



PERTH MEDIEVAL AND RENAISSANCE GROUP, INC.

2023 CONFERENCE

FATE & FORTUNE



Saturday 21 October 2023

EZONE North Learning Suites 110 and 111, The
University of Western Australia, and online

Registration now open: <https://www.trybooking.com/CLNXQ>

<https://www.pmr.org.au/conference2023>

All enquiries to pmrg.committee@gmail.com

Contents

Conference Programme	3
Presenting and Online Access	6
Location and Catering	7
Time Zones	9
Keynote Lecture	10
History of PMRG	11
Abstracts (alphabetically by author surname)	12
About PMRG	29

Conference Programme

Saturday 21 October 2023

UWA EZONE North Learning Suites 1.10 and 1.11, and online (Zoom)

9.50–10.00am Welcome (Room 1.10)

Glen McKnight (President of PMRG)

10.00–11.00 Keynote (Room 1.10)

Kirk Essary (UWA): ‘Time is good for no one’: Erasmus on Fate and Fortune

11.00–11.15 History of PMRG (Room 1.10)

Bruce McClintock (Treasurer of PMRG)

11.15–11.45 Morning tea

11.45am–1.15pm Session 1 parallel panels:

Fate in Literature panel (Room 1.10):

Chair: Rosemary Atwell

Andreas Prasinou (National and Kapodistrian University of Athens): The Role of Fate and Fortune in Dante’s *Divine Comedy*

Jane Vaughan (UWA): The Contending Claims of Divine Providence and the Human Will in John Milton’s Works

James the Howard of Buckingham (Independent): Eat your Fate or Ride in Fear. On Fate and Fortune in Part I of *Beowulf*. A Look at Two Timely Ladies: Wyrð and Sól

Love and Fortune in Art and Iconography panel (Room 1.11):

Chair: Helen Thomas

Flavia De Nicola (University of Rome Tor Vergata): The Winged Horse and the Iconography of Fortune, Misfortune and Virtus in Renaissance Art and Literature

Aleksandra Glabinska Kelly (Charles Darwin University): Apollo and the Cumaean Sibyl by Claude Lorrain and Salvator Rosa: A Comparative Study of Two Seventeenth-Century Landscape Paintings

Katerina Kiltzanidou (Democritus University of Thrace): The Manifestation of Love in the Art of the Late Byzantine and Early Post-Byzantine Period (1204–1571)

1.15–2.15 Lunch

2.15–4.00 Session 2 single panel:

Prophecy and the Supernatural panel (Room 1.10):

Chair: Rosemary Atwell

Irina-Maria Manea (Independent): Good Luck, Bad Luck: The Fortune of Kings in Norse Society

Christine Grundy (ANU): Eleventh-Century Climate Change in the Context of Eschatological Themes

Enrico Frosio (Catholic University of the Sacred Heart): Prognosis and Prophecy: Fate, Fortune and Medicine in Medieval Monastic Sources

Saskia Jamie Cowan (University of Bergen): Prophecies of Doom and the Prosimetric Components in *Grettis saga Ásmundarsonar*

4.00–4.30 Afternoon tea

4.30–6.00 Session 3 parallel panels:

Agency, Free Will, and Providence in Shakespeare panel (Room 1.10):

Chair: Rosemary Atwell

Christopher Wortham (UWA): Shakespeare's *Julius Caesar* and the Idea of England

Cherrie Gottsleben (University of Durham): Fortune as Providence in Shakespeare's History Plays

Louise Pitcher (Independent): Fate, Fairies and Fiction in Shakespeare's *A Midsummer Night's Dream*

Power and Society panel (Room 1.11):

Chair: John Haycraft

Junyang Ng (UWA): The (Common)place of Virtuous Conduct amidst Inveterate Fate and Varying Fortunes

Georgina Crespi (University of Reading): The Construction of Identity in the Original Version of the *Encomium Emmae Reginae*

Chloe Newman (University of Birmingham): Weathering Fate in *The Buik of King Alexander the Conquerour*

6.00 Closing remarks and conference dinner/drinks

The Winged Horse and the Iconography of Fortune, Misfortune and Virtus in Renaissance Art and Literature

Flavia De Nicola

University of Rome Tor Vergata

flavia.de.nicola@uniroma2.it

In classical and Renaissance art and literature, the iconography of the winged horse embodies contrasting meanings, from Pegasus's virtuous triumph of the spirit, in opposition to the Platonic notion of uncontrollable libido and sensory dissatisfaction, to the symbol of elusive Fortune and hence Misfortune, driven by the perception of the goddess Fortune's nature as volatile, irrational, and fleeting. This paper delves into the deep interconnection between visual arts and literary sources, examining the various interpretations of the winged horse image in humanistic thought and its connection with the concepts of Fate, Fortune, Virtus, and Wisdom, as articulated by Francesco Petrarca, Leon Battista Alberti, Enea Silvio Piccolomini, Andrea Alciati, Achille Bocchi, and Andrea Fulvio. The analysis extends to Renaissance visual representations, with a focus on medals, paintings, and engravings, such as the sixth woodcut from the *Hypnerotomachia Poliphili*, *The Cardinal Virtues* by Raffaello Sanzio in the Vatican Apostolic Palace, the *Parnassus* by Baldassarre Peruzzi at Villa Farnesina, and *Hercules at the Crossroads* by Annibale Carracci. Finally, this reflection highlights the significance of the winged horse as a symbol of Fortune's unreliability and transience, contrasting it with enduring Wisdom, which can overcome any misfortunate hardship. This juxtaposition reveals the ultimate purpose of Virtue and the pursuit of knowledge as the final aim of the Renaissance concept.

Flavia De Nicola is an early modern art historian, PhD candidate at the University of Rome Tor Vergata and currently professor of Liturgical Art and Architecture at The Catholic University of America – Rome Center. She researched on Renaissance painting as a curatorial intern at the Vatican Museums (2019–2020) and at the ENEA National Agency (2012).