand-coloring
in watercolor on laid paper,
19.4 x 53.5 cm
43.024



Italia di Giovanni Antonio Magini, 1620,
42.5 x 29.2 x 5.4 cm
84.198.1155



Gérard Edelinck, after Peter Paul Rubens,
after Leonardo da Vinci,
The Battle of Anghiari, 1657-1666,
engraving, 46.8 x 61.9 cm
13.1216



Johann Theodor de Bry, after Titian,
Triumph of Christ, late 1500s - early 1600s,
engraving, 7.6 x 37.9 cm (re-print by Kristeller, 1906)
66.036



After Michelangelo Buonarroti,
The Rape of Ganymede, ca. 1550,
engraving, 42.5 x 28.4 cm
45.191.15



Agostino Carracci,
The Harmony of the Spheres, 1589-1592,
Etching on paper, 24.1 x 35.1 cm
56.210



Giorgio Ghisi,
Allegory of Life (the "Dream of Raphael"),
engraving, 1561, 37.8 x 54.1 cm
57.032



Cornelis van Kittensteyn,
*The Triumphal Entry of Willem of Nassau,
Prince of Orange*, 1623 [4 plates out of 5]
2006.46A-D



After Andrea Mantegna,
The Elephants. The Triumph of Julius Caesar (ca. 1470-1500),
engraving, 28.3 x 25.9 cm



Theodor van Thulden,
*Procession in Honor of the Most Serene Prince
Ferdinand (Pompa Introitus honori serenissimi principis
Ferdinandi Austriaci)*, 1642, with engravings after Rubens
Bound book with 41 engravings
2012.36



Guido Reni (designer) and Vittoria Benacci, author,
*Descrittione degli Apparati Fatti in Bologna per la
venuta di N.S. Papa Clemente VIII (Description of the
apparati made in Bologna for the entrance..., 1599.*
Bound book with etchings; vellum binding, 24.8 x 17.8 cm
1997.58.3 47.023



Giovanni Battista Zelotti,
Costume Design for Giangiorgio Trissino's play
'Sofonisba', performed in Vicenza in 1562 with set
designs by Palladio and decorations by Zelotti.
Pen and ink with brush and wash over chalk on paper,
29.1 x 20.2 cm
71.093



Circle of Jean Bérain,
A Costume Design for the Stage, ca. 1681,
watercolor, pen and ink on paper, 22.9 x 16 cm
1992.068.1 + 1992.068.2



William Hogarth,
Plate 4 of *Harlot's Progress*, 1735,
etching and engraving, 67.3 x 50.8 x 6.3 cm
2009.92.244



Michael Maier, *Atalanta fugiens hoc est, emblemata nova de secretis naturæ. chymica, accommodata partim oculis & intellectui, figuris cupro incisi, adiectisque sententiis, epigrammatis & notis, partim auribus & recreationi animi plus minus 50 rugis musicalibus trium vocum ...*

Oppenheim: Extypographia Hieronymi Galleri, sumptibus Joh. Theodori de Bry, 1618

(fac-simile)

(Musical) Bodies in Motion

A Concert
for the New England Renaissance Studies Conference
RISD Library, Providence, 5 October 2019

The Hope Collective for Early Music
Samuel Breene, baroque violin, Todd Borgerding, viol, Jacob Stott, harpsichord
with Alyson Picard, soprano

I. ROMANESCAS

Ricercada settima (on the romanesca) Diego Ortiz (c. 1510-1576)
from *Trattado de glossas* (Rome, 1553)

Ohime dov'e il mio ben (madrigal on the Claudio Monteverdi (1567-1643)
romanesca) from *Concerto: settimo libro di madrigal* (Venice, 1619)

Ritornelli from Arie madrigal et corenti, Biagio Marini (1594-1663)
op. 3 (Venice, 1620)

II. CHANSONS

Susanna vung jour Anonymous
from Susanna van Soldt Manuscript
(BL Add MS. 29485, 16th century)

Susanne un jour Orlando di Lasso (1532-1594)
from *Tiers livre des chansons*
(Louvain, 1560)

Susanne un jour Giovanni Bassano (c. 1561-1607)
From *Motetti ... et canzoni dimuniti*
(Venice, 1591)

III. FOLIAS

Ricercada quarta (on the folia) Ortiz
from *Trattado de glossas* (Rome, 1553)

Se l'aura spira Girolamo Frescobaldi (c1583-1643)
from *Primo libro d'arie musciali*
(Florence, 1630)

Samuel Breene (Johannes Gutenberg University, Duke University -- A.M. Ph.D.) is Associate Professor of Music at Rhode Island College. The recipient of Javits and Mellon fellowships, he is an active performer on modern and baroque violin, and publishes on Mozart's chamber music.

Jacob Stott (BM-Piano, Rhode Island College, MM-Early Music, Longy School) is on the faculties of RIC and the Jacqueline Walsh School for the Performing and Visual Arts. A specialist in early keyboard music, he is in much demand as a collaborative keyboard artist and lecturer.

Alyson Picard (Rhode Island College, '20) studies music history and film; her work on film music will appear in *Film Matters* this year. An award-winning vocalist, she is a regular soloist with the RIC Early Music Ensemble. Her voice teachers are Celeste Labonte and Georgette Hutchins.

Todd Borgerding: see "Biographies" in this brochure

Texts and Translations

Ohimè dov'è il mio ben, dov'è il mio core?
Chi m'asconde il mio ben, e chi me'l toglie?

Alas! Where is my beloved, where is my heart?
Who has concealed my love and taken her away?

Dunque ha potuto sol desio d'onore
darmi fera cagion di tante doglie?

Can it be that love of honour
should bring me such grief?

Dunque han potuto in me, più che il mio
amore, ambiziose e troppo lievi voglie?

Can it be that ambition and vainglory
have prevailed more than love?

Ahi sciocco mondo e cieco! Ahi cruda
sorte, che ministro mi fai della mia mortel!

Bernardo Tasso (1493-1569)

Alas, foolish, blind world! Alas, cruel fate
that has made me minister of my own death!
CPDL

Susanne un jour d'amour sollicitée

One day, Susanne's love was solicited by
Two old men coveting her beauty.

par deux viellards, convoitans sa beauté,
fut en son coeur triste et desconfortée,
voyant l'effort fait à sa chasteté.

She became sad and displeased in her heart,
Seeing the attempt at her chastity.
She said : 'If, dishonourably,

Elle leur dict, Si par desloyauté

From my body you take pleasure,
This is done to me. If I resist,

de ce corps mien vous avez jouissance,
c'est fait de moy. Si je fay resistance,
vous me ferez mourir en deshonneur.
Mais j'aime mieux périr en innocence,
que d'offenser par peché le Seigneur.

Guillaume Guérout (1507-1569)

You would make me die in disgrace.
But I would rather perish innocent,
Than to offend the Lord with a sin.
CPDL

Se l'Aura spira tutta vezzosa,
La fresca Rosa ridente stà
La siepe ombrosa di bei smeraldi
D'estivi caldi timor non hà.

When the breeze blows most sweetly
And the fresh rose stands smiling,
The shady hedge of emerald green
Has no fear of summer's heat.

A' balli, a' balli lieve venite
Ninfe gradite, fi or di beltà,
Or sì chiaro il vago fonte
Dall'alto monte al mar sen và.

Come, come and dance, you nymphs
So light and charming, flowers of beauty;
Now that the stream, clear and fair,
Makes its way from the mountains to the sea.

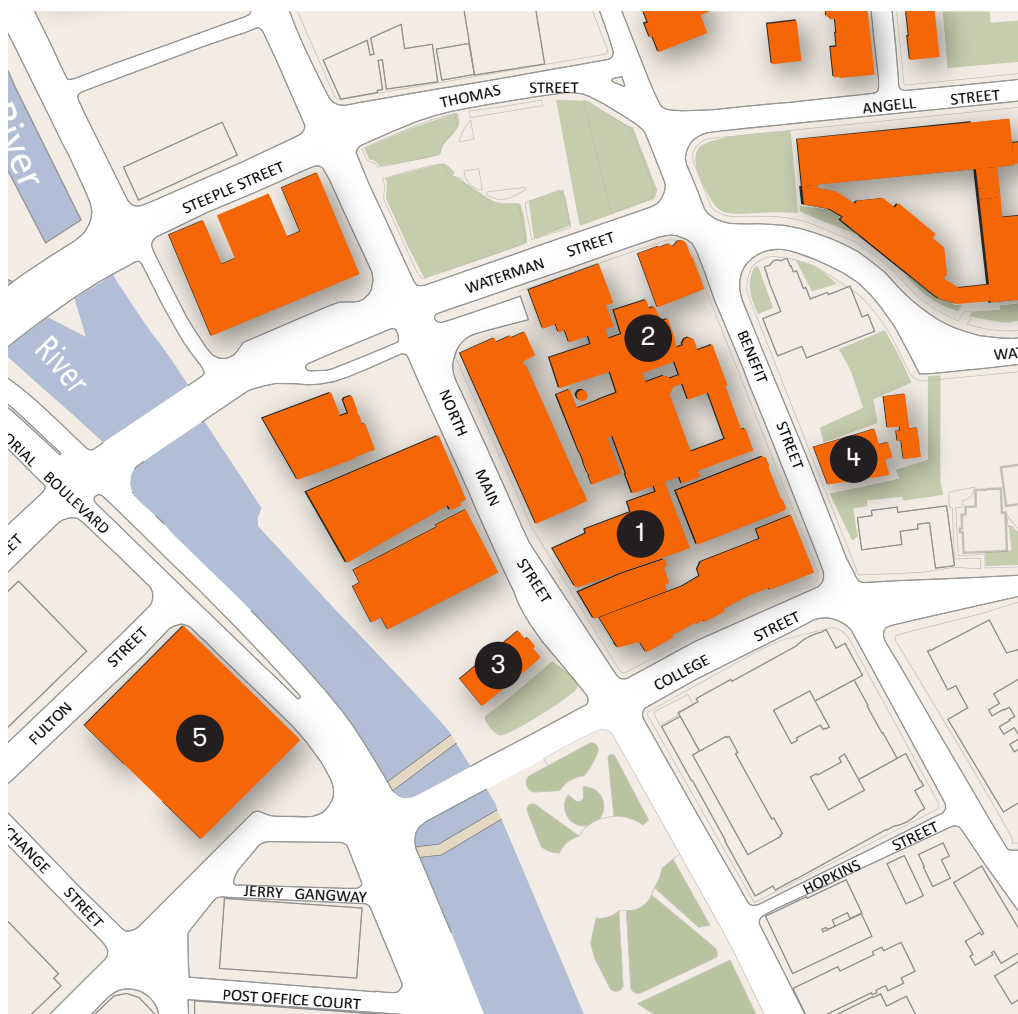
Suoi dolci versi spiega l'Augello,
E l'arbuscello fi orito stà
Un volto bello all'ombra accanto,
Sol si dia vanto d'haver pieta.

The birds deploy their sweet songs
And the flowering bushes are covered in bloom;
Let one fair face alone, close by the shade,
Be proud of having shown compassion.

Al canto, al canto Ninfe ridenti,
Scacciate i venti di crudeltà.
CPDL

Come, come and sing, you laughing nymphs,
And drive away the winds of cruelty.
Incert.

CAMPUS MAP



1. RISD museum at 20 North Main st (Metcalf auditorium; lobby; access to 4th floor; access to collections)

2. RISD museum entrance at 224 Benefit st (café and access to collections)

3. Benson Hall: 235 Benefit st (Engraving workshop)

4. Market house: across from the museum's main entrance (lunch for organizers and speakers)

5. Fleet library: 15 Westminster st (concert and reception)