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1. Sandra Accatino (Universidad Alberto Hurtado, Chile)

Rhetorics of artful nature. Late Renaissance aesthetics in the marvelous imagery of Alonso Ovalle's *Historica relacion del Reyno de Chile* (1646)

Ovalle's *Historica relacion del Reyno de Chile* has been studied mainly for what it has to say about the Arauco War and early Chilean colonial society. The presentation proposed opens up the reading into other areas. We have considered Ovalle's descriptions of the marvelous images embodied in nature from the viewpoint of the rhetorical and humanistic tradition of *ekphrasis* and have established that his vivid description of these images reconstructs a visuality into which subtle and specific references to the late Renaissance artistic imaginary are interwoven. In Ovalle's descriptions, the miraculous image of the Virgin on a rock – which would be cited by Kircher in two books – and the tree adopting the form of Christ on the cross become a type of anamorphosis and sculpture recalling both the non-finish effects of certain sculptures and the image of Christ's body imprinted on the shroud. Published in Rome in the same year Kircher's *Ars magna lucis et umbrae* was printed and two years before the publication of Aldrovandi's *Musaeum metallicum*, Ovalle's descriptions provide fresh perspectives on the discussions that shaped the composition of the main cabinets of curiosities in Italy and Europe: the interplay and tensions between artful nature and natural artifice; the gradual metamorphosis of the natural into the artistic form; the relationship between the inanimate and the animate; the debate about the power of relics and images not painted by the human hand; the gradual recovery of the foregone wisdom of paradise through progress and science.

2. Berenice Alcántara Rojas (Instituto de Investigaciones Históricas, UNAM-México)

Crooked Trees and Quadripartite Gardens: the Flower Garden in 16th-Century Indo-Christian Art and Thinking

During the 16th century, architectural spaces, painted walls, feather mosaics and textual creations emerged in the surroundings of central New Spain's Indian pueblos (villages) which, through their elements and compositional structures, referred to the image of a paradisiacal garden, spreading out towards the four directions of the cosmos, with trees and rivers at its intersections and filled with plant and animal entities in constant and complex interaction. Some of the elements that make up these gardens seem to come from a vision of Heaven and the Church, or a prefigure of it, very much like Genesis' Garden of Eden, lost and restored, and the Apocalypse's temple-fortress; other elements seem to recreate *ad infinitum* the symbology of the Marian *Hortus conclusus* and of the medieval monasteries' health gardens; while others encode complex morals taken from Ovidio and other thinkers of the Antiquity. But these flower gardens created for Indo-Christian liturgy and paraliturgy stand out for both containing and spreading flowers, birds, trees, insects, animals, water, colors and orientations that appear to come from Mesoamerican thinking and ritual. All these elements were able to live and flower in these gardens thanks to the strong creative collaboration and intellectual negotiations that took place between several mendicant friars and the indigenous intellectuals and artists trained in their schools. In this talk, some of these works (architectural, pictorial, feather and textual) will be comparatively analyzed with the aim of emphasizing their related features and the versatility of their constituent and structural elements, bound to ritual action. We will also discuss how these elements managed to overlap each other, complement one another and mutually redefine each other in light of a fully Renaissance Indo-Christian thinking.

3. Renata Maria de Almeida Martins (Universidade Estadual de Campinas, Brasil)

The Reception of Renaissance Emblematic Tradition in Latin America: The Case of the Jesuit Missions in the Amazon (16th–18th Centuries)

This proposal aims at presenting research on how Renaissance emblematic tradition was received and adapted in Latin America, especially in the Brazilian Amazon. In the then Captaincy of Pará (the current state of Pará in northern Brazil), the main establishment of the Society of Jesus' missionaries during the period they were active (1653–1759) was the Colégio de Santo Alexandre in Belém (1718–19), and then the Colégio Nossa Senhora Mãe de Deus in Vigia (c. 1740). Following the Jesuit tradition, two important libraries were associated with these schools: that of Belém contained 2000 titles, and that of Vigia, 1500. The handwritten inventory of Colégio of Vigia's library, an essential document for the study of the reception of Renaissance artistic traditions in the Amazon, can still be found in the Society of Jesus' historical archives in Rome, and some emblem books can be identified in it. Furthermore, the emblems painted on the ceilings of both Jesuit churches' sacristies (Belém's and Vigia's) have been preserved. Characteristic of the decoration of colonial Latin American churches is the presence of emblems mixed in an original way with grotesques, architectural paintings, floral decoration or chinoiserie. We thus intend, through the overall analysis of religious chronicles, emblem books contained in colonial libraries' inventories, and the iconography of emblems painted on the ceilings of Belém's and Vigia's Jesuit sacristies in the Amazon—as well as on those of other Latin American religious buildings—to contribute to the study of the reception and use of Renaissance emblematic tradition in the decorative program of American missions.

4. Adriana Álvarez Sánchez (Facultad de Filosofía y Letras, UNAM-México)

The study of Italian as a literary language and its impact on knowledge of American Indian languages (XVIth-XVIIIth centuries)

One of the many objects of study of Renaissance thinkers was the language, especially the Italian language as the perfect language for literary creation. Although philological research goes back to medieval times, it was in the Renaissance when Humanists came to be more interested in the History of Languages in the context of discussing the qualities of Latin and Italian. In 1516, Adriano Castellesi published a History of the Latin language that became the model of the stories of all European vernaculars to prove its authenticity, its ability to describe and its relationship with Latin, associating the literary efficiency of each of those languages. In order to uphold the supremacy of one language over the other, comparative studies were developed, some of these devoted to regulating tongues so as to “civilize”. The study and regulation of languages was transferred to Colonial Spanish America, where linguistic diversity was one of the main problems to evangelize. The philological tradition was a very useful tool for Regular Friars in this process. All of them learned in Latin and its rules, they spent decades in knowing and comprehending indigenous languages, and then registering their knowledge in grammars and vocabularies - sometimes in the form of a comparison- of the various American languages. A generally negative sense of perception was to be applied on these languages, as some of this experts emphasized that these languages were equally perfect than European, or even better in many ways. In this process of translation, some cultural and theological elements appeared as an interference, which produced unique debates about the use of local languages in the Christianization process. Through these works we are now capable to know about the influence of the Renaissance philosophical and literary studies had in the construction method of linguistic knowledge of indigenous languages, particularly in the Kingdom of Guatemala, where the struggle of this languages for supremacy over others voiced out loud.

5. Pablo F. Amador Marrero (Instituto de Investigaciones Estéticas, UNAM-México)

Tangential Contacts Between the Italic and New Spanish Sculpture The Cartapesta Technique and Cornstalk Crucifixes

Progress made over the last decade in studies on New Spanish lightweight sculpture—traditionally referred to as cornstalk crucifixes—has revealed multiple points of contact between the imagery that was developed in Europe before and during the 16th century. In this respect, we have already delved into the possible relationships between American works and their Spanish—including Flemish—counterparts. However, although some common features with the Italian cartapesta sculpture technique have been highlighted, we believe that progress and publication of results on studies of the former now make it possible to develop some hypotheses. In view of the multiple scientific studies on works created from molds in both production centers, this proposal seeks to establish possible and unsuspected relationships between both sculpture techniques. On this basis, we will try to demonstrate, in a practical way, how the New Spanish lightweight sculpture imagery should be understood in a much broader context than has been the case so far. The purpose here is to contextualize a sculpture technology and its different materialities, the same that permeated the West from old Europe, adapting themselves to the American needs and capacities. Finally, we will make a special reference to other similar Spanish American products, such as those of the 16th-century workshops of Quito, in Peru. It should not be forgotten, in this regard, that some of their outstanding works were the result of a collaborative work between an Italian artist, the Jesuit Bernardo Bitti, and the Spanish artist Pedro Vargas.

6. Rie Arimura (Escuela Nacional de Estudios Superiores Unidad Morelia, UNAM-México)

The Great Martyrdom of Japan in Cuernavaca Cathedral: Diverging Paths of the Jesuit Renaissance Art

The Mural painting *The Great Martyrdom of Nagasaki* (1597), located in the nave of the Cuernavaca Cathedral (former Franciscan Church of Our Lady of Assumption) in Morelos, Mexico, was discovered in 1957 during renovation of the building. From the beginning, this mural painting has been regarded as an isolated example of Mexican colonial art due to its particular composition and detail of figures. Several authors, such as Luis García Islands, Masayoshi Honma, and Diego Pacheco, argued for a possible collaboration of Japanese artist on this work. So far this mural has been seen as a result of artistic exchanges between Japanese and Mexican artists. It is worth noting that the scene of the Crucifixion has a compositional similarity to *The Great Martyrdom of Nagasaki* of 1622, a work in Il Gesù in Rome; this was painted by an anonymous disciple of Italian Jesuit brother Giovanni Nicolao, who founded *Schola pictorum* in Nagasaki, Japan in the mid-1580s and contributed to the spread of Renaissance art. This paper attempts to demonstrate not only influence of Japanese Nanban art but also impact of Jesuit school of painting founded in East Asia on Mexican colonial art. Thus, this presentation will explore trans-Pacific route for the diffusion of Renaissance art in the Americas.

7. Linda Báez Rubí (Instituto de Investigaciones Estéticas, UNAM-México)

Symbolica demonstratio: Cusa's Figures of Knowledge in New Spanish Culture

The history of Christian neoplatonic thinking in the Viceroyalty of New Spain's academic circles is a history whose aspects of exchange between both continents have not yet been studied. Despite the efforts of prominent researchers over the last three decades, we still know very little about, for example, the influence of Marsilio Ficino (1433–1499) and Nicholas of Cusa (1401–1464) on New Spanish thinkers like Carlos de Sigüenza y Góngora, Fray Diego Rodríguez and Sor Juana Inés de la Cruz (1648–1695), as well as on less-known figures like the poblano Alejandro Favián. My fundamental question is: How does the Christian neoplatonic tradition operate in New Spanish lands? What innovative prospects does this tradition really offer to New Spanish thinkers? In this presentation, I will examine which characteristics of Cusa's thinking can be detected, first in Sor Juana Inés de la Cruz's thinking, and also in the circle of New Spanish scholars of her time. Without anticipating the answer, a continuity can be glimpsed that manifests itself differently in each figure. This brings us closer to describing how the individual establishes relationships with his/her environment, and the way he/she settles them indicates what could be called his/her world view. Whether this world view comes to see artifacts as animated (magic) objects, purely utilitarian (technical) objects, or spiritual contemplation objects depends on the expectations of each figure in his/her particular cultural context.

8. Sarissa Carneiro (Pontificia Universidad Católica de Chile)

Portrait Poems in Colonial America: Imitation and Emulation of Italian Renaissance Poetry

Poems referring to pictorial portraits (real or imaginary) constitute a poetic model that is clearly identifiable throughout the Renaissance, both in Europe and colonial America. From Petrarch's foundational sonnets (sonnets LXXVII and LXXVIII of his *Canzoniere*), and parallel to the significant development of the portrait as a pictorial genre, the portrait poem was a source of imitation and emulation, encouraging the 16th- and 17th-century poetic leaders to appropriate, in a renewed way, themes that Italian Renaissance poetry associated to the genre (especially authors like Petrarch, Bembo, Aretino, Della Casa, Tasso, Navagero). These themes, treated again and again by the poetry of that time, pointed to various issues like: the question of relatedness or emulation of the arts (especially painting and poetry), the possibilities but also the limits of representation or mimesis, the conceptions of the image (neoplatonic, counter-reformist, etc.) and the conceptions of love encoded in the figure of the portrayed beloved, among other matters. This Italian poetry has been the subject of excellent studies like Lina Bolzoni's (*Poesia e ritratto nel Rinascimento*, Rome, 2008) which, besides providing an annotated anthology of a vast corpus of Italian poetry, critically addresses this poetry, taking into account motifs like: the portrait and celebration, the portrait as a tribute to the artist, the theft of the heart and soul and the cheat to death and time, among others. In the case of colonial America's portrait poetry, there have been several studies on key authors such as Sor Juana Inés de la Cruz (such as those of Paz, Sabat de Rivers, Tenorio, Dorra and Glantz), Juan del Valle y Caviedes (such as Lorente Medina's) and Mateo Rosas de Oquendo (studied by H. Maldonado). However, the same attention has not been given to other authors who wrote portrait poems in New Spain, Peru, Brazil and Nueva Granada, among others. The research project I am currently conducting in Chile (Fondecyt 1141210 "Poetic portrait and portrait poetry: Ut pictura poesis between Europe and colonial America," 2014–2016) aims at identifying a vast corpus of colonial portrait poems and studying them all together as *imitatio/emulatio* of the aforementioned topic. I propose hereby to present at this International Symposium some results of this project, especially regarding dialogs between that colonial poetry and Italian portrait poetry, focusing mainly on the particularities of the emulation of the latter poetry in an American context.

9. Emilie Carreón (Instituto de Investigaciones Estéticas, UNAM-México)

From the Greek sphaeristerium and Roman harpasto to the nahua ulamaliztli

Most studies of the Renaissance that address what is now known as Latin America have left aside the impact of the Italian Renaissance in the historiographical debate on American Games, specifically the Mesoamerican ball game ulamaliztli. In this paper I present the first results of the analysis of a corpus of images of the Mesoamerican ball game elaborated in Europe between the late 16th and mid-20th century to determine the extent to which European concepts, ideas and practices concerning ball games, determined the way in which the Mesoamerican game was represented.

The search for these images sources of inspiration has not been sufficiently studied, notwithstanding their recurrent use in Mesoamerican ball game historiography, attempts to establish how their creators, artists, formulated and conceived the visual conventions to characterize it are needed. It will show that some of the factors that make up European conceptions of the Mesoamerican game were forged early on from multiple references linked to the games of the Renaissance, which in turn took as a basis Greco Roman Antiquity. It emphasizes the manner in which the Mesoamerican ballgame was inserted into an interrupted chain of European games, while it sets out to demonstrate how it was infused with ideas and proposals belonging to European games. It also determines how precepts associated with European games determined the manner in which the Mesoamerican ballgame is regarded today, in so much as it is presented as belonging to a seemingly continuous tradition that retrieves many notions linked to the Mesoamerican Ballgame formulated early on that are present in the games' contemporary iconography.

10. Pedro M. Guibovich Pérez (Pontificia Universidad Católica del Perú)

Literature and Inquisitorial Censorship: The Case of Castiglione's *The Courtier*

The Inquisition was established in the Viceroyalty of Peru in 1570 and tried, through censorship and confiscation, to prevent the spreading of the literature that was considered contrary to the Catholic Church's doctrine and the Spanish Crown's interests. The Tribunal relied, for these purposes, on a team of censors (calificadores) whose main task was to denounce the proposals of printed or handwritten books and writings that were considered morally and doctrinally dangerous. In my presentation, I will analyze the censorship of Baldassare Castiglione's *The Courtier*, made by the Augustinian Fray Juan de Almaraz in Lima in 1582. This case study is of great interest as it allows: 1) to explore how Italian Renaissance literature was received in the Peruvian Viceroyalty; 2) to study how this literature reached the Peruvian Viceroyalty's readers; and 3) to understand the Inquisition censors' criteria for action. Because the types of texts to be censored were outlined in a general way in the instructions contained in indices of prohibited books published by the Council of the Supreme and General Inquisition in Madrid, censors could act with a great degree of autonomy—if not arbitrariness—when recommending the prohibition of texts.

11. Nicolás Kwiatkowski (Universidad Nacional de San Martín, Argentina)

European and American barbarism. Texts and images of a transatlantic debate

The arrival of men from the Old World to America prompted, among other things, a complex cultural phenomenon. The Europeans' attempt to integrate the peoples until then unknown to them in their understanding of human history led to the identification of the Americans with savages and barbarians, that is, with the European past. But it also meant, exceptionally, a reshaping of Old World history. The process, however, was not restricted to Europe. These ideas, as well as the many texts and images inspired by them, were appropriated, transformed, adapted, and used by Americans, or by Europeans in America. Such uses sometimes implied a confirmation of Renaissance convictions, but in other occasions gave way to critique and challenge. Artists and writers also engaged the problem with a Renaissance attitude: the ambition, not always achieved or genuine, to build reliable and secular knowledge by way of a combination of ancient and modern wisdom.

12. Fernanda Marinho (Universidade Federal de Sao Paulo, Brasil)

Lionello Venturi and Oswald de Andrade: an encounter between the primitive and the cannibal

The new notion of Global Renaissance that we can find in recent studies addresses not only a cultural and geographical widening of the scope of Renaissance studies outside of its Mediterranean center, but also a new theoretical and conceptual considerations about the notions of classicism, tradition and vanguard. In 1926, Lionello Venturi published *Il gusto dei primitivi*, a book that endeavored to question the centrality of the classical model, and proposed the abandonment of the prejudices held by the critics of that time. In using the term "primitive", he referred to the masters of the Italian Trecento and Quattrocento, and suggested a different point of view from the Vasarian evolutive chronology, which was normally conceived as an incubation of Michelangelo's perfect form. By proposing a look at art history within an anticlassical paradigm, Venturi was also fighting against the national program of Italian Fascism. Thus, the expansion of cultural borders was the aim of his historiographical militance. We propose here to reflect on how the concept of primitive used by Venturi triggered the idea of modernity discussed at the beginning of the 20th century; a primitivism related to the culture of the Renaissance, but deeply linked to an anticolonialist debate that was widespread in Europe at that time. In the same period, in Brazil, Oswald de Andrade was structuring his modernist program by means of the idea of anthropophagy in the sense of a violent assimilation of the other by means of its devouring. Less metaphorically, an external model was accepted in terms of a free rethinking of its qualities, with the aim of deconstructing the old colonialist burden. Since the European vanguard found in the vernacular character of distant civilizations the desired deconstruction of the classical model, the Brazilian modernists made use of the imagination of the Renaissance travellers that assimilated the image of the cannibal as the symbol of the discovery of the other. In the intersection of this crossing, primitivism and cannibalism find a common wish for modernity. As a consequence, we would like here to discuss how the historiographical European vanguard could interpret the theoretical products of the Brazilian modernism, putting into comparison, on the one hand, the divergent notions of tradition and the proposals of a new historical order, and the construction of the respective national identities on the other.

13. Barbara E. Mundy (Fordham University, Estados Unidos)

The indigenous artist and his encounter with the Renaissance

When Renaissance ideas arrived in New Spain in the 16th century, they did so most often in the form of objects. The earliest audiences for these objects were not Spanish immigrants, but the great number of indigenous artists, who would have looked at these objects, particularly books and printed images, with fascination that equalled their European counterparts, like Albrecht Dürer, who encountered Aztec artworks in 1520. Because of their rapid assimilation of images and new visual styles, it was indigenous artists who were the avant garde of the Renaissance in New Spain.

But “The Renaissance” that they encountered was not what we find in art history textbooks. Rather, their Renaissance was a selective Renaissance, a “poor man’s Renaissance.” For each object that arrived to Veracruz, and subsequently into circulation where indigenous artists could see and examine it, scores of objects did not. Engraved gemstones, inlaid furniture, painted stones, and marble sculptures were mostly absent from the Renaissance visual culture that arrived to the New World. Instead, indigenous artists most frequently encountered a paper Renaissance. Its visual manifestation arrived in the form of books, like Bibles and vocabularies, and included printed images.

What did indigenous artists make of this paper Renaissance, this “poor man’s Renaissance? External observers marveled at their ability to copy and assimilate the images that they received. But New World artists were not merely copyists. Instead, their appropriation of images and ideas from the European Renaissance signaled their desires to participate in a “global Renaissance.” Moreover, it was selective. How and where they appropriated Renaissance objects and images reveal both the obdurate character of indigenous artistic culture, and the elements of this imported Renaissance that were unstable and subject to change.

14. Lino Pertile (Villa I Tatti: The Harvard University Center for Italian Renaissance Studies, Italia)

Dante, the Renaissance and Latin America

In the past seven centuries Dante has become world renowned, with his works translated into multiple languages and read by people of all ages and cultural backgrounds. The *Divina Commedia* has been translated, taught, studied, and written about at all levels, from the scholarly to the popular, particularly in North America. One could indeed argue that much of the remarkable critical impulse that has characterized Dante studies in the second half of the 20th century has come from the USA. Even today, American scholarship on Dante is second to none in the world. Surprisingly, Dante has found a new home not in the largely catholic South America but in the Protestant North. How can we explain this apparent paradox?

Whilst ‘catholic’ critics and readers in the first half of the 20th century were attempting to give Dante a lay and progressive legitimation, Protestant North America heard and developed Dante’s theological message, and especially the uncompromising rigor of both Dante’s faith and his denunciation of the corruption of the Church. However, this is not an uncomplicated love affair, for Dante not only refutes predestination, but he considers the accumulation of wealth morally corrupting for individuals and destructive of the very fabric of civil society. Nothing seems to attract Dante’s sarcasm and reprobation more than the greed which, in his opinion, pervades the world around 1300. The *poet* captures with stunning lucidity the transition from a static, feudal society, based on honor and pride, to a dynamic, pre-capitalist world in which greed, or the desire for material possessions and power, becomes paramount. Thus while on the one hand Dante’s resistance to social and economic change consigns him to the late Middle Ages, on the other his extraordinary ability to understand the contradictions

of the burgeoning capitalist society (and what would eventually become the Protestant ethics) attests to his modernity.

If North America has received the message of Dante the theologian and Italy has been very attentive to Dante's poetic and philosophical message, Latin America, following perhaps the example of Spain, has been particularly sensitive to the esthetic and narrative qualities of Dante's works. It is not by chance that the only two of Dante's works to have found a wide audience in Latin America are the *Divina Commedia* and the *Vita Nova*. In Latin America, Dante has inspired more writers, painters and architects than critics and scholars. This was made apparent at the first international conference in Latin America, held in Salta, Argentina, in October 2004, and whose Acts were published in 2007 under the title *Dante en Latin America. Actas Primer Congreso Internacional sobre Dante Alighieri en Latinoamérica (Salta, 4-8 de Octubre de 2004)*. The historic situation is now rapidly changing, and Dante's position is evolving in both North and South America. There are strong signs of a new engagement with Dante on the part of Spanish scholars, and the times are ripe for Latin American scholars to bring to Dante studies a historic experience and a natural sensitivity that are bound to enrich in new, unexpected ways our understanding of Dante and of both his and our world.

15. Jesús de Prado Plumed (Facultad de Filosofía y Letras, UNAM-México)

Christian Hebraism at the Italian crossroad of biblical humanism in viceregal Mexico

One of the most fruitful branches of humanistic scholarship in the early modern era was the movement currently known as "Christian Hebraism", through which originally Jewish scholarship was translated, circulated and published by Jewish and Christian authors who targeted a Christian readership. Through Christian Hebraism, a form of dialogue, often polemical and generally with a paradoxical outcome, was established not only among Jews and Christians but also among Catholics and Protestants after the Protestant Reformation. Since the early Renaissance period (14th through 15th centuries) until the transformation of antiquarian biblical studies into modern biblical philology at the early 19th century, Italy became a crucial point for creating and circulating Christian Hebraist works. Italian presses produced a flow of printed books of a Christian Hebraism interest and the flourishing Italian industry of manuscript production circulated throughout the early modern period works of Jewish scholarship, both the Hebrew and Aramaic originals and Latin and Italian translations as well as original books authored by Hebrew scholars. A remarkable amount of those works reached viceregal Iberian America, as proved by the holdings preserved in library collections from Mexico, Colombia, Peru, Argentina and Brasil. In my paper I will focus on Mexico as a case study for this Italian-influenced early modern Hebraist scholarship. I will examine the influence and importance of Christian Hebraism in the scholarly milieu in viceregal Mexico; I will also suggest new avenues of research for exploring Christian Hebraism through rare books holdings of Mexican provenance in Mexico and abroad; and I will propose a working hypothesis about what in my view constitutes a lack of attention Christian Hebraism has received thus far by both Mexican and foreign specialists in the history of early modern Iberian American scholarship

16. Ernesto Priani Saisó (Facultad de Filosofía y Letras, UNAM-México)

Pico in the Tropics: How is Renaissance Philosophy Studied in Latin America?

It was not until the late 20th century that Italian Renaissance philosophy began to be studied in Latin America. Apart from the early translation of Cassirer's *The Individual and the Cosmos* (1951), we can mark its beginning in 1963 with the first Spanish translation of Pico della Mirandola's *Oratio de hominis dignitate*—his most famous, studied and influential book. It is not until the 1980s, however, that translation work on and study of Italian Renaissance philosophy really develops, based on pioneering efforts like those of Adolfo Ruiz Díaz and Silvia Magnavacca in Argentina. In Mexico, both the publication of Luis Villoro's *El pensamiento moderno* in 1994 and the work carried out by Laura Benítez's group at UNAM are part of that growing interest for Renaissance. It is in this context that in 2000, what would become the academic group Marsilio Ficino is created. Formalized in 2004 with the project of translating Pico della Mirandola's 900 thesis, this group has also translated Ficino's *De Sole y De Lumine*, written many academic and popularization articles, held two international meetings, and designed strategies for teaching Renaissance thinking. In my presentation, I will try to trace and analyze how the academic study of Renaissance philosophy has developed in Latin America, with a view to establish the context surrounding Marsilio Ficino Group, describe its work and explain, in a general way, what the study of Renaissance philosophy implies for this group.

17. Alexandre Ragazzi (Universidade Federal de Minas Gerais, Brasil)

Theories and practices of art: from the Italian Mannerism to the Viceroyalty of Peru

The Italian artist Matteo Perez de Alecio is famous for having worked in important commissions of Roman Mannerism, such as the Sistine Chapel and the Oratorio del Gonfalone. Suddenly, however, he began a period of travel, and then his paintings lead us to Valletta, Seville and Lima. In the Spanish period, Matteo de Alecio met the young Francisco Pacheco, who affirms that the artist used to produce his paintings with the aid of wax or clay statuettes. That being so, it is possible to wonder if this artistic practice, typically Italian, might have been introduced in America through this painter. Could this kind of models have been part of the intercontinental process of exchange of ideas? Besides Matteo de Alecio, Italian painters Bernardo Bitti and Angelino Medoro also arrived in South America in the last decades of the sixteenth century. Following this event, several art historians tried to distinguish a sort of mannerist school of painting in this territory, something that, although lasting for a short period of time, would have served as a basis for the transformation of European models in an original production able to reveal regional characteristics. Nevertheless, wouldn't it be better to accept that the art created in South America represented since the beginning the expression of local concepts, independent of the intellectualized European Mannerism? After all, it is easy to see how distant are the paintings Matteo de Alecio executed in Europe from the ones attributed to his artistic circle in the Viceroyalty of Peru. In this presentation, according to topics ranging between artistic theories and practices, I hope to deepen the debate about the transference of European models to the so-called peripheries. Without denying the relevance of the circulation of engravings and concepts typical of Counter-Reformation, I would like to expand the possibilities to be considered.

18. Cristina Ratto (Facultad de Filosofía y Letras, UNAM-México)

Architects and poets in México City. León Batista Alberti's impact in the late 17 th century

The validity and various possible readings of *De Re Aedificatoria* can be traced as far as mid-17 th century, not only by means of some architects' library inventories or by book shipments but also by building analysis and, most especially, by the widespread circulation of "las relaciones de fiestas" [celebration accounts]. Some of the most renowned poets from New Spain celebrated the dedication of churches with works aimed at extolling civic pride by means of "poetic ekphrasis". Such literary exercise demonstrated these poets mastered "architectural comment", an unequivocal evidence of the reception of Alberti's theory and of the understanding of his intentions. As Anthony Grafton has proved, in as much as the treaty was aimed both at the architect and the learned man, architecture became a pertinent subject for humanists; thus, poetic praise of buildings emerged and was widely spread from the 16th century onwards. We can observe in the works of Isidro Sariñana, Carlos de Sigüenza y Góngora, Sor Juana Inés de la Cruz —among others— the knowledge they possessed as well as the precise handling of architectural concepts together with the development of a first type of "criticism" within the humanist tradition. The church in the convent of nuns of San Bernardo, dedicated in 1690, is a clear example of this understanding that architects and poets shared of Alberti's treatise. Juan de Cepeda designed and erected the new building; and Alonso Ramírez de Vargas was the author of *Sagrado padrón* (1691)—a publication to celebrate the occasion, the memory of the church's patron and the excellence of the work—. By studying the building and its poetic praise we believe it is possible to evidence the relevance Alberti's work enjoyed —and, above all, the precision with which it was read and interpreted—, also, we can envisage the links existing between the learned culture and architecture in New Spain.

19. Martín F. Ríos Saloma (Instituto de Investigaciones Históricas, UNAM-México)

A New History for a New World: Historiographical Models From Italy to New Spain (15th–16th cent.)

The commemoration of the fifth centenary of the publication of *The Prince* has provided an opportunity to analyze the impact of the Florentine humanist's thinking on different spheres of European culture. Very little has been done, however, to study how historical discourse was exploited to achieve a specific objective: legitimize, through history, the strengthening of European monarchies in the face of various social actors like the nobility, the Church and the bourgeoisie. Using a long-term perspective, it becomes possible to identify a series of continuities and transformations in the historiographical discourse developed from the 13th to the 17th century in the European continent, as studied by Gabrielle Spiegel, Bernard Guenée, Robert Tate, Emilio Mitre and Dominique de Courcelles, among others. In the 15th century, models developed by authors like Lorenzo Valla, Francesco Guicciardini and Niccolò Machiavelli, in Italy, Philippe de Commines, in France, and Hernando del Pulgar, in Castile, would become the models to be copied by the soldiers who led the conquest of the New World and the chroniclers who testified to this from the Court. This work is intended to explore how the historiographical models developed by 15th- and 16th-century Italian humanists influenced the chronicles of the conquest of the New World, especially in Hernán Cortés, Bernal Díaz del Castillo and Francisco López de Gómara.

20. Miguel Saralegui (Universidad Diego Portales, Chile)

The Humanist Conquistador: Gonzalo Jiménez de Quesada's Theory of New Language

Contact between Europe and America, with the Spanish conquest as a backbone, occurs during the Renaissance period. Although we tend to forget it, this is one of the most important events of the Renaissance. It should thus be recalled that some of the most famous conquistadors were imbued with Renaissance spirit. Gonzalo Jiménez de Quesada (1509–1579) is one of the figures who most extraordinarily displays integration between the Conquest and cultural Renaissance. *Antijovio*—his only extensive work that has been preserved—has a clear Renaissance content, being primarily a diatribe against one of the most pragmatic Renaissance authors, Paulo Giovio. Besides criticizing the bishop of Nocera's historical inaccuracies, it presents a reflection on the relationship between cultural creativity and translation. Like many other Golden Age authors, Quesada gives little intellectual value to translating. The particularity of Quesada's position resides in the political framework of his view. For a nascent culture—as Spanish culture is considered in both Europe and America—the act of translating means to be condemned to cultural subordination. Quesada will then call for an own culture, a new language capable of expressing the new reality of Spain (as opposed to that of Italy) and America (as opposed to that of Europe). In this way, Quesada will be studied as the first great Latin American intellectual in favor of an own language to solve own problems. The Renaissance will thus gain importance as the origin of one of the most persistent claims of Latin American thinking. In my contribution, I will not lose sight of the fact that the position adopted by the Renaissance Quesada encompasses, in addition to the need to create an own culture, another great interest for Latin American culture: the unavoidable criticism of the cultural models like Giovio's that, despite being considered unacceptable, exert an undoubted influence.

21. Larissa Sousa De Carvalho (Universidade Estadual de Campinas, Sao Paulo, Brasil)

Exchanges and Intersections in the Iconography of Native Americans in François Desprez and Cesare Vecellio

In the second half of the 16th century, many books presented clothing as an object of scientific research. Often they are the result of an almost ethnographic study in the face of non-European otherness, e.g. François Desprez's *Recueil de la diuersité des habits, qui sont de present en vsage, tant espays d'Europe, Asie, Affrique & Isles sauuage* (*A Collection of the Various Styles of Clothing Which Are Presently Worn in Countries of Europe, Asia, Africa, and the Savage Islands*, 1562). The 121 woodcuts in the book depict the diversity of clothing worldwide, showing the Frenchman surrounded by the "Savages" of America, and mythical and satirized figures like the cyclops and priests transformed into marine creatures. In 1598, the Italian artist Cesare Vecellio published a second edition of his costume book, *Habiti antichi et moderni di tutto il mondo* (*Ancient and Modern Costumes From all Over the World*). This second edition reflects both a different project from that of the first version and a broader geographical scope, as it includes 20 images of the New World, among other images. The volume exemplifies how the European dealt with the different cultures in this early period of global contact and circulation of images. In this presentation, we will compare how the inhabitants of America are represented in both publications, in order to study the extent to which the inclusion of these exotic specimens agrees with the purpose and general scope of the books. Could Desprez's representation of the "savage" couple, for example, be nothing more than a commercial ploy to spread an anti-Catholic message in France? What is Vecellio's view on the indigenous people of Peru, Mexico, Virginia, and Florida? Based on the revaluation, since the 1990s, of some Renaissance canons as carried out by well known scholars, such as Claire Farago, we use our analysis of objects to emphasize the mutual interaction between different visual cultures. We explore the impact of a broad trade and cultural exchange in the sixteenth century on the discourses on art in Italy and beyond. We focus on the contact zones, exchanges and intersections.