

## "Art Beyond Spanish Italy, 1500-1700"

Session Sponsored by the Italian Art Society (IAS)

Renaissance Society of America (RSA) 2019 Conference (Toronto, 17–19 March)

*"Your interest in Italy is the main artery by which the pulse of all your power beats..."* – (Charles V to Philip II, 1555)

By the end of the sixteenth century, the Spanish crown controlled major regions of the Italian Peninsula, from the Kingdom of Naples to the Duchy of Milan. At the same time, areas outside of Spanish sovereignty, including the Italian Republics, Tuscany, Mantua, and the Papal States, felt the effects of Spain's "soft" imperialism (Dandeleet, 2001) in economic, social, and cultural spheres. This panel focuses on art-historical approaches that explore the question of Spanish cultural imperialism on the Italian Peninsula outside of the Spanish Empire. Papers may explore topics including, but not limited to: artistic patronage by agents of the Spanish Empire or expatriate communities; the circulation of objects through diplomatic, commercial, or artistic networks; artistic collaboration and education; or the movement of artists between the Iberian and Italian peninsulas.

Please send a brief abstract (no more than 150 words); keywords for your talk (maximum of 8); and a brief curriculum vitae (300-word maximum in outline rather than narrative form) to Emily Monty ([emily\\_monty@brown.edu](mailto:emily_monty@brown.edu)) and Emily Wood ([emily.wood@u.northwestern.edu](mailto:emily.wood@u.northwestern.edu)) by **1 June 2018**.

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## "Mamluk Aesthetics and Renaissance Italians, Out from the Ottoman Shadow"

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Dealing with Islamic-Italian relations in the Mediterranean, early modern scholars have focused almost exclusively on the attitudes of the Venetians towards the Ottoman Turks. And yet, in contrast to the "barbaric" Turks, the Mamluks did not become the object of Christian Crusader rhetoric. If anything, the religion of the Mamluks seems to have mattered less than their economic stability and potential as allies against the Turks in the political-existential imaginations of Christians. As a result, a material reality of trade and admiration continuously apprised Italians of Mamluk aesthetics as seen in textiles, metalwares, palace designs, and ceramics from Egypt and Syria.

The purpose of this RSA 2019 session is to explore how and to what degree Renaissance Italians adopted and then adapted the aesthetics of power and elegance manifested in artworks and architecture created by Mamluk artisans and architects before the ultimate Ottoman conquest of Egypt in 1516–1517.

Please send a brief abstract of no more than 150 words; a selection of keywords for your proposed presentation; and a brief Curriculum Vitae of no more than 300 words, in outline rather than narrative form, to Bradley J. Cavallo, PhD, [Bcavallo1@marian.edu](mailto:Bcavallo1@marian.edu) and Sharon C. Smith, PhD, [scsmith@mit.edu](mailto:scsmith@mit.edu) by **1 June, 2018**.