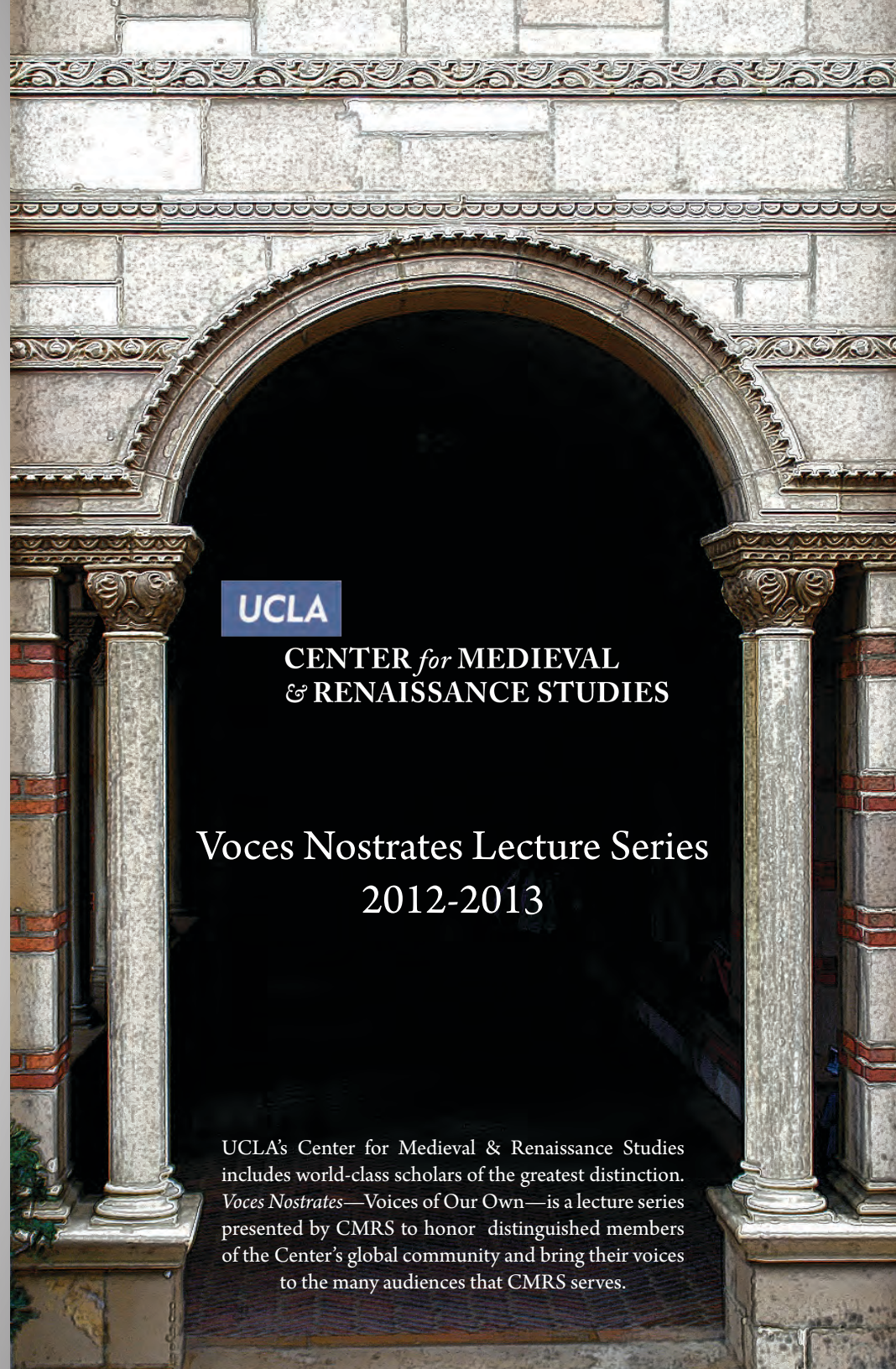


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Voces Nostrates Lecture Series
2012-2013

UCLA's Center for Medieval & Renaissance Studies includes world-class scholars of the greatest distinction. *Voces Nostrates*—Voices of Our Own—is a lecture series presented by CMRS to honor distinguished members of the Center's global community and bring their voices to the many audiences that CMRS serves.

Alvaro Molina explores the interpretations of Cervantes' enigmatic self-portrait in his Prologue to the *Novelas Ejemplares*, such as the scandal where a forged oil painting stood as the only known image of Cervantes for the better part of the twentieth century. The lack of an actual image of the author leads us to reconsider his textual self-portrait based on Gian Battista Della Porta's theory of physiognomy revealing an unacknowledged dimension of Cervantes' image which follows the conventions of the picaresque genre.

A Faculty Fellow in the UCLA Department of Spanish and Portuguese, **Alvaro Molina** recently completed his dissertation "Epic, Sacred and Picaresque: Violence and Genre in Miguel de Cervantes." Molina's interests focus on the rise and decline of literary genres during the Spanish Golden Age, their reception and appropriation, their parody of Classical theories of poetics and decorum, the theory of physiognomy, and how these conventions intersect with representations of violence.

January 22, 2013

ALVARO MOLINA

(PhD 2011, Spanish & Portuguese, UCLA)

"Wounded Hands and Woeful Faces: the Hidden Mystery of Cervantes' Self-Portrait"

Royce Hall 314 at 5:00 pm



During the Renaissance the medieval concept of Fortune was altered to give man greater freedom and the ability to direct his life towards a consciously chosen goal. One philosophical manifestation of this "discovery of man" was a new dimension given to the age-old problem of the relationship between freedom and determination. Heather Sottong examines how Ariosto's treatment of Fortune in his comedies testifies to the emerging philosophical outlook of his contemporaries.

Heather Sottong is an advanced doctoral student in the Department of Italian at UCLA. Her research interests include Renaissance theater and art history, and the literary appropriation of Dante. For her dissertation "New World Approaches to Dante," she plans to conduct a comparative study of the influence of Dante on North and South American authors.

March 5, 2013

HEATHER SOTTONG

(PhD candidate, Italian, UCLA)

"Fortune in Ariosto's Comedies"

Royce Hall 314 at 5:00 pm



The world of medieval Slavic letters was a liturgical world. The clerics and monks who compiled the Primary Chronicle lived liturgically, immersed in the daily worship cycle of the Orthodox Church. Sean Griffin explains how the tales of Princess Ol'ga's conversion and Prince Vladimir's baptism derive from the tenth-century baptismal rubrics of the Great Church (Hagia Sophia) in Constantinople.

Sean Griffin is a doctoral student in the Department of Slavic Languages and Literatures at UCLA. He is currently writing a dissertation on Eastern Orthodox liturgy and the chronicles of medieval Rus'. His research and teaching interests include Russian modernism, Eastern Christianity and nineteenth-century Russian intellectual history.

April 16, 2013

SEAN GRIFFIN

(PhD candidate, Slavic Languages, UCLA)

"Orthodox Liturgy and the Primary Chronicle"

Royce Hall 314 at 5:00 pm



Leon Battista Alberti's *De pictura* is a treatise on visual-art by an ostensible practitioner of painting. Completed in 1435, twelve months after his first documented visit to Florence, *De pictura* could not only be the result of a single year's encounter with Florentine artists and culture; the treatise certainly began with Alberti's education in Padua from 1414 to 1421. Weller argues that Padua's importance to the inception of the *studia humanitatis* and the lines of transmission from Padua's humanist and visual legacy

seminally informed Alberti and his text.

A PhD candidate in Italian Renaissance Art History at UCLA, **Peter Weller's** doctoral dissertation is "Alberti Before Florence: Early Sources Informing the Vocabulary of Leon Battista Alberti's *De Pictura*," which focuses on the emergence of a distinctive conception of art in the late fourteenth- and early fifteenth-century humanist culture. His minor concentration is in first- and second-century Roman art.

May 14, 2013

PETER WELLER

(PhD candidate, Art History, UCLA)

"Alberti in Exile: Padua, Leon Battista and *De pictura*"

Royce Hall 314 at 5:00 pm

