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American Cusanus Society  
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 Pontifical Institute of Medieval Studies Press: Catholic and Recusant Texts  
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## *Book Exhibition and Registration*

*Location:* DON ORIONE ARTIGIANELLI

Badges and program books may be picked up during the following times:

Wednesday, 7 April, 12:00 PM–4:00 PM

Thursday, 8 April, 8:30 AM–5:00 PM

Friday, 9 April, 8:30 AM–5:00 PM

Saturday, 10 April, 8:30 AM–2:00 PM

Additional programs may be purchased at the registration desk for \$75 or €50 cash or check drawn on a U.S. bank.

### BOOK EXHIBITORS AND ADVERTISERS

Angelo Colla Editore

Arizona Center for Medieval and Renaissance Studies (ACMRS)

Ashgate Publishing Company

Association for Research into Crimes against Art (ARCA)

Brepols Publishers

Brill Academic Publishers

Cambridge University Press

Casalini Libri

Center for Medieval and Renaissance Studies at Saint Louis University

Comitato per la pubblicazione delle fonti relative alla storia di Venezia

Eurospan Group / Associated University Presses

Fondazione Centro Studi Tiziano e Cadore

Gilhofer & Ranschburg GmbH

Harvard University Press

Librarie Droz S.A.

Oxford University Press – Journals

Scholar's Choice

The Society for Court Studies and L'Europa delle Corti

University of Chicago Press – Journals

University of Toronto Press – Journals: Lexicons of Early Modern English (LEME)

Venice in Peril: The British Committee for the Preservation of Venice

Viella Libreria-Editrice  
Wiley Blackwell  
Yale University Press

## *Business Meetings*

*Wednesday, 7 April*  
*7:00–11:00 PM*

RSA EXECUTIVE BOARD MEETING AND DINNER  
*Location:* FONDAZIONE GIORGIO CINI  
*Executive Board Members*

*Thursday, 8 April*  
*12:45–2:15 PM*

RSA COUNCIL LUNCHEON AND MEETING  
*Location:* DON ORIONE ARTIGIANELLI, RESTAURANT  
*Associate Group Representatives, Discipline Representatives,*  
*Executive Board Members*

## *Plenaries, Awards, and Special Events*

*Wednesday, 7 April*

CONFERENCE: THE UNIVERSITY IN THE RENAISSANCE  
*Sponsor:* UNIVERSITY OF PADUA  
*Location:* UNIVERSITY OF PADUA, PALAZZO DEL BO', AULA MAGNA  
*Contact:* ALESSANDRA PETRINA, *UNIVERSITÀ DEGLI STUDI DI PADOVA*, [alessandra.petrina@unipd.it](mailto:alessandra.petrina@unipd.it)

*Wednesday, 7 April*  
*4:30–5:45 PM*

PRESENTAZIONE DEL LIBRO PROMOSO DAL COMITATO PER LA PUBBLICAZIONE DELLE FONTI RELATIVE ALLA STORIA DE VENEZIA A CURA DI JAMES S. GRUBB, *FAMILY MEMOIRS FROM VENICE (15<sup>TH</sup> TO 17<sup>TH</sup> CENTURIES)* (ROMA: VIELLA EDITRICE, 2009)  
*Location:* DON ORIONE ARTIGIANELLI, SALA VIVALDI  
*Presenters:* LUCA MOLA, *UNIVERSITY OF WARWICK*; STANLEY CHOJNACKI, *UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL*

*Wednesday, 7 April*  
*5:30–8:00 PM*

LECTURE BY STEPHEN GREENBLATT, *HARVARD UNIVERSITY*  
“Shylock and the Limits of Hatred”

*Sponsor:* ATENEIO VENETO DI SCIENZE, LETTERE ED ARTI; AND THE VENICE CENTER FOR INTERNATIONAL JEWISH STUDIES

*Location:* ATENEIO VENETO, AULA MAGNA

The lecture will be followed by a cocktail reception and presentation of THE ATENEIO VENETO PROJECT: STUDYING IN RENAISSANCE VENICE.

***Space is limited. Kindly respond early to [ateneoproject@gmail.com](mailto:ateneoproject@gmail.com).***

*Wednesday, 7 April*  
5:30 PM

PRESENTATION OF A SPECIAL ISSUE OF *GENESIS* DEVOTED TO WOMEN'S WORK FROM THE FIFTEENTH TO TWENTY-FIRST CENTURY, ED. ANNA BELLAVITIS AND SIMONETTA PICCONE STELLA

*Location:* SCOLETTA DEI CALEGHERI, CAMPO S. TOMÀ

*Wednesday, 7 April*  
6:30–7:30 PM

PRESENTATION OF DEBORAH HOWARD AND LAURA MORETTI, *SOUND AND SPACE IN RENAISSANCE VENICE: ARCHITECTURE, MUSIC, ACOUSTICS* (NEW HAVEN: YALE UNIVERSITY PRESS, 2009)

*Location:* ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI, CAMPO SANTO STEFANO

*Panelists:* STEFANIA MASON, *UNIVERSITÀ DI UDINE*; JULIAN GARDNER, *UNIVERSITY OF WARWICK*; ANDREW HOPKINS, *UNIVERSITÀ DEGLI STUDI DELL'AQUILA*; MALCOLM LONGAIR, *UNIVERSITY OF CAMBRIDGE*

*Thursday, 8 April*  
6:30–7:45 PM

MARGARET MANN PHILLIPS LECTURE

*Sponsor:* ERASMUS OF ROTTERDAM SOCIETY

*Location:* DON ORIONE ARTIGIANELLI, SALA MAGNA

JILL A. KRAYE, *UNIVERSITY OF LONDON, WARBURG INSTITUTE*

Pagan Philosophy and Patristics in Erasmus and His Contemporaries

As admirers of the classical past, Renaissance humanists were frequently faced with the problem of how to deal with those aspects of ancient culture, such as pagan philosophy, that presented serious challenges to their sincerely held Christian beliefs. In seeking to resolve this longstanding dilemma, many humanists looked to the Church Fathers, who offered them a variety of different approaches to the issue. These ranged from highlighting the compatibility of certain philosophical schools

with Christian theology to rejecting the ancient philosophical heritage in part or in its entirety. This lecture will explore the complex interaction between pagan philosophy and patristics in Renaissance thought, focusing in particular on the role that each played in the intellectual activity of Erasmus and his contemporaries and attempting to determine the extent to which the project to restore these two bodies of writing occupied common ground in the humanist program for the recovery of antiquity.

*Thursday, 8 April*  
*6:30–8:00 PM*

PRESENTATION OF *THE BOOKS OF VENICE / IL LIBRO VENEZIANO*, ED. LISA PON AND CRAIG KALLENDORF  
*Sponsor:* BIBLIOTECA NAZIONALE MARCIANA  
*Location:* BIBLIOTECA NAZIONALE MARCIANA, VESTIBOLO DELLA LIBRERIA SANSOVINIANA, PIAZZETTA SAN MARCO 13/A  
*Introduction:* MARIA LETIZIA SEBASTIANI, *BIBLIOTECA MARCIANA*  
*Speakers:* EDOARDO BARBIERI, *MILAN, CATTOLICA*; MARTIN DAVIES, *LONDON*; MARIO INFELISE, *VENICE*

*Thursday, 8 April*  
*6:30–8:00 PM*

PRESENTATION OF *THE BOOK OF MICHAEL OF RHODES: A FIFTEENTH-CENTURY MARITIME MANUSCRIPT*, ED. PAMELA O. LONG, DAVID MCGEE, AND ALAN M. STAHL, WITH AN EXHIBIT OF MANUSCRIPTS RELEVANT TO VENETIAN SHIPBUILDING AND SEAFARING  
*Sponsor:* THE ARCHIVIO DI STATO DI VENEZIA  
*Location:* ARCHIVIO DI STATO, CAMPO DEI FRARI  
***Exhibit opens at 6:00; presentation at 6:30.***

*Thursday, 8 April*  
*6:00–8:00 PM*

RECEPTION FOR VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES  
*Location:* WAKE FOREST UNIVERSITY CENTER  
***by invitation***

*Friday, 9 April*  
*5:00–7:00 PM*

PRESENTATION OF THE BOOK *CIPRO E LA MEMORIA DELL' ANTICO TRA MEDIOEVO E RINASCIMENTO* BY LORENZO CALVELLI  
SPONSORS: UNIVERSITÀ CA' FOSCARI VENEZIA; AND REPUBLIC OF CYPRUS, MINISTRY OF CULTURE AND EDUCATION  
LOCATION: UNIVERSITÀ CA' FOSCARI, AULA BARATTO (SECOND FLOOR)

SPEAKERS: FILIPPO MARIA CARINCI, *VENICE*; ARNALDO MARCONE, *ROMA TRE*

*Friday, 9 April*  
*6:30–8:00 PM*

PLENARY SESSION: TRENDS IN MEDITERRANEAN STUDIES

*Sponsor:* THE RENAISSANCE SOCIETY OF AMERICA

*Location:* FONDAZIONE GIORGIO CINI, SALA DEGLI ARAZZI

*Organizer & Chair:* JAMES GRUBB, *UNIVERSITY OF MARYLAND BALTIMORE COUNTY*

JOHN A. MARINO, *UNIVERSITY OF CALIFORNIA, SAN DIEGO*

Mediterranean Studies and “the New Thalassology” in the Remaking of Europe

Horden and Purcell’s claim in *The Corrupting Sea: A Study of Mediterranean History* (2000) that “the human history of the Mediterranean Sea and its coastlands over some three millennia” is “material for a unified and distinct discipline” has revived interest and sparked critical debate in Mediterranean studies over the past decade. The Mediterranean is redefined as part of a renewed area studies program and regional history movement and as a comparative model for study of similar “middle seas” from Japan and the Caribbean to the Sahara and the Central Asian steppes. Mediterranean elitism, exceptionalism, and exoticism are eschewed, political boundaries elided, and exchange and ethnography embraced as the way to engage in a different world history. Emphasis on structure and change between the premodern and modern world and focus on human ecology and culture of, not just in or around, the region are remaking the idea and practice of Europe.

ERIC R. DURSTELER, *BRIGHAM YOUNG UNIVERSITY*

On Renaissance Bazaars and Battlefields: Recent Scholarship on Mediterranean Cultural Contacts

In his classic *The Mediterranean and the Mediterranean World in the Age of Philip II*, Fernand Braudel insisted on the need to consider the Middle Sea as a unity, incorporating and integrating both its Ottoman and European components. Despite this, the historiography of the late medieval and early modern Mediterranean has often emphasized binary oppositions —

East/West, Muslim/Christian, self/other — rather than connections. Informed by, among other factors, Edward Saïd's influential orientalist paradigm, and Samuel Huntington's "clash of civilizations" model, this view assumes a high level of cultural homogeneity and attendant antagonism. In recent years, scholars have begun to question this static and essentialist understanding of culture, civilization, and contact, particularly in the context of European and Ottoman relations. This paper will examine some of the most suggestive and productive strands, as well as the limitations, of the evolving study of Mediterranean cultural exchange.

*Friday, 9 April*  
*6:30–8:00 PM*

RECEPTION FOR CENTRE FOR THE STUDY OF THE RENAISSANCE,  
WARWICK IN VENICE

*Location:* UNIVERSITY OF WARWICK, PALAZZO PESARO  
PAPAFAVA

***by invitation***

*Saturday, 10 April*  
*2:00–3:30 PM*

RECENT RESTORATIONS IN VENICE: TITIAN, TINTORETTO, VERONESE

*Organizer & Chair:* DAVID ROSAND, *COLUMBIA UNIVERSITY*

*Sponsor:* SAVE VENICE INC.

*Location:* GALLERIE DELL'ACCADEMIA

***By subscription only***

Please contact [venice@savevenice.org](mailto:venice@savevenice.org) to register for this event. Participation is limited to 40 persons on a first-come, first-served basis. This session will be held at the Gallerie dell'Accademia, with full cooperation of the Soprintendenza per PSAE, permitting discussion in front of the restored paintings themselves.

MELISSA CONN, *SAVE VENICE INC.*

Paintings Conservation: Process, Logistics, Discoveries

Restoring paintings in Venice can be particularly complicated, given the lagoon setting and the number of significant paintings that remain in their original settings. The aesthetic rewards and art-historical findings that result from conservation treatments, however, are often spectacular. This paper will survey the regulations, decision-making processes, and logistics of conservation of Renaissance paintings on canvas and in fresco, using examples by all three painters.

FREDERICK A. ILCHMAN, *MUSEUM OF FINE ARTS, BOSTON*

Tintoretto's Working Methods: Revelations from the Restoration Studio  
Tintoretto's early biographers testify to the painter's predilection for

clever marketing and self-promotion by offering discounts and free pictures to secure commissions and critical attention. Recent technical investigations have corroborated this reputation by revealing an exceptionally efficient and frugal artist, one not above recycling materials and even fully painted figures from one work to another. This account of Tintoretto's working process will include case studies of major paintings from the 1550s through the 1570s.

GIULIO MANIERI ELIA, *SOPRINTENDENZA SPECIALE PER IL PATRIMONIO STORICO, ARTISTICO ED ETNOANTROPOLOGICO E PER IL POLO MUSEALE DELLA CITTÀ DI VENEZIA*

Veronese's Ceiling Canvases for San Sebastiano

Veronese's paintings for the Church of San Sebastiano constitute one of the most impressive cycles of religious imagery in sixteenth-century Italy. Even within this achievement, the three large ceiling paintings on the story of Esther, painted from 1555–56, stand out for their virtuosity and ambition. All three paintings have been removed from the church and are presently undergoing conservation treatment. Close examination has revealed much about Veronese's use of canvas, preparation layers, and the fugitive nature of some of his pigments, and it is expected that further important discoveries will be made in the next few months.

*Saturday, 10 April*  
*6:30–8:00 PM*

JOSEPHINE WATERS BENNETT LECTURE

*Sponsor:* RENAISSANCE SOCIETY OF AMERICA

*Location:* FONDAZIONE GIORGIO CINI, SALA DEGLI ARAZZI

JEFFREY CHIPPS SMITH, *UNIVERSITY OF TEXAS, AUSTIN*

Albrecht Dürer as Collector of Art and Self

Albrecht Dürer collected avidly. While it can be assumed that most Renaissance artists amassed prints, drawings, and other works that could serve as models, scholars have remarkably little information about the actual objects owned by most masters. Dürer, on the other hand, left us with a wealth of textual and artistic evidence about items he acquired for his professional and personal pleasure. He exchanged drawings with Raphael, swapped prints with Lucas van Leyden, bought an illumination by Susanna Horenbout, and was given a Patinir landscape. His library ranged from the writings of Euclid to Francesco Colonna to Martin Luther.

Dürer's journal of his stay in the Low Countries in 1520–21 is replete with notations about buying, bartering, or being given works of

contemporary art. He lists a remarkable number of objects, ranging from exotic weapons to ivory saltcellars, as coming from Calicut (India), his label for anything from south Asia and the Portuguese ports of trade in Africa. Nature's artistry fascinated him, as he amassed shells, horns, bulbs, coral, and even living parrots and a monkey. Like a modern tourist, he delighted in surrounding himself with unusual objects from distant cultures. His collection, on a small scale, anticipates the art and wonder chambers popular later in the century.

Dürer collected some of his own art, notably self-portraits and the likenesses of his family and teachers. Sometimes he added inscriptions, even decades later, to his own work. We shall consider the role of these items in the artist's conscious effort of self-fashioning.

*Saturday, 10 April*  
*8:00–10:00 PM*

CLOSING RECEPTION  
*Sponsor:* THE RENAISSANCE SOCIETY OF AMERICA  
*Location:* FONDAZIONE GIORGIO CINI