

The Renaissance Society  
of America

Annual Meeting

Los Angeles, California  
19–21 March 2009

PROGRAM AND  
ABSTRACT BOOK

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Cover illustration: Lucas Cranach the Elder  
*A Faun and His Family with a Slain Lion*, ca. 1526  
The J. Paul Getty Museum, The J. Paul Getty Trust

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## REINVENTING THE OLD MASTER I: FACT, FICTION, AND FABRICATION IN THE AFTERLIVES OF THE EARLY MODERN ARTIST (CONT'D.)

journal *Italia*. Likewise, the lesser-known Adam Weise wrote the first critical monograph on Dürer. He too is the author of a piece of fiction, entitled “Guido. Lehrling Albrecht Dürers.” How are we to interpret the status of these texts? Is it merely for reasons of popularization of knowledge that Rumohr, Weise, and others adopt the literary mode, or is the literary mode a way to lend credibility to the story as historical fact?

CLAIRE BLACK MCCOY, *COLUMBUS STATE UNIVERSITY*  
Eugene Guillaume’s Michelangelo

In nineteenth-century France, Michelangelo’s work and biography were sites where the classic-versus-modern dialectic was played out in painting, art journalism, and more serious criticism. This paper will consider the understudied effort of academic artists and writers to claim, or perhaps reclaim, Michelangelo as one of their own. It will focus on the coverage of the 1875 Michelangelo Festival in a special edition of the *Gazette des Beaux-Arts*. In that edition, academic sculptor Eugene Guillaume wrote extensively about the artist and his work claiming that Michelangelo represented the metamorphosis of the classical (read “academic”) tradition, not its rejection. Guillaume relied upon early modern biographies, particularly the stories of Michelangelo’s youth in the Medici gardens, as support for his interpretation of Michelangelo as a model for the engaged academic artist. Such stories permitted Guillaume to characterize even Michelangelo’s later more problematic work as extensions of the classical ideal.

BRADLEY FRATELLO, *ST. LOUIS COMMUNITY COLLEGE, MERAMEC*

From Classic to Eclectic: Raphael’s Critical Demise in Mid-Nineteenth-Century France

Raphael Sanzio’s reputation plummeted among artists of France’s incipient avant-garde in the mid-nineteenth century. Hailed academically as the pinnacle of artistic achievement, Raphael found little favor during the July Monarchy and the Second Empire with anti-establishment personalities, who turned instead to Titian, Rembrandt, and Velazquez for inspiration. This presentation argues that republican critics used biography to reshape contemporary perceptions of Raphael from a stalwart classicist to an eclectic: an artist whose willingness to borrow, mimic, and compromise modeled official *juste-milieu* painting but stood as a foil to “strong-minded” republican art. Of special importance to this paper is a largely unstudied translation of Giorgio Vasari’s *Lives* by Philippe-Auguste Jeanron published in 1839. A known leftist, Jeanron’s ten-volume work includes lengthy addenda to the translated Vasari that celebrate individuality and strength of personal vision, while denigrating the “blending of styles” attributed to Raphael. It highlights the ideological function of biographical writing in the nineteenth century.

### *Hyatt Constellation Ballroom I*

### BETWEEN LIBRARIES AND ART COLLECTIONS I: BIBLIOPHILES AND COLLECTORS AS MEDIATORS OF CULTURE

*Organizer:* INGRID ALEXANDER-SKIPNES, *UNIVERSITY OF STAVANGER*

*Chair:* MARIA ALESSANDRA PANZANELLI FRATONI, *UNIVERSITA DEGLISTUDI DI PERUGIA*

*Respondent:* INGRID ROWLAND, *UNIVERSITY OF NOTRE DAME, ROME*

ANGELA DRESSEN, *VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR  
ITALIAN RENAISSANCE STUDIES*

Cosimo de’ Medici and the Idea of an Ancient Lyceum: The Library of the Badia di Fiesole  
Shortly before his death in 1464 Cosimo de’ Medici concentrated his efforts on creating an important scholarly library in Fiesole, next to his summer residence. Following a precise acquisition plan Vespasiano da Bisticci was charged with providing some 200 manuscripts within two years. In the choice of literature and the

## BETWEEN LIBRARIES AND ART COLLECTIONS I: BIBLIOPHILES AND COLLECTORS AS MEDIATORS OF CULTURE (CONT'D.)

scholarly purpose of his library Cosimo had two distinct aims: to provide a place for scholarly study at a time when the Studio, the University of Florence, had closed its doors and transferred itself to Pisa, and secondly to furnish a setting for spiritual *otium* and intellectual exchange. Under Lorenzo de' Medici, who continued his grandfather's solicitude for this kind of humanistic lyceum, the library became known as the intellectual meeting place of such luminaries as Poliziano and Pico della Mirandola.

OREN J. MARGOLIS, *UNIVERSITY OF OXFORD, JESUS COLLEGE*

King René's Strabo: The Politics of the Book and of Its Transmission

Guarino of Verona's Latin translation of Strabo's *Geography* (Albi, Bibliothèque municipale MS 77) is one of the most important works from the collection of René of Anjou (1409–80), the ardent bibliophile, distinguished patron, courtly poet, and exiled king of Naples. This copy, commissioned and sent by Jacopo Antonio Marcello, a Venetian senator, *provveditore*, humanist, and knight of René's chivalric Ordre du Croissant, has since become famous for its spectacular illuminations, credited to the young Giovanni Bellini, in which the physical act of the transmission of the book, from scholar to patron and from patron to recipient, is pictured. Starting from this book and these images, the paper will discuss how the Strabo was part of a much wider series of transmissions within a complex and long-term political-cultural network directed toward René's ultimate aim of returning to the Neapolitan throne.

RAPHAËLE MOUREN, *ÉCOLE NATIONALE SUPÉRIEURE DES SCIENCES DE  
L'INFORMATION ET DES BIBLIOTHÈQUES*

Le cardinal, sa familia et ses amis: Usages des livres et des bibliothèques cardinales

À Rome au milieu du XVI<sup>e</sup> siècle, des cardinaux constituent et enrichissent des bibliothèques et stipendient, dans leur familia, des érudits spécialistes de l'Antiquité gréco-latine. Certains prennent le temps à continuer d'étudier les auteurs classiques, avec l'aide d'humanistes, et mettent leur collection au service de la République des lettres. Au sein des palais, nous connaissons grâce aux correspondances l'usage qui est fait de ces bibliothèques : recherches de manuscrits ou de corrections, lectures journalières d'Aristote, prêt et copie de livres, aide à la préparation d'éditions imprimées, réunions de travail en tous genres. Les palais Farnèse, Ridolfi, Gaddi, Salviati, ou encore la Chancellerie, où se trouvent ces bibliothèques, sont le centre de travaux érudits menés par leurs habitants sur les livres de ces collections.

### *Hyatt Constellation Ballroom II*

### PERCEPTIONS OF THE OTHER IN THE GRAND DUCAL MEDICI ARCHIVES (1537–1743)

*Sponsor:* THE MEDICI ARCHIVE PROJECT, INC. (MAP)

*Organizer:* ALESSIO ASSONITIS, *THE MEDICI ARCHIVE PROJECT*

*Chair:* SHARON STROCCHIA, *EMORY UNIVERSITY*

LIA MARKEY, *THE PRINCETON UNIVERSITY ART MUSEUM*

Grand Dukes Francesco and Ferdinando de' Medici and the Americas

In the late sixteenth century Grand Dukes Francesco and Ferdinando de' Medici, like their father Cosimo before them, incorporated the New World in their cultural politics through artistic production, gift exchange, and collecting. Both dukes corresponded with ambassadors and agents in Spain, who provided them with news and goods from the Americas. Yet Francesco and Ferdinando each had very different motivations and methods for including information and objects from the New World into court culture. While Francesco sought to visually document and exchange American flora and fauna, Ferdinando's interests were more

*Hyatt Constellation  
Ballroom I*

**BETWEEN LIBRARIES AND ART  
COLLECTIONS II: BIBLIOPHILES AND  
COLLECTORS AS MEDIATORS OF  
CULTURE**

*Organizer & Chair:* INGRID ALEXANDER-SKIPNES, *UNIVERSITY OF STAVANGER*

*Respondent:* INGRID ROWLAND, *UNIVERSITY OF NOTRE DAME, ROME*

KATHLEEN M. SMITH, *UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN*  
The *Frauenzimmerbibliothek* (Women's Library) and the Depiction of the Book  
Collector in Early Modern German Literature

This paper compares early modern depictions of book collectors and readers with the *Frauenzimmerbibliothek* (Women's Library) in German-speaking territories. Many highly educated women owned library collections during this era, such as Louise von Savoyen (1476–1531), Anna Ovena Hoyers (1584–1655), Sophie von der Pfalz (1630–1714), and her daughter Sophie Charlotte (1668–1705). Contemporary recommendations for the ideal *Frauenzimmerbibliothek* did not limit the educated female reader to religious works. However, period portrayals of the book collector, such as Brant's "Book Fool" from his *Ship of Fools* and Antoine de Bourgoigne's emblematic comparison of the book collector to a painter of wooden food ("beautiful but useless") in *Mundi lapis Lydius* (1712), often depict book-collecting as hazardous. The love and ownership of books is revealed as distracting and dangerous. This paper discusses early modern depictions of book collectors and library collections intended for female readers, in order to examine the apparent conflict between these cultural traditions.

MARIA ALESSANDRA PANZANELLI FRATONI, *UNIVERSITA DEGLI STUDI DI  
PERUGIA*

The Public Utility of a Private Library in Sixteenth-Century Italy: Prospero Podiani, Bibliophile, Bookseller, Librarian

Prospero Podiani (Perugia, 1535?–1615) was a great bibliophile. He created a collection that, at the time of his death, numbered nearly 10,000 volumes. Ca. 1580, Podiani decided to make a donation of the collection to the commune, with the purpose of transforming it into a public library and thereby securing the position for himself of public librarian. All did not turn out as he expected, although Podiani did succeed in placing the books in the quite-public Palazzo Pubblico. Some 200 letters and several registers of loans bear evidence to these developments and reveal Podiani's role not only in building the library hall but also commissioning frescoes to decorate it. It was only after Podiani's death that the collection became formally the public library. This paper aims to show to what extent that private library became a sort of academy where ideas were exchanged among writers, poets, and artists.

*Hyatt Constellation  
Ballroom II*

**THE EMERGENCE OF THE  
PROFESSIONAL ARCHITECT I**

*Co-Organizers:* ANGELIKI POLLALI, *THE AMERICAN COLLEGE OF GREECE* AND  
BERTHOLD HUB, *ETH ZÜRICH*

*Chair:* ANGELIKI POLLALI, *THE AMERICAN COLLEGE OF GREECE*

PAUL ANDERSON, *BIBLIOTHECA HERZIANA*  
*Architetti-falegnami* and the Emergence of the Professional Architect in Cinquecento  
Rome

Renaissance architects in Rome rose from the artisan ranks of carpenters, masons, and stonecutters. The ranking carpenter, or *capomastro falegname*, worked closely with architects and sculptors on monumental projects by supervising large teams of artisans as well as conducting appraisals and inspections of work completed. He was authorized to make changes to architectural plans and drawings and he had the