

## SCIENTIAE 2019: ABSTRACTS (SATURDAY, June 15th).

### 9:00-10:45, Plenary Session (PS) 1: “Theories of Letters and Arts in the Light of Scholasticism (France-Italy, 1500-1700).”

**Aline Smeesters:** The five-year research project “Schol’art” (2017-2022), led in the University of Louvain-la-Neuve (Belgium), has as a main objective to reconsider the early modern letters and arts theories against a renewed understanding of the influence of scholasticism.

**Sophie Lenaerts (Louvain), “The scholastic and Jesuit influence on post-tridentine art theory through the example of Federico Zuccari’s *disegno angelico*.”** The *Idea dei pittori, scultori e architetti* (1607) of the Italian painter and art theoretician Federico Zuccari is a unique contribution to Counter Reformation art theory. Pivotal is his concept of *disegno* as a faculty shared by God, angels and humans. Zuccari raises the artist’s status, whose work is conceived as deeply intellectual and spiritual. This ambitious goal was already partly pursued by previous art theoreticians, but none of them used the scholastic philosophical tradition as much as Zuccari. My paper will argue that Zuccari’s scholastic orientation might be largely indebted to his contacts with the Society of Jesus. The painter created several frescoes for the Jesuits, and all of his works were painted under the close supervision of theologians who were responsible for the iconographical programs. Many of these frescoes figured angels as intercessors between men and God (in line with Counter-Reformation veneration of angels). I will bring together Zuccari’s theoretical discourse on the *disegno angelico* and some Jesuit scholastic writings on angels in order to highlight the use that an art theoretician has made of early modern scholasticism.

**Margaux Dusausoit (Louvain), “The *Poetices Libri Septem* by Julius Caesar Scaliger (1561): A scholastic reading of Virgil?”** Published posthumously in 1561, J.C. Scaliger’s *Poetices Libri Septem* is one of the most important works on poetics of the 16th century. Scaliger’s work distinguishes itself from other poetic treatises of the same period on many points, but foremost for its important philosophical, and especially scholastic, dimension. In fact, and by opposition to the Neoplatonic trend, Scaliger’s is one of the first poetics to introduce a clearly Aristotelian approach, indebted not as much to Aristotle’s own *Poetics* as to his philosophical corpus. The objective of my paper will be to track this presence of scholasticism in Scaliger’s poetics through an analysis of his reading of Virgil. Like many humanists, Scaliger considers Virgil the absolute model to which the poet must refer. Now, it seems that Scaliger’s readings of Virgil can be linked to the scholastic way of teaching in some philosophical fields such as logic or ethics. I will shed light on this aspect through the analysis both of some Virgilian passages quoted by Scaliger and of some chapters or notions of Scaliger’s *Poetics*.

**Elise Gérardy (Louvain), “Metaphor and analogy: The impact of scholastic logic on Emanuele Tesauro’s definition of *imprese*.”** I would like to show how some scholastic concepts could be relevant to explain the theory of *imprese* provided by Emanuele Tesauro in his most famous work, the *Cannocchiale aristotelico* (1670). This book is usually analysed in the light of Aristotelian poetics or rhetoric. However, Tesauro’s definition of the metaphor, which is suitable to devices, exceeds the original Aristotelian poetical framework. Tesauro indeed speaks about a “metaphor of proportion” and a “metaphor of attribution”; but the latter concept does not appear as such in Aristotle’s work. “Attribution” belongs to the logical scholastic notions used to describe the analogy. Indeed, scholastic logic explains that the words are either univocal, equivocal or analogical, following an analogy of proportion or attribution. I would like to investigate why Tesauro uses logical terms in his poetic-rhetorical theory of the device, taking into account two earlier traditions: the Italian commentaries on the *Poetics* developed in the sixteenth century, and the medieval tradition considering the *Poetics* as a part of the *Organon*.

### 9:00-10:45, PS 2: “Magic and Witchcraft.”

**Alexandra W. Albertini (Corsica), “The *Malleus Maleficarum*: A Rationalistic point of view?”** The *Malleus Maleficarum* (1486), by Henry Institoris and Jacques Sprenger, was written to help the Inquisition identify and persecute witches. The book is famous, but not as much studied as one could think (and is sometimes confused with another treatise of 1669). This could be explained by the fact that several successive editions were published which changed the essence of the first essay. In fact the purpose of the *Malleus* was modified in the political context of modern persecutions against witches in the 16th and the 17th centuries in Europe. The book was a ‘Bible’ for the Inquisition, explaining how to subjugate witches, yet it seemed to be much too rationalistic confronted with satanism and superstition. The witches’ knowledge, investigated in the book, is confronted with theology, but also with reason. And we can find a lot of evidence of the rationalistic view of the writers about occultism and beliefs.

**Todd H. J. Pettigrew (Cape Breton), “Lying truth in the English Renaissance.”** In the second edition of his *Trial of Witchcraft* (1624), the Northampton physician John Cotta relates the story of a traveller who consults a sorcerer to determine whether his wife at home is remaining faithful. To the traveller’s great distress, the wizard relates how the man’s wife is, just then, touching a handsome young man whose breeches are “about his heels.” The man races home intent on murdering his faithless wife, but finding her so loving and welcoming, he gives her a chance to explain. The young man, it turns out, was the man’s own brother who had suffered a wounded leg, which she had helped him bandage. The point of the story is that the man was deceived not by a lie, but by the truth. Cotta calls such truths “dark and double-dealing” and sees them as typical of the Devil and of the Devil’s servants on Earth. The present paper argues that deception based on veracity was a consuming problem for early modern thinkers.

**Jacques Joseph (Prague), “Henry More and magic: Witches, imagination and science.”** One of Henry More’s idiosyncrasies is his passion for stories of witchcraft and supernatural phenomena, which he then presented as “empirical proofs” of spiritual substances. Less attention has been paid to the question whether, underneath all these stories, More has a coherent theory of magic. If so, the contenders would seem to be either his Neoplatonic sources or the influence of early modern science. The strong parallels between More’s *Enthusiasmus Triumphatus* and Ficino’s very famous *De vita* would seem to argue for a Ficinian conception of magic; yet at the same time, More’s presentation of stories of witchcraft and possession clearly bear the mark of a more reductionistic naturalism that was generally becoming more and more accepted in his time. I propose to analyze More’s eclectic approach to magic and witchcraft, try to present it as a coherent theory, and see how it interacts with other aspects of his natural philosophy.

**Frank Klaassen (Saskatchewan), “Back-Alley conjurers and the quid-non empiricism of 16th-century magic.”** Alchemy and conjuring were practised by separate groups until the latter half of the fifteenth century. Throughout the sixteenth century, however, the arts were commonly practised by the same people, and by the early seventeenth century, began to be synthesized. Similarly, prior to the sixteenth century very few direct accounts of magically induced visions survive. By contrast, highly detailed notes of conjuring experiences appear in the second half of the sixteenth century, e.g. by Humphrey Gilbert and John Dee. These parallel the magical ‘lab notes’ of e.g. Simon Foreman and Richard Napier. I will argue that these seemingly unrelated developments were driven by common forces. First, both conjuring and alchemy are highly experiential. Second, they were encouraged by the expansive approach of later sixteenth-century science. Third, and most importantly, these attitudes may be linked to the magical marketplace of the early sixteenth century.

### 9:00-10:45, PS 3: "Forming Earth's History."

**Rachel Weiss:** Sculptors, architects, painters, draftsmen, and artisans of the early modern period fixed their attention on the natural world as never before. Destabilized by the discovery of previously unknown geographies, and literally opened up to investigation through the digging of mines, the earth was a tantalizing theme for artistic engagement. This panel inspects art's role in shaping perceptions of and precipitating questions about the earth.

**Thalia Evelyn Allington-Wood (UCL), "Lithic histories in the Sacro Bosco."** The sculptures of the Sacro Bosco of Bomarzo (ca. 1550-1580) are carved from colossal boulders of 'living' peperino found naturally in the landscape of Alto Lazio. The sculptures, made of un-quarried stone, are thus inherently tied to the landscape in which they reside. This paper explores how the use of stone in the Sacro Bosco opens up issues of geological genesis previously unconsidered in relation to this sculptural site. Exploring natural-historical theories of rock formation, subterranean forces and seismic activity, the handling of material in the Sacro Bosco, it is argued, could be said to evoke nature's geologic power and a local history of an earth unpredictable and full of force. The Sacro Bosco offers a tactile encounter with the ground's generative but also potentially destructive power, as well as a lithic metamorphosis belonging to truly epic history.

**Caspar Pearson (Essex), "The Jealousy of mountains: Vasari on the cupola of Florence Cathedral."** From the moment of its completion in 1436, the cupola of Santa Maria del Fiore in Florence was compared to a mountain. On the one hand, this relates to a tradition of writing regarding large, domed buildings such as Hagia Sophia; while on the other it reflects the Florentine situation, in which the cupola is often seen against a background of steeply rising mountains and hills. This paper will consider how the comparison between the building and the mountains could conjure an intriguing web of associations. In particular, the paper will explore Vasari's account of the cupola in his *Life of Brunelleschi*, evoking the mythical battle between the gods and the giants. In drawing an implicit parallel between the practice of construction and the piling up of mountains, Vasari grappled with the moral and epistemological significance of a structure of truly enormous size.

**Bronwen Wilson (UCLA), "Lithic images and the compression of Earth's history."** The hills around Florence had yielded sandstone for building since the Etruscans. Quarrying intensified during the building boom in the fifteenth and sixteenth centuries, when locals would have witnessed large blocks of the gray Pietra Serena stone descending from Fiesole. Pietra Paesina, in contrast, the focus of this talk, is also found in the local hills, but the small blocks of limestone conceal their artifice. When cut, the stone reveals chromatic variations and arborescent forms that resemble architectural ruins and landscapes. The Medici rulers of Florence policed access to quarries, and consolidated artisanal workshops and technologies in the *Opificio delle pietre dure* in 1588. In this environment, Pietra Paesina was a particularly potent form of lithic imagery. On its surfaces, environmental forces and subterranean formations are condensed into pictures.

**Rachel Weiss (UCLA), "Seltsame Wunder: Graphic geology and the court of Rudolf II."** In 1606, Rudolf II sent the artist Roelandt Savery on an expedition to record *seltsame Wunder* (rare wonders) hidden in the Alps. The mountains were wonders that could only enter Rudolf's collection as pictures, so Savery's artistic mediations were integral to how the Alps would be interpreted scientifically. This paper considers Savery's Alpine sketches beyond the stylistic paradigm within which these works are traditionally cast (i.e. Rudolfine Mannerism), instead arguing that the inventive materials and techniques Savery deployed were themselves methods of geological inquiry. Corresponding to a surge of pictorial interest in the Alps and sponsored by the unique milieu at Prague, Savery's sketches imagined the history of the earth in ways that anticipated theories published by recognized naturalists later in the seventeenth century.

### 9:00-10:45, PS 4: "Translation and Transmission."

**Kata Ágnes Szűcs (Szeged), "Justus Lipsius as a hagiographer?"** The subject of my study is the works of Justus Lipsius written in his later life in Leuven, primarily the *Diva Virgo Hallensis. Beneficia eius & miracula fide atque order descripta* and his other Catholic works around this period. The *Diva Virgo Hallensis* is about the registered miracles of a thaumaturgical statue of the Virgin Mary located in the church of Halle, in the Netherlands. The reception of the work was divided according to denominations. However, there is a remarkable English translation from the 17th century, whose affiliation at first glance and in the light of the other translations at the beginning of the century is at least questionable. In my lecture, I will also attempt to clarify this question. My presentation, therefore, is about Justus Lipsius's 1604 *Diva Virgo Hallensis* and its 1688 English translation, while it also deals with the reception of Lipsius's work, its editorial history and its translations to various languages. The similarities and differences between the English translation and the original work, as well as the Hungarian aspects of the works (above all the references to St Elizabeth of Hungary) are also considered.

**Linnea Bring Larsson (Stockholm), "From the English 'I' to the Swedish 'man' ('one'): The generalization of agricultural knowledge through the process of translation."** In early eighteenth century Sweden, more books on husbandry and agriculture than ever before were published. However, the Swedish books were only rarely original works. Instead, the authors translated information from European counterparts. In the process, information regarding the provenance of the agricultural knowledge was lost or changed. My paper will discuss this process on a micro level, focusing on the Swedish minister Jacob Serenius and his *Engelska åkermannen (The English Husbandman)*, published in 1727. At first glance, large parts of *Engelska åkermannen* appear to be exact translations. On closer inspection, however, one notices slight differences. Where the English texts refer to personal experience, experiments, and uncertainty concerning the truth of the information given, Serenius commonly uses the impersonal "man" (one), and, additionally, leaves out parts discussing the uncertainty. In doing so, he downplays the subjectivity of the knowledge, presenting it as something commonly agreed upon.

**Vladimír Urbánek (Prague), "The Transfer of knowledge and the language of exile: Bohemian exiles in the Hartlib papers."** As documented in numerous recent historical studies, migration for religious reasons was closely related to the transfer of knowledge in the early modern period. Post-1620 forced religious exile from the Bohemian lands has not been studied yet in depth in the context of the transfer of knowledge. The famous exception to the rule is the case of Jan Amos Comenius whose philosophy and theory of education spread through printed works and manuscripts within communication networks like the one created by Samuel Hartlib. Hartlib Papers offer much more material for studying both transfer of knowledge between Central and Western Europe through exiles from the Bohemian lands and the ways how exiles presented their intellectual skills in order to find patronage in the countries of refuge. The paper will focus on the examples of two exiles: Johann Christoph Berger of Berg who presented himself as an inventor and mine-drainage expert and Cyprian Kinner who offered Hartlib an expertise in organising a network of Silesian scholars. Both of them combined a story of exile with self-confident rhetoric of experts and innovators.

### 11:15-1:00, PS 1: “Strategies of Legitimation for the New Cosmologies at the Time of the Scientific Revolution.”

**Mihnea Dobre:** The panel will examine the reception of Galileo in seventeenth-century Rome, the theologically-infused reaction to the Cartesian account of the world-formation; and Leibniz’s efforts to present his non-Newtonian cosmology in terms comprehensible to Newtonians. We discuss both canonical and non-canonical figures and aim to uncover more complex strategies of legitimation for the new cosmologies, which do not square with a linear history moving from the traditional scholastic image of the world to the Newtonian world-view.

**Stefano Gulizia (New Europe College), “The Reception of Galileo in 17th-century Rome: Cosmology, atomism, and the Republic of Letters.”** Post-Galilean physics was a remarkable field of intellectual disagreement and overlapping methodologies. In this framework, my paper makes two interventions. First, it reconstructs evidence pertaining to the manufacture of Galileo’s legacy in 1660s and 1680s Rome, and it joins Cimento’s scholars such as Luciano Boschiero in claiming that its polemical goals are essentially natural philosophical. In other words, strategies of scientific legitimation are pivoted on the older cosmological order, rather than on the implementation, or neutralization, of experimental methods. Second, my paper discusses the contribution of Stefano Gradic (1613-1683), a Dalmatian mathematician from Dubrovnik who was also a diplomat and prefect of the Vatican Library. In particular, it analyzes Gradic’s creative reworking of Galilean teachings in the *Dissertationes physico-mathematicae*, printed in 1680 in Amsterdam, whose subjects range from navigation and meteorology to the theory of motion.

**Mihnea Dobre (Bucharest), “Strategies of dissemination for Cartesian cosmology in the early modern period.”** Descartes’s image of the universe as a juxtaposition of vortices is well known. Most of the time it is presented as a passing and rejected episode between the traditional Scholastic view of nature and Newton’s theory. In this paper, I aim to explore a different reception of Descartes’s cosmology, which predates the year of the publication of Newton’s *Principia* (1687). I focus on a reading developed in France, the Netherlands, and England in the 1650s and 1660s, when Descartes’s cosmological theory was depicted as the philosophical exposition of the Mosaic history of Creation. I begin by identifying a particular reading along this line in the *Philosophical Transactions*, then I explain how this reading is supported by several authors such as Henry More, Johannes Amerpoel, and Gerould de Cordemoy. I discuss several fragments from Descartes’s correspondence, and I argue that he encouraged a strategy of legitimation for his cosmology, which takes into account an overlap of theological, metaphysical, and natural philosophical thinking.

**Stephen Howard (Leuven), “Relative space and Leibniz’s conception of the universe in the Leibniz-Clarke correspondence.”** This paper takes a fresh look at Leibniz’s famous 1715-1716 correspondence with Samuel Clarke, by considering that Leibniz’s metaphysical cosmology is clarified in his attempt to present his philosophy in terms comprehensible to Newtonians. In his mature metaphysics, Leibniz claims that finite monads are mirrors of the “whole universe,” expressing the totality of other monads and their relations in a predominantly confused way. In the Clarke correspondence, Leibniz is pushed to speculate about the spatial and temporal infinity of the universe, topics that he usually avoids. Whilst adopting the broadly Cartesian view that God’s infinity means we should take the universe to be spatially and temporally indefinite, Leibniz also provides an extended defence of his conception of space and time as completely relative and merely ideal. I contend that Leibniz’s defence of relative space, primarily outlined in §47 of his fifth letter, represents an attempt to legitimate his cosmology for a Newtonian audience, and at once clarifies the notion of the universe in his metaphysics of monads.

### 11:15-1:00, PS 2: “The Nature of Organism.”

**Aisling Reid (Belfast), “Microscopy in early modern Europe.”** This paper explores the development of microscopy in early modern Europe. Drawing on the work of seventeenth century microscopists, it assesses how new scientific technologies shaped early modern ideas of the self. While medieval anatomists were primarily interested in removing the skin to unveil the bodily structures it concealed, early modern scientists investigated the minutiae of its surface in an attempt to apprehend the precise boundaries of the self. Among the most notable investigators of the period was the Bolognese scientist Marcello Malpighi, whose 1664 publications on the tongue (*Sulla Lingua*) and the organ of touch (*Sull’Organo Esterno del Tatto*) used microscopes to re-evaluate the body’s *sensorium* and its interactions with surrounding objects. Following his examination of bovine tongues and their taste buds, Malpighi turned his gaze towards his fingertips. Under the microscope, he saw that the skin was similarly covered in small protuberances, and presumed that they must function in an analogous fashion to the taste buds. Within this framework, the body was perceived to interact with its surroundings by “tasting the world.”

**Carmen Schmechel (NYU), “Fermentations in the bowels of the earth: Physiological geology in Kircher and Becher.”** Physiological models for geological processes were common in the seventeenth century. Recent scholarship has explored their reliance on an anthropomorphic view of the Earth and other celestial bodies. In this context, I argue that fermentations played a particularly auspicious role. The paper focuses on the decade of the 1660s, in particular on Athanasius Kircher’s *Mundus subterraneus* and J. J. Becher’s *Physica subterranea*. As activities linked with motion, effervescence and growth, fermentations were often imbued with teleology. The centrality of this physiologically inspired fermentation in early modern geological thought is a feature inherited by not just the German chemical mineralogy (Stahl, Werner) but also by Newton, Hooke and Boyle, among many others. Today’s ecological thought remains, if indirectly, indebted to a related view of the Earth as an organism. In this sense, the present paper endeavors to recuperate an early modern perspective which illuminates our own contemporary view of the Earth.

**Michael Pickering (Melbourne), “Sympathy, spirits and masticating corpses: Articulating a dynamic theory of matter in Michael Ranfft’s *Von dem Kauen und Schmatzen der Todten* (1734).”** I consider the 1734 edition of the *Mastication of the Dead in their Graves* by Lutheran minister and historian, Michael Ranfft, in the context of the so-called vampire debate of the early-mid 1730s. After describing Ranfft’s theory of post-mortem sentience and how this links to the purported vampire cases in Serbia in the 1720s, I delve into the question of whether we should ascribe to Ranfft a ‘spirit-based’ interpretation. Indeed, Ranfft appears, at first glance, to propose such an interpretation via recourse to aspects of the preternatural philosophy. However, I suggest that a careful reading of his biological model (in tandem with part three of his treatise, newly added to the 1734 edition), as well as a consideration of the ontological place of spirit in Ranfft’s discussion, lends credence to the view that the Lutheran minister was supportive of a dynamic theory of matter. I then contextualise this by drawing upon Christian Wolff’s articulation of dynamism to suggest that Ranfft’s model represents a unique and eclectic way of explaining biological life: one that built upon, but ultimately diverged from, organicist and tripartite models, respectively; and that also avoided the outright materialism of Wolff.

### 11:15-1:00, PS 3: “Sacred Perspectives (II).”

**Barret Reiter (Cambridge), “Bacon among the Puritans: Idolatry and method in early modern theology and natural philosophy.”** In his polemical juxtaposition of Catholic and Reformed theologies, the Elizabethan preacher William Perkins suggests that Catholics worship, not God, but rather “an Idol of their owne braine.” Like Sir Francis Bacon, Perkins conceives of such mental idols as innate to human nature, particularly due to our reliance on fallen imagination, and thus sense-experience rather than divine grace. Building on the work of Peter C. Harrison (who has shown the widespread tendency to construe logic and method as a crutch to overcome the Fall), and Steven Matthews (who has highlighted the definite religious orientation of Bacon’s language of idols), this paper returns Bacon’s methodological programme to its historical context. I show that conceptualising cognitive error as mental idolatry was a more widespread practice in early modern England than has often been appreciated. Drawing on scholastic psychology, English Protestants brought Aristotelian categories together with anti-Catholic polemic, implicating Catholics in scriptural, as much as philosophical, critique.

**Svorad Zavarsky (Bratislava), “Martinus Szent-Ivany’s *De opere sex dierum* and the two creation accounts in Genesis.”** The Jesuit polymath Martinus Szent-Ivany (1633-1705) opened his *Curiosiora et selectiora variarum scientiarum miscellanea* with a dissertation on cosmology (*De mundi systemate*, 1678/1689), discussing the world and its history from creation to the eschaton. Szent-Ivany revisited the topic in the last volume of his *Miscellanea* (1702), this time focusing particularly on the six days of creation. His *De opere sex dierum*, consisting of one hundred and twenty-two “*curiosae questiones*,” is just one of many variations in the labyrinth of early modern hexameral literature. In this paper, I would like to examine how and to what extent Szent-Ivany’s discourse in his *De opere sex dierum* is dependent on, or independent of, the biblical account of creation. Since Genesis 1-3 contains two very different creation stories, it will be very interesting to consider Szent-Ivany’s discourse in the light of both. In addition, looking at Szent-Ivany’s “*curiosae*” through the prism of the two creation accounts in Genesis may also throw some light on the semantics of the Neo-Latin adjective “*curiosus*.”

**Kevin Killeen (York), “On not understanding Job, and the symphonic unknowability of the world.”** Early modern thinkers did not understand the Book of Job, because it was too unerringly difficult a text. It was the chaotic and raucous twin of Genesis, a testament and a model of the unintelligible, the apophatic and the symphonic unknowability of the world. The paper will address how, in early modern scientific and poetic renderings of creation narratives, not least Lucy Hutchinson’s and in the rich annotative and commentary tradition around this most enigmatic of books, writers attended to how its turbulent poetics systematically undid any human effort to comprehend it, and how it produced a thoroughgoing nescience. The text’s resistance to interpretation was both theological and rhetorical, and the paper will attend to the presence of the metaleptic in Job - the connective chains in which logic unfurled. Forming part of an ongoing study of the early modern apophatic, the paper will argue that early modern understanding of the Bible was very much attuned to the generative role of the imponderable, the difficult and the baffling, as a mode by which sacred writing mediated its encounters with the unknowable and the divine.

### 11:15-1:00, PS 4: “Monsters and Men (II).”

**Steffen Zierholz (Bern), “Painting on stone as *pittura filosofica*: Two case studies.”** Since the Middle Ages, demons have inspired the imagination of artists. With the increasing importance of combinatory phantasy, the representation of bizarre creatures became quite popular in sixteenth-century art. In this context, however, questions of media and materials have so far not received the attention they deserve. Additionally, scholarship has mainly focused on Northern European works, whereas the importance of the subject in conjunction with material issues within Italian art, particularly in Naples around 1600, has been overlooked. My paper will focus on works not painted on orthodox media like wood or canvas, but rather on the subterranean materials of copper and stone. Highly praised artifacts in the early modern cabinet of curiosities, these paintings inspired both artistic and scientific interest. As such, I explore them in connection with cultures of knowledge—demonology, mineralogy, mining, and quarrying—that impacted both the processes of creation and the reception of these works.

**Sara Berkowitz (College Park, MD), “Representing the marvelous: Hirsutism and natural wonder in Jusepe de Ribera’s portrait of Magdalena Ventura and her husband.”** The rise of commissioned portraits and medical treatises depicting figures with physical deformities in the seventeenth century has often been linked to the fascination of European courts with abnormalities of nature and the carnivalesque. This paper examines Jusepe de Ribera’s *Portrait of Magdalena Ventura and her Husband* (1631) within the context of early modern scientific and medical understandings of the body and its capacity for alterity. Magdalena is depicted with coarse facial features and a full dark beard. Perhaps equally provocative for today’s scholars is Ribera’s articulation of Magdalena’s single exposed breast, positioned in the middle of her chest. This paper situates the figuration of Magdalena’s “marvelous” formal qualities within early modern medical and anatomical illustrations. It argues that Magdalena’s conflation of male and female gender markers reflects early modern preoccupations with both natural and alchemical theories on bodily difference.

**Sparky Booker (QUB), “Meanings and understandings of blood and ethnicity in late medieval Ireland.”** In 1468 the Irish Parliament admonished Richard FitzEustace, constable of Ballymore Eustace Castle, Co. Kildare, for appointing an Irishman to be his sub-constable. The latter would “by nature of [his] blood” betray the secrets of Englishmen. This parliamentary record is one of many sources from fifteenth-century English Ireland that espoused the idea of a “natural enemy” and assumed an innate tendency of the Irish to hate and work against the English. At the same time, “blood” came to the fore in legal discussions of what it was to be English or Irish in the colony. This paper will examine the ways in which ethnicity increasingly came to be seen as inherited in this period, rather than associated primarily with culture and language. It will look specifically at the roles of maternal versus paternal inheritance in determining Englishness and Irishness, and examine how legal arguments about inherited ethnicity reflected or engaged with scientific thought on inherited traits circulating in this period.

**2:00-4:00, Plenary Session. Ca' Foscari Panel: "Early Modern Aristotelianisms."**

**Craig Martin, "Renaissance Aristotelianism and the new sciences: Continuity, anticipation, and context."**

Since the first half of the nineteenth century, scholars have linked Renaissance and medieval Aristotelianism to the rise of the modern sciences. While conceptions of both Renaissance Aristotelianism and modern science have changed, many recent historians of science continue to frame their interpretation of early modern Aristotelianism in relation to the scientific revolution. This paper traces the historiography of this question via the work of the Italian philosopher, physician, and botanist Andrea Cesalpino, well known for several anticipations of later scientific and philosophical developments of the seventeenth century.

**Marco Sgarbi, "Vernacular Aristotelianism in Renaissance Italy: The Scientific contribution of Alessandro Piccolomini (1508-1578)."**

**Pietro Daniel Omodeo, "Cosmos and Psyche: Aristotelian perspectives in the Renaissance."**

The connection between cosmology and psychology was a heated topic within Renaissance Aristotelianism. Indeed, the connection of Aristotle's doctrine of the heavens and his doctrine of the soul to the explanation of the causes of celestial motions offered formidable arguments both in favor of and against the immortality of the soul. In this presentation, I will discuss the relevance for the development of modern celestial physics of theological concerns about the separability of celestial intelligences – and of souls, in general.