

Acknowledgments

The Renaissance Society of America would like to thank Cambridge University, Clare College, Fitzwilliam College, New Hall, Queens' College, and Sidney Sussex College for their hospitality.

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Book Registration, Exhibitors, and Times

Badges and program booklets may be picked up during the times listed:

Music Faculty, Foyer

Wednesday, 6 April, 1:00 - 4:00 PM

Thursday, 7 April 8:30 AM – 5:00 PM

Friday, 8 April 8:30 AM - 5:00 PM

Saturday, 9 April 8:30 AM - 11:30 AM

Replacement/additional programs may be purchased at the registration desk for £13 cash or \$25 cash or check drawn on US bank.

Book Exhibit

Music Faculty, Foyer

Wednesday, 6 April, 1:00 - 4:00 PM

Thursday, 7 April 8:30 AM - 5:00 PM
Friday, 8 April 8:30 AM - 5:00 PM
Saturday, 9 April 8:30 - 11:30 AM

Exhibitors and Advertisers

Business Meetings

Wednesday, 6 April RSA Executive Board Luncheon and Meeting
1:00 - 4:00 PM Location: Queens' College,
Munro Room (drinks) and Old Senior Combination Room (meal)
by invitation

Saturday, 9 April RSA Council Luncheon and Meeting
12:30 - 1:45 PM Location: Queens' College, Cripps Hall
by invitation

Plenaries, Talks, and Special Events

Wednesday, 6 April Opening Reception
6:30 - 7:30 PM *Sponsor:* The Society for Renaissance Studies, United Kingdom and
Blackwell's
Location: Blackwell Bookstore, 20 Trinity Street
A 10% discount on all stock to delegates over the
Duration of the conference, if a copy of the abstract booklet is presented.

Thursday, 7 April Plenary Session:
3:30 - 5:00 PM *Sponsor:* The Society for Renaissance Studies, United Kingdom,
Location: Cambridge Corn Exchange

Patricia L. Rubin, *Courtauld Institute of Art Research*
"mi ritrovai per una selva oscura"

The opening lines of Dante's pilgrimage supply a point of departure for
an examination of the ways that artists identified themselves in

Renaissance

paintings and sculptures. This examination will focus on different forms of
signature, which define different aspects of authorship and artistic
consciousness.

Friday, 8 April Plenary Session: Christianity in Sixteenth-Century Europe
4:30 - 6:00 PM *Sponsor:* Renaissance Society of America

Location: Cambridge Corn Exchange

Organized by Craig Harline, *Birgham Young University*

Diarmaid MacCulloch, *University of Oxford, Saint Cross College*
“Protestantism in Mainland Europe: New Directions”

Most stimulating for this Anglophone historian at least has been the reintegration of religious history into mainstream social and political history generally, but also a heightened sense of an international movement embracing an entire continent and beyond. We no longer make artificial distinctions between the Reformations of the Atlantic Isles and those on the mainland, we can see more clearly what is local and what is part of an international phenomenon, and we can also appreciate the artificiality of considering Protestantism in isolation from reform movements in both the pre-Reformation Western Church and post-Tridentine Roman Catholicism. I will commend the advantages of emancipating religious history from specific religious commitment. I will discuss the effect of the breaking-down of barriers to travel and research in the wake of the 1989-90 revolutions in the recovery of our sense of the importance of Reformations in eastern Europe, and also highlight our realization that a heritage of southern European dissent shaped the heterodoxy that proved the solvent of Reformation certainties.

Mary Laven, *University of Cambridge, Jesus College*
“Encountering the Counter-Reformation”

While the Reformation has, from the very beginning, been seen as a drama that drew its cast from every sphere of society, the Counter-Reformation was until recently considered as the project of elites. Even those who sought to write the social history of the Catholic reform movement allocated to “the people” the role of resisting the course of change rather than contributing to the transformation of early modern Catholicism. Swimming against this tide, a succession of local case studies (focusing in particular on rituals and objects) has demonstrated the manifold ways in which men and women of all social backgrounds participated in the reinvention of Roman Catholicism. This paper considers new emphases in the social and cultural history of the Counter-Reformation, and asks whether there remains a place for thinking about the age of reform in terms of discipline and confessionalization.

Eamon Duffy, *University of Cambridge, Magdalene College*
“The Reformation After Revisionism”

For a generation writing about the English Reformation has been dominated by debates about the character, pace, popularity of the transition from Catholic to Protestant belief and practice in England. These “revisionist” debates have had a regrettable tendency to produce artificial polarities into a complex set of processes, and some recent

studies (Norman Jones's *The English Reformation*, Eamon Duffy's *Voices of Morebath*, and Ethan Shagan's *Popular Politics and the English Reformation*) have attempted to move beyond these polarities to consider the processes by which England became Protestant. This paper surveys some of these studies and attempts an overview of the state of English Reformation historiography.

Saturday, 9 April
12:00 – 2:00 PM

"Quanta Beltà"

Lute music by Paul Beier, Civica Scuola di Musica, Accademia Internazionale della Musica, Milan from the "Intabolatura de lauto" (1546)* of Francesco da Milano and Perino Fiorentino

Location: Music Faculty, Recital Hall

Saturday, 9 April
4:00 - 5:30 PM

Awards Presentation

Josephine Waters Bennett Lecture

Sponsor: Renaissance Society of America

Philip Ford, *University of Cambridge, Clare College*

"Homer in the French Renaissance"

Location: Music Faculty, Concert Hall

Saturday, 9 April
5:30 – 7:00PM

Closing Reception

Sponsor: Renaissance Society of America

Location: Music Faculty, Foyer

Date: Thursday, 7 April

Time: 9:00-10:30 AM

Room: Music Faculty, Lecture Room #1

Panel Title: The Tragic Heroine in Renaissance Art and Her Sources in Literature I

Sponsor: Society for the Study of Early Modern Women

Organizer: Leatrice Mendelsohn, *Independent Scholar*

Chair and Respondent: Carolyn C. Wilson, *Independent Scholar*

Presenter: Timothy McCall, *University of Michigan, Ann Arbor*

Paper Title: Pier Maria Rossi's *Griselda in Roccabianca*: The Tragic Heroine and the Image of Justice and Authority

Abstract: The *terra verde* *Griselda* frescoes from Roccabianca castle near Parma have been interpreted as a celebration of the constancy and devotion of Rossi's mistress, Bianca Pellegrini, decorating her private *camera nuziale*. Though scholarship has limited the audience to the patron and mistress, this paper will investigate the *camera di Griselda*'s various audiences and available alternative interpretations. This paper will examine the cycle's location within Roccabianca (not a hermetically enclosed courtly environment, but a center of administration, justice, and rule) and more precisely identify original audiences. The *camera di Griselda* was located between the original entrance and the portico facing the courtyard, (spaces emphatically open to and traversed by multiple, though well-regulated, publics) in the ground-floor room where Roccabianca's *podestà* heard legal disputes and administered justice. Far from privately celebrating love, Rossi grounded his own authority through this overtly political and relatively public utilization of the tragic heroine.

Presenter: Gabrielle Langdon, *University of Western Ontario*

Paper Title: *Damnatio memoriae*: Isabella de' Medici Orsini, *la stella di casa*

Abstract: In the past century, two Medici scholars have independently proposed that Isabella de' Medici Orsini (1542-76), the gifted daughter of Duke Cosimo I and Eleonora di Toledo, was the subject of a *damnatio memoriae*. In 1900, the archivist Guglielmo Enrico Saltini pondered the loss of her musical compositions and recorded her notoriety in myth and legend. Mythologized Isabellas are found in Jacobean drama, in Stendhal's *Chroniques italiennes*, and as the tragic heroine in Francesco Domenico Guerrazzi's patriotic Risorgimento literature and early-twentieth-century opera. A dearth of portraits of Isabella led Karla Langedijk to propose a Medicean obliteration of her memory following her murder for adultery by her husband, Paolo Giordano Orsini, in 1576. This investigation brings to light some lost Isabellas, examines them as products of contemporary Medicean patronage and propaganda, and concludes with support for Langedijk's proposal. Assessment of Saltini's observation proved just how effectively Isabella's memory was stifled in Italy.

Presenter: Katherine M. Poole, *Rutgers University, New Brunswick*

Paper Title: Heroines and Triumphs: Visual Lessons for Cassandra Ricasoli-Ruccellai in the Palazzo Sacchetti, Rome

Abstract: The 1991 publication of a 1639 inventory of the Palazzo Sacchetti in Rome revealed the presence of four paintings "nella sala del'appartamento della Signora": Pietro da Cortona's *Sacrifice of Polyxena*, *Rape of the Sabines*, and *Triumph of Bacchus*,

and a copy after Nicolas Poussin's *Triumph of Flora*. The inventory raises new issues concerning reception and ideological meaning, as the display of these paintings in the apartment of the family matriarch suggests a more private audience than previously envisioned. How then, might a female viewer have understood and viewed these paintings differently from her male counterparts? Central to my inquiry are the literary and visual sources for these paintings, including the legends and myths of classical antiquity, contemporary treatises and manuals, *cassone* and *spalliere* panels, and festival decorations. I will situate the paintings in the larger history of didactic imagery used in the service of family politics and gender ideology.

Room: Music Faculty, Lecture Room #2

Panel Title: Jigging, Clowning, and Dancing: Performing Women in Early Modern England

Organizer: Mary Ellen Lamb, *Southern Illinois University*

Chair: Valeria Finucci, *Duke University*

Presenter: M. A. Peg Katritzky, *The Open University*

Paper Title: Performing Mountebank Women

Abstract: The role of women in early modern mountebank troupes is emerging with sharper definition in the light of close examination of certain textual and visual documents. They include depictions of mixed-gender mountebank troupes in friendship albums, a detailed description of the activities of an Italian troupe in Avignon in 1598, and numerous vignettes of mountebank activity in an Austrian medical treatise of 1610. These and other documents will be drawn on to examine the evidence for performing women on the mountebank stages of early modern Europe and England, and address issues such as the nature of mountebank shows, and the performance skills, costumes, and audience reception of their women performers.

Presenter: Bella Mirabella, *New York University*

Paper Title: The Body, Dance, and Power in the Courtly Realm

Abstract: A study of whether a monarch danced or not and how that dancing was viewed can reveal how rulers chose to manipulate the power of their position or how that position manipulated them. This paper concentrates on the reign of Elizabeth, who was known as an accomplished and avid dancer and considers whether Elizabeth was able to control her image as a dancing body, or whether the very act of putting herself on the dance floor compromised her position as queen. This consideration of Elizabeth, the perception of her body, and dancing is complicated by a look at the two male monarchs who bracketed her reign: Henry VIII and James I. Looking at how these two men were viewed in terms of a performing body in relation to Elizabeth reveals the very fundamentals of power and performance.

Presenter: Peter Parolin, *University of Wyoming*

Paper Title: "If I had begun to dance": Women Claiming the Performance Space in Kemp's *Nine Daies Wonder*

Abstract: My paper explores specific moments in which women assert or negotiate for their right to perform in Kemp's *Nine Daies Wonder*, Will Kemp's account of his morris dance from London to Norwich in 1600. In this account, two different women negotiate

for the right to dance alongside Kemp. In each of these contexts, the performative woman confronts potential criticism: does she have the right to claim the performance space; does she have the skills to perform well; does her performance unsettle patriarchal assumptions about her proper place? The dancing women also raise questions about their relationship to Kemp: is he in charge of the performance or are they? In examining these questions I argue that Kemp gives scope to the imagined desires of women performers, their sense of strength as performers, and their ability to read a given performance context and negotiate a place for themselves within that context.

Room: Music Faculty, Lecture Room #3

Panel Title: Renaissance Scholarship and Its Uses

Chair: Celso Martins Azar Filho, *Estácio de Sá University*

Presenter: Mark L. Sosower, *North Carolina State University*

Paper Title: Greek Manuscripts of Isaac Casaubon at Trinity College Library

Abstract: Isaac Casaubon (1559–1614), professor of Greek in Geneva, Montepellier, and Paris, edited several editions of Greek authors, including the *editio princeps* of Polyaeus (1589). He also wrote influential commentaries on classical authors, most notably his *Animadversions* on Athenaeus (1600). Casaubon spent his final years at Canterbury, but he frequently visited libraries at Oxford and Cambridge Universities. His collection of Greek manuscripts was dispersed in England after his death. This paper traces the early provenance of Casaubon's seven Greek manuscripts that passed to Trinity College Library through the bequest of Thomas Gale, Professor of Greek at Cambridge (1666–72). Some of Casaubon's manuscripts had belonged to his father-in-law, the famous printer Henri Estienne. Casaubon acquired others from the well-known scribe and dealer in Venice, Andreas Darmarios. The discussion will also relate the manuscripts at Cambridge to Casaubon's Greek manuscripts at the Bodleian and at the British Library.

Presenter: Paul M. Dover, *Georgian Court University*

Paper Title: Of Camels, Crocodiles, and Human Sacrifice: A Renaissance Reading of Solinus's *Collectanea Rerum Memorabilium*

Abstract: This paper examines the North Carolina MS #13, dated 1459, a copy of *Collectanea Rerum Memorabilium* by the late-Roman geographer Solinus, a text annotated with copious marginal notes that chronicle bizarre observations made by the owner during his travels, including, remarkably, a trip to France to deliver a pair of camels to King Louis XI of France. The annotator engages in a running dialogue with the text, comparing his own observations with those of Solinus. While the owner does not directly reveal his identity, my study of chronicles, diplomatic letters, and other material has allowed me to identify with near certainty the owner. His reading of the book is considered in the context of a time in which Europeans' understanding of geography and the natural world were entering a period of change, where reliance on classical authorities mixed with empiricism, and in light of other annotated manuscript and early printed copies of Solinus.

Presenter: Zdenka Gredel-Manuele, *Niagara University*

Paper Title: Why Davila? John Adams and his *Discourses*

Abstract: What led John Adams, lawyer, revolutionary theorist and leader, diplomat, and

Vice President and second President of the United States to turn to the writings of a seventeenth-century Venetian historian and *condottiere* of Spanish origin for support of his views on civil disorders and the dangers of mob rule as played out during the French Revolution? Adams feared unbridled democracy and unrestrained aristocracy and felt that only a strong executive could remedy this. Using Enrico Caterino Davila's *The History of the Civil Wars of France* as support of his own political theories, he wrote the *Discourses on Davila*. This essay will examine the importance of Davila's writing in the context of Renaissance historiography and analyze its enduring qualities. Further it will address the question why it appealed to John Adams.

Presenter: Sophie van Romburgh, *University of Leiden*

Paper Title: Runes, Adages, and Hieroglyphs: The Emblematic Emulation of Septentrional Inscription

Abstract: The Danish professor of medicine and collector of a noted cabinet of curiosities Ole Worm developed an emblematic perception of ancient runic script in his treatise *RUNER seu Danica literatura antiquissima* (1636), which he applied in his encyclopedia of runestone inscriptions *Monumenta Danica* (1643). This paper discusses Worm's reading of an "admirable harmony between name, thing, and image" extending from the individual rune, through poetic metaphors, to a structuring device of runic poetry, and the Danes' patterning inscription of cultivated land. He puts this enigmatic play of runes into contemporary practice by involving the medieval Norse rune poem in the discourse of Neolatin emblematics. Thus, runic script, and the reindeer, ski, and Edda are made to speak with Ovid, Horace, and Sambucus for the humanist intellectual.

Room: Music Faculty, Lecture Room #5

Panel Title: Approaches to English Literature

Presenter: Kirsten V. Gibson, *University of Newcastle upon Tyne*

Paper Title: "So to the wood went I": Politicizing Privacy and the Trope of the Woods in John Dowland's "O Sweet Woods"

Abstract: In the rhetoric of Elizabethan court culture historically longstanding tropes of solitude and withdrawal manifest as highly stylized figurations of political exile. Echoing older traditions, such expression is often mediated through the topos of the woods. Figurations of woods as a site of privacy, solitude, political exile, and authenticity are drawn upon in a number of Dowland songs. While "Can she excuse" references the popular ballad tune "Woods so wilde," Dowland's song "O sweet woods," taking its refrain from Sidney's *Old Arcadia*, most explicitly explores this theme, making specific reference to Wanstead Woods, associated with both Sidney and Essex. By giving a close reading of "O sweet woods," coupled with a consideration of Dowland's use of musical and literary intertextuality, this paper will examine how he alludes to the experiences of courtiers such as Sidney and Essex to articulate a particular courtly inflection of the early modern sense of privacy.

Presenter: Lisa Hopkins, *Sheffield Hallam University*

Paper Title: The Cardinal's Fishpond: The Symbolic Landscapes of *The Duchess of Malfi*

Abstract: Webster's *The Duchess of Malfi* is, famously, a play that abounds in dramatic moments and sudden reversals of fortune. It seems not to have been previously noticed,

however, how closely and significantly many of these moments are linked to specific buildings or to objects in the landscape. In this essay I will explore the ways in which the images of the human mind in this play are related to the environment, in order to argue that while Ferdinand and the Cardinal are wrong to disregard their own interiority, the Duchess too is wrong, if in lesser degree, to disregard the external constraints and surroundings in which she must live, and that her eventual apprehension of this is a crucial part of her tragic journey.

Presenter: Gwynn Dujardin, *Northwestern University*

Paper Title: Underwriting English Humanism: The Cambridge Greek Pronunciation Debates (ca. 1535-42) and the Origins of English Spelling Reform

Abstract: Conventional accounts of English spelling reform have Sir Thomas Smith penning the first reformed orthography at Cambridge in 1542, after having cosponsored controversial reforms regarding the pronunciation of Greek. I argue that Smith drafts this orthography not in the interests of vernacular rehabilitation, but instead to subvert the ban on Greek pronunciation reform, and to vex its foremost opponent, then-Cambridge Chancellor (and Bishop) Stephen Gardiner. An ostensibly minor distinction, the difference concerns what role English plays in defining sixteenth-century English humanism. In my account, Smith's initial text complements other humanist writings in which Greek far outranks the native tongue, and the notion of a degraded vernacular forms the basis of humanist self-definition. The paper thus argues for a more precise reckoning of English's part in underwriting sixteenth-century English humanism, indeed to suggest what humanists have at stake in subsequently appropriating and reforming their mother tongue.

Presenter: Jane Grogan, *Pennsylvania State University*

Paper Title: Barbarous Utopias: Xenophon's *Cyropaedia* in the English Renaissance

Abstract: Milton thought Xenophon "Plato's equal." Spenser went further, favoring Xenophon over his erstwhile contemporary. The textual basis of the comparison in both cases is Plato's *Republic* and Xenophon's *Cyropaedia*; others who commended the *Education of Cyrus* include the pedagogues Erasmus, Ascham, and Mulcaster, and the courtesy writers Castiglione and Guazzo. The strangeness of Spenser's preference to us registers our longstanding neglect of the *Cyropaedia* as well as the text's slipperiness: its generic hybridity, its touch of whimsicality beside the canonical *Republic*. This paper tries to recover a sense of the importance of the *Cyropaedia* within English Renaissance culture, and how it spoke to contemporary theories of educational and poetic *imitatio*. I highlight the usefulness of the *Cyropaedia* to one group of poets, courtiers, and statesmen whose projects in Ireland made Xenophon's redeeming fictions of an ancient Persian tyrant (as some considered Cyrus the Great) all the more compelling: the Sidney circle.

Room: Music Faculty, Recital Hall

Panel Title: Round-Table Discussion: "Collecta neo-latina": Towards the Compilation of a New Neo-Latin Anthology

Panel Abstract: *Despite an impressive expansion of Neo-Latin studies in the past thirty years, in both publishing and teaching, the various anthologies published have been limited to national literatures and specific types of text and are mostly unilingual (Latin). The only international anthologies date from 1975 and 1979 and present only poetry.*

None includes any work by a woman. Clearly, the time has come for a new, comprehensive anthology. Its compilation would be too daunting for a single scholar because the field is now simply too vast. Rather, it should be undertaken by an international team. To discuss this, I propose a panel comprising eight specialists from five countries, representing various specializations. Each presentation will be very brief to enable maximum audience participation. An RSA conference is an ideal venue for discussing this project, which, like the organization and Neo-Latin itself, is interdisciplinary and international.

Co-organizers: Jacqueline L. Glomski, *University of London, King's College* and Brenda M. Hosington, *Université de Montréal*

Chair: Stella Revard, *Southern Illinois University*

Discussants: Philip Ford, *University of Cambridge, Clare College*, Jacqueline L. Glomski, *University of London, King's College*, Brenda M. Hosington, *Université de Montréal*, Marianne Pade, *University of Copenhagen*, Jane Stevenson, *University of Aberdeen*, Dirk Sacré, *Katholieke Universiteit Leuven*, and James W. Binns, *University of York*

Room: Music Faculty, Concert Hall

Panel Title: Studying Thomas More

Chair: Clare M. Murphy, *Université Catholique de l'Ouest*

Presenter: Romuald Ian Lakowski, *Grant MacEwan College*

Paper Title: Utopia and Marco Polo's *Travels*: Thomas More's *Utopia* and Medieval Travel Literature

Abstract: In this paper, I will look specifically at Sir Thomas More's indebtedness in *Utopia* to the medieval accounts of the Mongols, China, and the Far East in general, including Southeast Asia, especially as found in Marco Polo's *Travels* and John Mandeville's works; the Mongol Missions of John of Piano Carpini, William of Rubruk, and Oderic of Pordenone; and the accounts of the late-Medieval and early-Renaissance merchant-travelers Niccolo de Conti and Lodovico da Varthema. This paper is one of a number of articles and conference papers in which I have argued that medieval, classical, and early modern accounts of India, China, and Southeast Asia provided another paradigm or model for More's island of Utopia as important in practice if not more so than the discovery of the Americas.

Presenter: Susanne Saygin, *Independent Scholar*

Paper Title: Downscaling *Utopia*

Abstract: This paper analyzes the narrative techniques Thomas More employed in his *Utopia* to frame his vision of an ideal commonwealth. It argues that the ambiguities that characterize More's text are due to a comprehensive revision which More undertook to deradicalize his original version of *Utopia* and thus to make the text publishable.

Presenter: David Loewenstein, *University of Wisconsin, Madison*

Paper Title: Thomas More and the War against Heresy

Abstract: Fears about heresy in earlier sixteenth-century England fueled powerful anxieties, for its contagious spread seemed to threaten the unity of the church, the

authority of the clerical estate, and the stability of the Tudor state. Thomas More played a key role in the war against heresy, although it is hard to reconcile his polemical works against heresy with our image of More as the witty, open-ended, reform-minded humanist. This paper argues that his vitriolic campaign against heresy brought out tensions within More that have not always been satisfactorily addressed by his admirers interested in illuminating the relations between his humanism, his devotional qualities, and his literary career. Looking at More's *Dialogue Concerning Heresies* (1529) and his massive (and little-read) *Confutation of Tyndale's Answer* (1532-33), I explore the relations between More's unbridled hatred of heretics and his polemical creativity, while also highlighting the tension between the charitable humanist More and More the violent hunter of heretics.

Room: Clare College, Bennett Room

Panel Title: Le testament poétique de Jacques Peletier du Mans: les *Louanges* de 1581

Organizer: Jan Miernowski, *University of Wisconsin, Madison*

Chair: Isabelle Pantin, *Université Paris X, Nanterre*

Presenter: Jan Miernowski, *University of Wisconsin, Madison*

Paper Title: *Louanges* comme *Essais* de Peletier du Mans

Abstract: Mon objectif est de concevoir les *Louanges* de Peletier du Mans comme témoignage de la culture renaissance finissante: discours d'auto-réflexion critique, consciente des ambitions philosophiques et artistiques de l'époque, de même que de leur limites. Pour ce faire je mets en parallèle les *Louanges* et les *Essais* de Montaigne. Le rapprochement entre les deux oeuvres est justifié par la proximité de leur publication, par les contacts entre leurs auteurs, de même que par le dialogue qu'ils nouent aussi bien sur le plan de la pensée que sur celui de l'écriture. Sur le plan intellectuel, Peletier et Montaigne se rencontrent dans leur insistance sur la mise à l'épreuve (exercice, essai) du jugement, de même que dans les scepticismes qui leur sont particuliers. Sur le plan artistique, les deux humanistes se retrouvent dans la démarche auto-commentative et digressive de leur textes. Ces recoupements mettront en valeur les divergences des deux poétiques.

Presenter: Stephen John Bamforth, *University of Nottingham*

Paper Title: Parole et science chez Peletier du Mans

Abstract: Nous avons parlé naguère de la notion de "l'éloquence scientifique" de Peletier du Mans; dans la présente communication, nous voudrions élargir ce concept en tenant compte du rapport entre la notion de "l'acte — ou le geste — scientifique" et le langage dans lequel cet acte se communique aux autres. Comment Peletier — contemporain de Paré, Palissy et de Pontus de Tyard, entre autres — conçoit-il la distinction entre théorie et pratique, entre "tekhne" et "sophos?" Quelles en sont les conséquences pour le rôle du poète? En utilisant surtout le texte des *Louanges*, nous voudrions démontrer que l'oeuvre de Peletier apporte sa contribution à un débat déjà ancien en 1581, celui de la validité (ou autre) des "arts mécaniques."

Presenter: Sophie Arnaud, *Université Blaise Pascal*

Paper Title: La personnalité littéraire dans les *Louanges*

Abstract: Dans la totalité de ses oeuvres, Peletier définit l'idéal d'une langue transparente, chargée de traduire le plus exactement possible le monde qui entoure le

scripteur. La mission de la poésie ne consiste pas ici à parer la nature du voile de la fable ni, comme le prescrit Ronsard dans l'*Abrégé de l'Art poétique français*, à concevoir "toutes choses qui se peuvent imaginer." Tournée vers le monde, la poésie devient un miroir par lequel le lecteur pourra "contempler les merveilles/Du grand Ouvrier" (*Louange de la Parole*). Il semblerait dès lors que l'entreprise littéraire interdise à l'auteur toute possibilité d'expression personnelle. Jamais ne retentirait dans l'œuvre la voix de l'homme que fut Peletier. Le but de notre intervention est de montrer que la poésie savante et philosophique des *Louanges* autorise aussi l'inscription du caractère et de la personnalité dans le discours.

Presenter: Yves Charles Morin, *Université de Montréal*

Paper Title: La durée vocalique dans la rime de Jacques Peletier: Des Amours aux *Louanges*

Abstract: La durée des voyelles est-elle pertinente pour la rime française? Lanoue (1596), le premier métricien à se prononcer véritablement, la recommande fortement, sans l'exiger "autrement il faudroit condamner tous ceux qui ont escrit iusques icy." Malherbe blâmera encore Desportes pour avoir fait rimer des longues avec des brèves. L'absence de signe graphique systématique pour noter la durée interdira cependant l'apparition d'une norme qu'auraient pu suivre les Picards, les Méridionaux et les autres qui ignoraient les distinctions de durée dans leur français. Peletier à la fois théoricien et praticien de "l'Art poétique" et réformateur de l'orthographe, ne pouvait ignorer ce problème. Il en parle peu. Dans cette présentation, nous examinerons la position théorique de Peletier dans son "Art Poétique" et sa pratique dans ses œuvres poétiques écrites dans sa graphie réformée. Nous montrerons comment il se permet de conserver des rimes traditionnelles que ses exigences phonétiques et sa graphie auraient dû exclure.

Room: Clare College, Neild Room

Panel Title: Making and Marketing Medicine in Early Modern Italy

Co-organizers: Evelyn Welch, *University of London, Queen Mary* and David C. Gentilcore, *University of Leicester*

Chair: Katharine Park, *Harvard University*

Presenter: Evelyn Welch, *University of London, Queen Mary*

Paper Title: Grinding, Distilling, and Packaging: The Manufacture of Early Modern Medicines

Abstract: By the late 1490s, the hospital pharmacy and the commercial world of the urban apothecary were supposed to provide officially authorized medications that conformed to common standards. This paper uses the pharmacy of the Speziale al Giglio in Florence to explore how this operated in practice. By examining the manufacture of pills and elixirs that were created for different clients, it looks at the highly personalized nature of medical remedies in the early modern period.

Presenter: Joseph Wheeler, *University of London, King's College*

Paper Title: Selling Medical Secrets in Early Modern Bologna and Venice

Abstract: This paper focuses on the marketing of medical recipes in books of secrets published in Bologna and Venice from 1580-1630. These range from pamphlets, several of which (but not all) can be linked to charlatans and itinerant performers, and to longer

compilations such as the *Scielta di Cento Secreti Medicinali* of Giuseppe Rosaccio (whose output includes astrological and historical works and *isolari*). Interpreting these texts as contact zones between learned and informal medicine, it explores the nature of the recipes within them, how secrets were advertised, and to what extent recipes were lifted and repackaged from earlier texts. Central issues are those of authorship and intended audiences and how the uses and significance of secrets changed according to the various contexts in which they circulated. The marketing strategies identified will be brought into sharper focus through comparisons with better-known books of secrets published in the 1550s-60s.

Presenter: David C. Gentilcore, *University of Leicester*

Paper Title: Charlatans, Print, and Medical Regulation in Early Modern Italy

Abstract: In making use of the forms of communication available to them, Italian charlatans relied just as much on writing and print as on performance. They mixed literacy with orality, like the society around them. Charlatans participated in the spread of literacy and its increasing penetration into everyday life, while taking advantage of the fact that even where most people remained illiterate, mediated literacy allowed access to the written word. As early as the 1480s various charlatans were having handbills and chapbooks printed as part of their activities. Taken together, they can tell us much about charlatans' practices and how they appealed to the public, as well as their close links with other occupations and trades, medical and otherwise. Moreover the fact that much of charlatans' printed output was closely regulated by the authorities can also help us understand their form and content.

Presenter: John S. Henderson, *University of London, Birkbeck College*

Paper Title: Recipes and the Treatment of Disease in Renaissance Florence

Abstract: The records of the pharmacies of religious and charitable institutions in Renaissance Italy are a rich but virtually untapped source for the study of medical treatments available for a wide range of illnesses. The hospital of S. Maria Nuova in Florence was no exception. By the early sixteenth century it was one of the largest medical hospitals in late-medieval Europe, admitting annually about 6,500 patients who suffered from a wide variety of illnesses. This paper will analyze of an extraordinarily detailed recipe book compiled by the hospital in 1515, which lists some 1,000 recipes that were "tried and tested" in S. Maria Nuova. I will look at the main categories of conditions treated analyzing treatments of the head. My discussion will concentrate on understanding the recipes through the eyes of contemporary writers, thus providing a way of examining medical theory in practice.

Room: Clare College, Latimer Room

Panel Title: Singers and Music Books in Cinquecento Rome

Organizer: Jane A. Bernstein, *Tufts University*

Chair: Bonnie J. Blackburn, *University of Oxford, Wolfson College*

Presenter: James L. Ladewig, *University of Rhode Island*

Paper Title: Rome, Frescobaldi, and the Origins of Score as a Keyboard Notation

Abstract: The origins of modern score notation date from the early sixteenth century. During the Renaissance, writing music in score remained a rarity that was cultivated

mostly by keyboard composer-performers. Above all, the great organist Girolamo Frescobaldi in Rome and his followers both in Rome and throughout Italy are most famed for establishing score as the ideal notation for contrapuntal works, such as *ricercars*, *canzonas*, and, later, fugues. The generally accepted view on the origins of keyboard scores has long been that of Willi Apel, who believed that there was “a continuous line of development from Madrid, through Naples, to Rome; from Cabezón, through the Neapolitan school, to Frescobaldi.” This paper will demonstrate that Spanish and Neapolitan keyboard scores were merely later offshoots of a practice that in fact originated in Frescobaldi’s birthplace Ferrara and then reached its apogee in Rome during Frescobaldi’s tenure as organist at St. Peter’s.

Presenter: Richard Sherr, *Smith College*

Paper Title: A Year in the Life of the Papal Choir (1594)

Abstract: The *Diarii Sistini* (records of the *punctator* of the papal College of Singers) exist in a fairly unbroken line from 1535 to the nineteenth century. The *Diarii* of the late sixteenth century are of particular interest: written in Italian rather than Latin, they contain much more information about the daily life of the papal choir than records from the earlier part of the century. This paper will focus on the College of Singers during the year 1594. It will explore what the job of the choir was and how hard the singers worked at it. Their major responsibility (singing during the liturgy) seems not to have taken as much time as one might think, something which might explain why the position of papal singer continued to be sought even as the choir entered what we would consider to be a period of musical decline.

Presenter: Jane A. Bernstein, *Tufts University*

Paper Title: Book Forms and Readerships: Music Print Culture in Cinquecento Rome

Abstract: Anyone familiar with Renaissance music knows that the most common book form for polyphony was the oblong quarto partbook. Literally thousands of music editions in this format and layout emanated from the presses of all major printing centers. The ubiquity of partbooks, however, belies the fact that several different book forms were also utilized in sixteenth-century music publications. Roman printers, in particular, catered to the demands of specific clienteles by creating a wide array of book types, ranging from luxurious imperial-size folio choir books to single, copper-plate engraved volumes containing virtuosic solo madrigals, keyboard *intavolatura*, lute tablature, and music in open score. This paper will offer a panoramic view of these “alternative” material forms. It will focus on how consumers dictated the physical aspects of music publications, and, conversely, how these innovative book designs influenced the music printing trade.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Spatial Form and the Structuring of Knowledge in Renaissance

Sponsor: Princeton University Renaissance Studies

Organizer: Gerard P. Passannante, *Princeton University*

Chair: Simon Schaffer, *University of Cambridge*

Presenter: Vera Keller, *Princeton University*

Paper Title: Landscapes of the Mind in Renaissance France

Abstract: The shaping of man as a classical work had a long pedigree in Renaissance France. However, the importation of the Italianate grotesque and its mutation in France engendered new possibilities for man's construction. Rivalry between two architects at the French court, Philibert de l'Orme and Bernard Palissy, not only produced different visions of the grotto and the grotesque, but different designs for man. Palissy and de l'Orme debated the place of reason and faith, the relationship of fragments to the whole, and the role of the passions in their works. This paper will explore the particularities of the French grotesque in relation to Montaigne's project.

Presenter: Harriet Knight, *University of London, Queen Mary*

Paper Title: The Discontinuous Form of Robert Boyle's Experimental Writing

Abstract: The disorderliness of Robert Boyle's published writings has attracted negative comments from the seventeenth century to the present day. My paper will show, however, that this most characteristic feature of Boyle's work can be understood in relation to his commitment to a Baconian natural-historical project. According to seventeenth-century epistemological theories (applied across the disciplinary boundaries of natural and civil history) knowledge will be achieved through an initially more-or-less randomized collection of data, followed by its later selection and digestion. Robert Boyle explicitly rejected the systematic natural philosophical tomes of earlier generations, opting instead to publish collections of experimental essays. With their prefatory insistence that they are incomplete and provisional, these collections represent an innovative bibliographical solution to the epistemological difficulties of his natural historical method. In both form and content, I will show, Boyle presents his experimental works as progress towards natural philosophical knowledge, rather than as that knowledge achieved.

Presenter: Gerard P. Passannante, *Princeton University*

Paper Title: Bacon's Allegory: Space, Dialectic, and Literary Form in the Early Seventeenth Century

Abstract: In 1958, Walter Ong argued that the explosion of spatial analogy in the sixteenth century (what he called a "hypertrophy" or "crowding" of spatial tropes) may be understood through the historical development of the dialectical tradition and the influence of printing. For Ong, the "unacknowledged but inexorable disposition" to spatialize became a means of reducing the subjective to the objective, of making a silent picture of recalcitrant words. This paper reexamines the roles of space, dialectic, and literary form in a slightly later period in the philosophy of Francis Bacon. In considering the use of spatial metaphor in Bacon's descriptions of induction and its modes of transmission, my analysis refocuses attention on the critical intersection of rhetoric and methodology. Where space is both an idol of the mind and a necessary function of an "insinuating reason," Bacon posits a dynamic, relational, and arguably interior space in the necessary preparation and experience of the scientific subject.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: The New World in Print: Images of the Americas in Early Modern Europe

Organizer: Lia Rebecca Markey, *The University of Chicago*

Chair and Respondent: Michael Gaudio, *University of Minnesota*

Presenter: Rebecca Zorach, *The University of Chicago*

Paper Title: Novelty or Antiquity? Rethinking the Brazilian Village at Rouen

Abstract: This paper will argue that the Brazilian village and battle staged at the entry of Henri II and Catherine de' Medici into Rouen in 1550 was an erasure rather than a representation of cultural difference. The salient context for this event was the entry's effort at reanimating antiquity and producing a living image of France as the New Rome: continuing, but extending, the efforts of Henri's royal predecessor Francis I. Yet the violence implied in the kidnapping and enslavement of Brazilian natives is obliquely expressed in the verbal and visual ways the scene is staged in the book that documents the entry.

Presenter: Michael J. Schreffler, *Virginia Commonwealth University*

Paper Title: Image and Revision in Antonio de Solís's *Historia de la Conquista de México*

Abstract: Antonio de Solís y Rivadeneyra (1610-86) served as Royal Chronicler of the Indies to both Philip IV and Charles II of Spain. In 1684 in Madrid, he published his *Historia de la conquista de México*, a revisionist account of the military campaigns of Hernán Cortés against the Aztecs in the sixteenth-century Americas. In that work, Solís critiqued other authors' versions of those events, seeing them as "malicious," "disfigured," and, ultimately, anti-Spanish. In contrast, his text glorified the events of 1519-21, extolling the bravery of Cortés and crediting the Holy Roman Emperor, Charles V, with having brought about Spain's victory in the Americas. While Solís's text has been the subject of literary and historical analysis, the engravings that accompanied its 1684 publication have received little attention. This paper examines those images, considering them as a visual historiographic enterprise that resonates in complex ways with Solís's text and with other contemporary representations of the Conquest.

Presenter: Lia Rebecca Markey, *The University of Chicago*

Paper Title: Inventing the Encounter in Stradano's *America Retectio* and *Nova Reperta*

Abstract: Giovanni Stradano (Jan Van der Straet), a Medici court artist in the late sixteenth century, produced several designs for prints illustrating the encounter with the Americas. These engravings within the series entitled *America Retectio* and *Nova Reperta* depict navigators and explorers amid various ancient gods, allegorical symbols, and New World people, flora, and fauna. The prints celebrate the Conquest and at the same time attribute the discovery to the navigational prowess of the Italians. Most significant in these works is the way in which word and image collaborate to narrate how the New World was "revealed." Through an examination of the *Americae Retectio* and *Nova Reperta* prints in relation to Stradano's preparatory drawings for them, the captions in the prints, and the complex iconography within the images, this paper will consider how the language of authorship in printmaking corresponds to the images and descriptions of the encounter.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: New Perspectives in the Scholarship on Piero della Francesca

Organizer: James R. Banker, *North Carolina State University*

Chair: Irving Lavin, *School of Historical Studies, Institute for Advanced Study*

Presenter: Marilyn Aronberg Lavin, *Independent Scholar*

Paper Title: Piero della Francesca and the Music of the Fall: The Iconography of

Guillaume Dufay and Manuel Chrysophes

Abstract: Piero della Francesca's famous fresco cycle of the True Cross (in San Francesco in Arezzo, traditionally dated 1452-66, but more likely not to have been started before 1456) is usually seen strictly within the history of mural painting, commonly within the framework of Christian theology and liturgy, and, more generally, within what Kenneth Clark called "the Turkish question," that is, the threat of invasion by the ever-advancing forces of the Sultan Mehemed II. This paper will seek to expand our understanding of the paintings and the sentiments they express, by viewing them not so much as part of the effort to launch a crusade, but as a response to the fall of Constantinople on 29 May 1453, when the Ottoman Turks overran the capital city and brought the Byzantine Empire to an end. To reach this new perspective, I deal with a domain not usually included in the analysis of the frescoes: contemporary music. In particular, I will bring to bear certain compositions by John Plousiadenos (fl. 1429-1500, Byzantine theorist and Catholic convert.), Manuel Chrysaphes the Lampadarios (fl. 1440-63, Paleologan composer and lead singer in the Imperial chapel.), and Guillaume Dufay (ca. 1400-74, internationally famous Franco-Flemish singer-composer). These works — two threnodies and a motet — made for specific occasions, offer important and surprisingly pertinent reactions to the great catastrophe of 1453. In their form and in their content they shed light on the cultural context in which Piero conceived his epic interpretation of the conflict between Islam and Christianity.

Presenter: James R. Banker, *North Carolina State University*

Paper Title: A Recently Discovered Manuscript of Archimedes in the Hand of Piero della Francesca and the Revival of Greek Science in Rome

Abstract: Piero della Francesca illustrated or wrote in his own hand in six manuscripts, drawing geometrical forms and discussing intricate classical geometrical concepts. He copied and illustrated a large manuscript of Archimedes' corpus from one commissioned by his cousin Francesco del Borgo. This papal official and the most innovative "architect" in Rome in the 1450s-60s compiled a library, including the archetype of Piero's copy of Archimedes and another of Euclid's *Optics*. Francesco del Borgo provided Piero access to these manuscripts, probably beginning in 1458-59 while he painted in the Vatican Palace.

Presenter: Luciano Cheles, *Université de Poitiers*

Paper Title: Piero della Francesca's Impact on British and American Art, ca. 1910-40

Abstract: Though we owe the modern rediscovery of Piero della Francesca to the early Victorians, it is especially in the first decades of the twentieth century that the artist's reputation truly established itself. This paper will examine Piero's *fortuna* through the impact he had on major movements and categories of artists in Britain and the USA. The Bloomsbury Group and their entourage (Duncan Grant, Vanessa Bell, Carrington, Wyndham Lewis), who enthused about the master's "abstract" qualities and "primitive" imagery, cited or reinterpreted some of his works; the British School at Rome artists (Colin Gill, Tom Monnington, A.K. Lawrence) imitated Piero's "epic" style in the murals they painted for major British institutions (for example, Westminster); and some of the painters who joined the US Federal Art Projects (especially Philip Guston and Romare Bearden) found in Piero's "serious" imagery and rational style a suitable source for their socially-committed didactic art.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Women and Death

Organizer and Chair: Joanna Woods-Marsden, *University of California, Los Angeles*

Presenter: Maria K. DePrano, *University of California, Los Angeles*

Paper Title: Death and Pregnancy in the Tornabuoni Chapel at Cestello

Abstract: The Visitation altarpiece by Ghirlandaio is one of the few extant funerary objects commemorating a Quattrocento Florentine woman. Lorenzo Tornabuoni, the son of the Medici banker Giovanni Tornabuoni, commissioned the altarpiece to decorate his chapel at S. M. Maddalena di Cestello (today called de' Pazzi). Both the altarpiece and chapel memorialized Lorenzo's wife, Giovanna degli Albizzi, who died from complications with her second pregnancy. Where Visitation scenes often include two anonymous female attendants, in the Cestello Visitation the two women flanking the Virgin and S. Elizabeth are identified by inscriptions as two of the three Maries who discover Christ's empty tomb, an unusual combination of Gospel stories. The advanced pregnancy of one of the Maries in a work celebrating miraculous conceptions further underscores the importance of pregnancy. This paper will examine the themes of pregnancy and death combined in this altarpiece, and their possible inspiration in Poliziano's studies.

Presenter: Sharon T. Strocchia, *Emory University*

Paper Title: Dying to Live in the Community: Necrologies and the Discourse of Remembrance in Florentine Convents

Abstract: Necrologies created by and for female religious communities in Renaissance Italy not only kept a running record of their members' deaths, but also narrated important aspects of their lives that were memorialized for later generations. As a vehicle for remembrance and ongoing spiritual formation often read aloud in refectory, necrologies formed an important part of the discursive environment of Italian Renaissance convents. Embedded in the compressed narratives of individual biographies were a range of spiritual values and gender norms which, despite many conventional features, remained alive to the historical moment. This paper focuses on the unpublished necrology of the Dominican convent of San Jacopo di Ripoli in Florence, begun in 1508 and continuing with minor gaps to 1712. I analyze how this necrology, and others like it, celebrated particular gendered behaviors that allowed the dead to instruct the living, and the living to make use of their dead.

Presenter: Joanne G. Bernstein, *Mills College*

Paper Title: Death and Gender: The Tombs of Medea and Bartolomeo Colleoni

Abstract: The purpose of this paper is to articulate the assumptions about sexuality and gender embedded in the tombs of Medea Colleoni (d. 1471) and her father Bartolomeo Colleoni (d. 1475), while also analyzing the religious and artistic similarities and differences of the tombs. These monumental tombs provide an interesting case study because both were commissioned by the same patron, Bartolomeo Colleoni, and designed and executed by the same artist, Giovanni Antonio Amadeo, in the short span of time between 1471-75. In the fifteenth century the tombs stood in two different locations in the territory of Bergamo, but in 1842 the Tomb of Medea was moved into the chapel built for Bartolomeo's tomb, thereby creating the impression that the tombs were part of a

dynastic mausoleum and unintentionally diminishing the male-centeredness of Bartolomeo Colleoni's original funerary project.

Presenter: George L. Gorse, *Pomona College*

Paper Title: "Et Rege Eos": The Virgin as Queen of Counter Reformation Genoa

Abstract: On the feastday of the Annunciation (25 March 1637), the Senate of the Republic of Genoa solemnly proclaimed the Virgin Mary, "Patrona, Signora e Regina della Città." Why? Modern interpretations stress the military, political, and economic pressures of the expansionist Duchy of Savoy to the north, and the Genoese republic's efforts to achieve diplomatic parity with ducal powers at the courts of Europe, in particular, ascendant France. This paper analyzes the dramatic reinvention of Genoa in civic iconography, patronage, and dogal ceremony from an aristocratic republic, allied with the Hapsburg Empire, to "monarchy" under the protection of the Immaculate Virgin of the Apocalypse from the Book of Revelation, crowned Queen of Heaven on crescent moon, hovering over and protecting the newly-refortified walled city, equal in status to other European principalities in the "Age of Absolutism."

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Giorgio Vasari's Janus: Aspects of Iconography

Sponsor: Association for Textual Scholarship in Art History

Organizer: Liana De Girolami Cheney, *University of Massachusetts, Lowell*

Chair: Sara N. James, *Mary Baldwin College*

Presenter: Liana De Girolami Cheney, *University of Massachusetts, Lowell*

Paper Title: Giorgio Vasari's Iconology

Abstract: In the sixteenth century, Giorgio Vasari emerges as an artist with a profound humanistic interest. Vasari's humanist milieu influences the formal characteristics and iconography of his decorative cycles as well as his written commentaries on the arts. This study investigates art historical issues in the paintings and writings of Giorgio Vasari: his impact in the emblematic tradition, his creation of "history painting" in the development of a convention for decorative cycles, the appropriation of the antique in his paintings, and the fusion between patronage and culture as a humanistic pursuit in the sixteenth century. The impact of his emblematic training with Piero Valeriano and Andrea Alciato contributes to Vasari's artistic symbolic formulation. Perhaps of greater importance is the consideration of how Vasari's pictorial *emblemata* anticipates the influential emblematic encyclopedia of a later time, most notably Cesare Ripa's *Iconologia* of 1603.

Presenter: Lynette M. F. Bosch, *State University of New York, Geneseo*

Paper Title: From Vasari to Now: What Does Iconography Mean Today?

Abstract: Vasari's *Lives* has always provided the template for the study of Italian Renaissance art as well as the foundation for many of the approaches that later scholars have used to study the history of art. In the *Lives*, subjects and symbols are discussed as being indicative of allegorical, metaphorical, or otherwise allusive meaning for individual works or groups of works. Thus did Vasari's *Lives* construct the base upon which Erwin Panofsky, Aby Warburg, and Ernst Gombrich (among many others) raised the superstructure of iconography. The iconographic controversy, which developed in the last decades of the twentieth century, questioned the practice of the employment of

iconography as a valuable interpretive strategy for the understanding of the meaning of Italian Renaissance works. This debate, never satisfactorily resolved, leaves us wondering where we stand today on the issue of iconography. This paper seeks to give an overview of the debate and an assessment of current iconographic study.

Presenter: Michael J. Giordano, *Wayne State University*

Paper Title: The Sister Arts: A Comparison Between the Mannerism of Agnolo Bronzino and Maurice Scève

Abstract: Vasari's codification of Vitruvian principles, such as *regola, ordine, misura, disegno*, and *maniera*, constitute important criteria of classical beauty. However, some Renaissance painters and writers emphasized *maniera* to destabilize and transform the other features into taut psychological agitation, elegant *sprezzatura*, satire, and transgression, and the intellectual wit of the pointed style. This paper aims to track these mannerist transformations through what is hoped to be the mutually enlightening juxtaposition between the portraits of Agnolo Bronzino and the poetry of Maurice Scève. These two figures, contemporaries of one another, have important historical claims.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Art and the "Occult" Sciences in the Renaissance

Organizer and Chair: Laurinda Dixon, *Syracuse University*

Presenter: Gregory Todd Harwell, *Princeton University*

Paper Title: Ruled by Mars: Astrology and the Habsburg-Sforza Alliance of 1494

Abstract: On the last day of November 1493, Bianca Maria Sforza and her uncle Ludovico Sforza stood before Leonardo da Vinci's colossal clay model for the equestrian monument to Francesco Sforza on the castle square in Milan. There, Bianca Maria was wed *per procuram* to Maximilian I, Habsburg King of the Romans, who, unable to leave Vienna, was represented by Margrave Christopher of Baden. That same day, she left Milan in an elaborate ceremonious procession. Maximilian, detained on financial business, did not meet his bride until 9 March 1494. It appears that one of the reasons that he delayed was that he was waiting for his guardian planet Mars to move into his birth-sign Aries. Maximilian believed that Mars, Sol, and Mercury were his "signifying spirits," and that Mars ruled his birth sign. Calculated for observation from Innsbruck, Mars was in the center of Maximilian's birth sign around mid-March.

Presenter: Bronwen M. Wilson, *McGill University*

Paper Title: Distinguishing Features: Physiognomy, Suspicion, and Identification at the End of the Renaissance

Abstract: Ancient theories about physiognomy circulated in the medieval period and these continued to be rehearsed in the sixteenth century. However, a surge in the production of physiognomy texts after 1550 attests to growing skepticism concerning appearances. Paolo Pinzio, for example, draws on a long history of comparing animals with humans. In contrast to animals, however, whose character is "clear and open," men, he asserts, are more difficult since they can conceal their vices and obfuscate their natures. Physiognomy — literally "nature interpreter" — evidently went hand-in-hand with a culture in which dissimulation was both criticized and promoted. Focusing on less well-known Italian authors, including Pinzio (1550), Giorgio Rizza Casa (1588), Giovanni Ingegneri (1607), and Antonio Pellegrini (1622), this talk explores the

popularization of physiognomy during the decades in which facial expressions were coming under new scrutiny.

Presenter: Thijs Weststeijn, *University of Amsterdam*

Paper Title: Cornelius Agrippa on Painting and the Rhetoric of Vanity

Abstract: Scholars are divided on the meaning of Cornelius Agrippa's *De incertitudine et vanitate scientiarum et artium* (1530) in which the visual arts, alongside astrology, philosophy, and alchemy, are categorically repudiated by a curious reversal of rhetorical topoi. This paper addresses Agrippa's rhetoric as an occult *via negativa* that describes the only true knowledge of God in terms of a dismissal of all arts and sciences, focusing on how Agrippa's book was used in the seventeenth century by one of Rembrandt's pupils, Samuel van Hoogstraten. In his treatise *The Visible World* (1678), van Hoogstraten addresses on the one hand the artist's inability to depict the deity. On the other, he states that the artist, in his analysis of the manifold varieties of the visual world, experiences the vanity of all things visible, and paradoxically consecutively senses something of the powers of the "hidden God" manifest in His creation.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Hebrew Sources in the Renaissance I

Sponsor: Medieval & Renaissance Studies Society of Israel

Organizer: Ilana Y. Zinguer, *University of Haifa*

Chair: Kenneth R. Stow, *University of Haifa*

Presenter: Cedric Cohen-Skalli, *Tel Aviv University*

Paper Title: Istanbul 1505 Abravanel's First Print and its Political Meaning

Abstract: This paper deals with the first print of Isaac Abravanel's works: *Zevah Pessah*, *Nahalat Avot*, and *Rosh Amanah*. This edition was printed in 1505 in Istanbul by the first printers of the Ottoman Empire, David and Shmuel Nakhmias. In the author's as well as in the printers' minds — both were Spanish exiles — the book was meant to be a strong reaction to the Expulsion of 1492 and to the new historical situation of the Sephardic Diaspora. The paper will present the elaboration process of this book. It started with Abravanel's writing of three "popular" works aimed to gather the Sephardic exiles under his leadership. The process went on with Leone Ebreo's (Isaac's son) introductory poems. It ended with the Nakhmias edition which gave Abravanel's cultural leadership the instrument it needed. This is one of the earliest Jewish examples where printing is used in a political project.

Presenter: Abraham Melamed, *University of Haifa*

Paper Title: The Myth of the Jewish Origins of Philosophy in the Renaissance: From Aristotle to Plato

Abstract: The myth of Jewish origins of philosophy dates from the Hellenistic period. It originated with pagan scholars as part of the Greek-Hellenistic myth of the eastern origins of wisdom. Hellenistic-Jewish scholars further developed this motif and transmitted it to the Church fathers. This myth was very popular in medieval culture, in the Jewish, Christian, and Muslim milieu alike. Considering Aristotle's prominent position in medieval culture, we can find in medieval Jewish sources traditions attesting that he studied with Jewish sages, read Jewish books, and was deeply influenced by Judaism. Some of these traditions even argue that he converted to Judaism or describe

him as a Jew from birth. How various stories about the Jewish origins of Plato appeared in great numbers, among Christian and Jewish scholars, especially after the Aristotelian-Averroist tradition started to decline and Kabbalist-Hermetic influences emerged with Ficino and Pico in the late Quattrocento. My lecture will focus upon the transition in the Renaissance from the “Jewish” Aristotle to the “Jewish” Plato.

Presenter: Dvora Golda Bregman, *University of Beer Sheva*

Paper Title: The Hebrew Echo Poem

Abstract: Research concerning the Hebrew echo poem has produced almost only scattered notes, as well as some short lists of poems, devoid of any historical perspective. “Che fai tu, Eco,” an echo poem by Angelo Poliziano, composed in 1494, is considered the first of its kind in pre-modern Italy. But Immanuel of Rome has included three Hebrew echo poems in his “Mahbarot” at around 1300. “Bat Kol,” The daughter of the Holly with the Bat Shir, or Daughter of Poetry, the Hebrew poetic Muse. Prominent poets in the wake of Modena like Yom Tov Valason, Moshe Zacuto, Moshe Hayim Luzzato, and Matatia Nissim Terni followed his example in both poetry and drama.

Presenter: Ann Brener, *Ben-Gurion University of the Negev*

Paper Title: A Hebrew Sirens’ Song from Baroque Italy

Abstract: Inspired by the vibrant musical culture of Renaissance and Baroque Italy, Hebrew poets composed numerous cantatas for synagogue use, often on subjects drawn from the Bible or rabbinic legend. A Hebrew cantata, however, that presents Ulysses and the Song of the Sirens is a unique phenomenon indeed. This lecture will examine an unpublished Hebrew cantata by Ishmael ha-Cohen, a little-known poet from eighteenth-century Italy, and explore its sources in both Jewish classics and Greek mythology. Special attention will be given to the evolution of the Ulysses theme in Renaissance and Baroque literature, and to the treatment of the theme in this Hebrew cantata.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: Cultures of Note-Taking in Early Modern Europe (1550-1640)

Organizer: Jacob S. Soll, *Rutgers University, Camden*

Chair: Nancy G. Siraisi, *City University of New York, The Graduate Center and Hunter College, Emerita*

Respondent: Peter Beal, *Sotheby’s*

Presenter: Jacob S. Soll, *Rutgers University, Camden*

Paper Title: Of Princes and Paperwork: Formularies, Notebooks, and the Rise of Political Absolutism in France

Abstract: This paper examines the place of note-taking and the use of formularies in French political culture during the first half of the seventeenth century. During this period, political pedagogy was dominated by reason of state culture, which demanded that its students learn to take historical notes which could serve as useful political maxims. By mid-century, however, this traditional humanist political culture was on the decline, as political pedagogy became driven by administrative concerns. A new administrative culture emerged, dominated by Jesuit humanist pedagogy, based on natural observation and geography, as well as merchant bookkeeping. As the French state increasingly became a colonial, military-industrial complex, this new culture of note-

taking became its essential tool. Now princes and ministers alike learned to read and write in formulaic observational notebooks as a practical, natural humanist culture slowly replaced the liturgical Lipsian culture of reason of state.

Presenter: Lori Anne Ferrell, *Claremont Graduate School*

Paper Title: “How-To” Manuals for Calvinists (1600)

Abstract: This paper will examine early modern instruction manuals or “how-to” books (William Perkins’s *The Arte of Prophesying*, for example) that flourished in the late sixteenth and early seventeenth centuries and taught, by both textual precept and formatted example, the art of note-taking. Their hybrid approach shaped not only a characteristic Protestant culture, but also a characteristic Protestant theological “personality.” Protestantism required from its fervent practitioners skills that were very distinct from those that characterized traditional Catholicism. Protestant writers advocated not a simple literacy, but an active one — one that demanded that Protestants systematically organize, synthesize, and internalize what they read in their Bibles and heard in weekly sermons. The Protestantism that flourished in England between 1580-1630 was thus based in a set of key theological doctrines instilled by skill and application rather than by revelation.

Presenter: Heather R. Wolfe, *Folger Shakespeare Library*

Paper Title: Practical Note-Making

Abstract: This paper discusses the functions, contexts, and formats of three categories of notes, and the extent to which these notes serve as memorial cues for the note-maker and/or provide information for a wider audience. Ephemeral notes — such as calculations and lists of names appearing on letters and flyleaves of books — serve a one-time purpose, have no functional afterlife, and bear no relationship to the object on which they are inscribed. Enhancement notes — such as endorsements on letters, additions to almanacs, and notes in receipt books and astrology manuals describing the user’s experience with a recipe or horoscope — prepare texts for future practical use. Memoranda are more formal notes for oneself or others for later reference, usually relating to law, finances, or domestic matters, and serve as both aides-mémoires and official records of an event or transaction. Examples are drawn from sixteenth- and seventeenth-century English books and manuscripts.

Room: Mill Lane #1

Panel Title: A Literature of Their Own? Women Writers, Religion, and Spheres of Influence.

Sponsored by: National Endowment for the Humanities

Organizer: Babette Bohn, *Texas Christian University*

Chair: Albert Rabil, *State University of New York, Old Westbury*

Presenter: Babette Bohn, *Texas Christian University*

Paper Title: Women and Miracles: The *Madonna of St. Luke* in the Works of Women Writers and Painters in Seventeenth-Century Bologna

Abstract: According to legend, the *Madonna of St. Luke* was painted by St. Luke and brought to Bologna in 1160. A focal point for Bolognese Mariology, the miracle-working icon has made a popular annual processional descent into the city since 1433. It was

depicted by several painters and became a symbol of Bologna's school of painting by the seventeenth century. Although its role in Bolognese Mariology is recognized, the icon's significance for Bolognese women has not been addressed. During the early seventeenth century, two Dominican nuns, Febronia Pannolini and Diodata Malvasia, wrote prose and poetry on the painting. Later in the century, Ginevra Cantofoli and Lucrezia Scarfaglia incorporated the image into their self-portraits, thereby claiming the status of history painters. This paper will examine the history of the *Madonna of St. Luke* to consider how it became a symbol, for writers and painters, of female agency and intellectual accomplishment in Bologna.

Presenter: Sally Ann Drucker, *State University of New York, Nassau Community College*

Paper Title: Religious Writing by Early Modern Jewish Women

Abstract: Jewish women wrote as far back as the Biblical and Talmudic periods, often disguising their work as that of fathers or husbands. By the Renaissance, Jewish women wrote under their own names in Italian, Castilian Spanish, English, and Yiddish: letters, legal petitions, prayers, religious prose, poetry, and memoirs. Religious writing was the most prevalent category. In Venice (1621), poet Sara Coppia Sullam refuted a priest's claim that she did not believe in the soul's immortality. In Yiddish, *techinnot*, prayers written by women for women, asked biblical matriarchs to intercede with God and dealt with women's rituals. Gluckel of Hameln's memoir (1719) was written with religious objectives. As the publisher of Rebecca Tiktiner's *Maineket Rivka* (Prague, 1609) stated: "a woman can be an author and write about ethics and explain things well, just like a man." This paper examines these and other early modern Jewish women who "explain things well" as they negotiate issues of identity, religion, and gender.

Presenter: Donna J. Long, *Fairmont State University*

Paper Title: Authorship, Influence, and Readership: Echoes of Aemilia Lanyer in George Herbert's *The Temple*

Abstract: This essay enters the ongoing scholarly conversation about authorship and influence in early modern England. My aim is to examine Aemilia Lanyer's influence on the seventeenth-century devotional poet, George Herbert. Helen Wilcox has persuasively argued that Herbert's posthumously published collection *The Temple* enjoyed a wide readership. Lanyer scholars remain intrigued by her variety of dedicatory poems and letters for her own *Salve Deus Rex Judaeorum*, which effectively create an audience for her book. The existence of poetic and political correspondences between Lanyer and Milton have been argued by Kari Boyd McBride; and Suzanne Woods's study, *Lanyer: A Renaissance Woman Poet*, reveals connections among Lanyer and Spenser, Shakespeare, and Jonson. My paper will argue that George Herbert was also influenced by the until-recently largely unknown Lanyer.

Presenter: Sarah M. Nelson, *University of Idaho*

Paper Title: Godly Dialogues: English and French Protestant Uses of the Psalms

Abstract: During the latter decades of the sixteenth century in England and on the continent, the Psalms of David were not only devotional texts but also instruments of partisan expression in the theological and political debates between Catholics and Protestants. By completing her brother Philip's paraphrase of the Psalms, Mary Sidney affirmed her devotion to the Protestant cause. However, although Mary drew on Genevan

sources (the Geneva Bible, French Psalter, commentaries by Calvin and Bèze), this paper argues that she nevertheless made the Sidney Psalter her own. Whereas her sources, widely circulated in print, sought to stir “godly” resistance against tyrannical rulers, the manuscript Sidney Psalter, intended for presentation to Elizabeth and circulated among a political and religious elite, focused on the spiritual duties of legitimate rulers. While adopting a mode of publication deemed decorous for a woman writer, Mary Sidney both practiced and celebrated female agency within the male-dominated spheres of religion, politics, and literature.

Room: Sidgwick Avenue, Little Hall

Panel Title: Manuscript Miscellanies of the English Renaissance

Organizer and Chair: Steven W. May, *Georgetown College*

Co-organizer: Carolyn C. Kent, *English Renaissance Text Society*

Presenter: Victoria Burke, *University of Ottawa*

Paper Title: Women’s Verse Miscellany Manuscripts in the Perdita Project: Examples and Generalizations

Abstract: Miscellanies help us reconstruct how early modern people participated in the literary culture of the period. Women did not have access to two of the main sites of miscellany production, the universities and the Inns of Court, but they did nevertheless compile a range of poetic manuscripts, ten of which are examined here. The questions that need to be asked of these manuscripts are perhaps slightly different from those compiled by men, given their comparatively rarer survival and their lack of uniformity: how are they structured, what kinds of texts are included, what is their relationship to a woman’s life and education, and what effects do variables such as class, religion, and politics have on the form? Thanks to the research of the Perdita Project, which is producing a comprehensive guide to women’s manuscript compilations of the early modern period, scholars will now be able to generalize about these manuscripts.

Presenter: Jonathan Gibson, *University of London, Royal Holloway*

Paper Title: Anne Southwell and the Construction of MS Folger V.b.198

Abstract: MS Folger V.b.198 is a miscellany of verse and prose written in several different hands on a variety of paper stocks. It appears to have been compiled in the early seventeenth century by Lady Anne Southwell (1574-1636) and her second husband Henry Sibthorpe. The manuscript includes poems both by Southwell herself and by others, including Sir Walter Raleigh, Francis Quarles, and Henry King. Although Jean Klene’s recent edition, *The Southwell-Sibthorpe Commonplace Book: Folger MS V.b.198* (RETS, 1997), provides scholars with a wealth of interesting material, much remains to be discovered about this extremely complex text. In this paper, using handwriting and watermark evidence, I supplement Klene’s work by giving for the first time a detailed hypothetical account of how the manuscript was put together. I also discuss the chronology of Southwell’s poems and provide some new contexts for Southwell’s writing, including a previously unnoticed link with Raleigh.

Presenter: Raymond G. Siemens, *University of Victoria*

Paper Title: Editing the Early Modern Miscellany

Abstract: This paper discusses editing practices associated with two specific editions of early modern English miscellanies, one a print edition of the Henry VIII MS (BL Add.

MS 31, 922), and the other an electronic scholarly edition of the Devonshire MS (BL Add. MS 17, 492). While both are documentary editions that conform to well accepted editorial standards, the editorial demands and opportunities inherent in each medium of publication encourage editing practices that can, at times, be disparate. This paper applies theories of social editing to manuscript miscellanies, transcriptions, and encoding schemes in the context of contemporary knowledge representation, and the role of usage modeling in determining editing practices.

Room: Mill Lane #3

Panel Title: Fountains, Grottos, and Waterworks in Early Modern Europe I

Organizer and Chair: Sheryl E. Reiss, *Cornell University*

Co-organizer: Robert W. Gaston, *La Trobe University*

Presenter: Yvonne Elet, *New York University*

Paper Title: The Role of Water at Villa Madama

Abstract: This paper reconstructs the important role of water — physically and conceptually — in the visual imagery of Villa Madama. Built by Leo X and Cardinal Giulio de' Medici on the outskirts of Rome, it is well known as the first monumental villa *all'antica* of the Roman Renaissance. The gardens were lavishly appointed with ornate fountains, grottos, a nymphaeum, and a fishpond, but they were later stripped of their decorations and allowed to deteriorate. I will identify the water sources and underground conduits, and discuss evidence for lost fountains and grottoes. The surviving elephant fountain is well known for its rich combination of ancient and Renaissance marble sculpture, mosaic, shells, and stucco, but important questions remain about its design, execution, and ancient prototypes. Viewed together, the water elements in the gardens and the decorations in the adjoining loggia reveal new meanings for this verdant *locus amoenus* that was so important for Renaissance villa design.

Presenter: Caroline Elam, *Villa I Tati, The Harvard University Center for Italian Renaissance Studies*

Paper Title: Annibale Caro, Giovanni Gaddi, and Marcello Cervini: Fountain Grottoes in Renaissance Rome

Abstract: In 1538 Annibale Caro wrote a celebrated letter describing the fountain grotto in Giovanni Gaddi's *vigna* in Rome. While this literary evocation is often cited in discussions of the revival of ancient grottoes in sixteenth-century villa architecture, visual images of Gaddi's ensemble have hitherto been lacking. This talk will focus on two drawings in Christ Church, Oxford, wrongly attributed to Inigo Jones but probably Florentine, mid-sixteenth-century, which show Renaissance grotto fountains in Rome, one of them identified as Gaddi's. There are also plans and views of some other, hitherto-unknown fountains in villas belonging to members of the papal curia. Providing a link between the lost fountain grottoes of sixteenth-century Rome and the extant examples in Florentine Medicean ducal villas pioneered by Niccolò Tribolo, the drawings also testify to the enduring influence of the fountain imagery developed by artists and antiquarians under the High Renaissance papacy.

Presenter: Katherine W. Rinne, *National Gallery of Art, Center for Advanced Study in the Visual Arts*

Paper Title: The Source of the Soul: Water for Villa Waterworks in Renaissance Rome

Abstract: Giovanvittorio Soderini wrote in 1600 that “water, whether natural or artificial, is the soul of villas, gardens, and orchards” and that it needed to be used in abundance, as in ancient Rome. Clearly water is the fundamental element of fountains; it is the very soul that animates the fountain, yet, its source is rarely considered. Does the source matter? With this simple question I will briefly discuss four Renaissance waterworks built in Rome: those of Antonius Corbinellus, the Villa Madama, the Vigna Gaddi, and the Vigna Carpi-Della Rovere. From where was the water derived for these waterworks (built before the restoration of the ancient aqueducts in the late sixteenth century)? And how might the source, whether spring, aqueduct, cistern, well, or river, have affected the fountain *topos*, siting, and design? Using archeological, literary, and geological sources, this study will explore relationships between the water source and fountain typology, particularly for nymphaea.

Room: Mill Lane #5

Panel Title: *Historiae Oculus Geographia*: History, Geography, and Art in the Early Modern Period

Co-organizers: Tine Meganck, *Museum of Fine Arts Brussels* and Zur Shalev, *University of Oxford*

Chair and Respondent: Simon Ditchfield, *University of York*

Presenter: Tine Meganck, *Museum of Fine Arts, Brussels*

Paper Title: How Abraham Ortelius (1527-98) Mapped the Past

Abstract: From the outset Abraham Ortelius addressed his *Theatrum orbis terrarum* (1570), the celebrated atlas of the entire world, to lovers of history. As he explains in his preface, the maps would enable readers of profane and sacred histories to visualize the regions of the Promised Land, the expedition of Alexander the Great, or the travels of Saint Paul. History permeates the *Theatrum*; yet Ortelius’s atlas is usually hailed as a monument of modernity. My lecture proposes to review Ortelius’s maps of ancient places, most of which he gathered from 1579 onwards in an addition or *Parergon* to the *Theatrum*. I will consider the making, function, and models of his “historical” maps, and investigate how they relate both to his “modern” maps, and to his antiquarian and art-theoretical preoccupations.

Presenter: William Stenhouse, *Yeshiva University*

Paper Title: William Camden and the Spread of Historical Geography

Abstract: William Camden was very happy to acknowledge Abraham Ortelius as the inspiration for his *Britannia*. But although he described the Flemish scholar as “the protector and renewer of all geography,” he did not use any charts or geographical illustrations in the first edition of his work in 1586, referring his readers instead to the recent maps of Thomas Seckford and Christopher Saxton. In later editions, however, Camden decided to add historical maps to his book, including one of Roman Britain. In this paper I shall connect Camden’s shift in thinking to the efforts of his contemporaries on the continent, particularly those who were interested in representing the classical world, to use cartographic material and geographical representation as a means to make historical arguments.

Presenter: Zur Shalev, *University of Oxford*

Paper Title: The Concept of “Historical Geography” in Early Modern Scholarship

Abstract: The “geographical revolution” in the early modern period is often construed as a single-track road leading to accuracy and utility, brought about by the mathematization of geography and the new discoveries. I would like to argue that this process was more complex. Early modern geography was a humanistic, text-based discipline as much as a mathematical-empirical one, and as such it was inseparable from historical-antiquarian scholarship. The map, in particular, was a first-rate antiquarian tool which enabled a systematic visual representation of the past. The paper focuses on the activities of Petrus Bertius (1565-1629), a Dutch scholar who published many geographical works, first in Leiden and then in Paris under Louis XIII. Bertius edited classical and modern geographical texts, published medieval maps and itineraries, and produced collections of historical maps. This range of activities allows us to consider what the notion of “historical geography” meant for Bertius and fellow scholars.

Room: Mill Lane #6

Panel Title: Hybridity in Early Modern Spain

Organizer: Marina S. Brownlee, *Princeton University*

Chair: Rosa Helena Chinchilla, *University of Connecticut*

Presenter: Marina S. Brownlee, *Princeton University*

Paper Title: Hybridity and the Impure in Don Quijote I

Abstract: Hybridity, mestizaje, and diaspora — categories that reflect states and degrees of purity and impurity (of race, religion, class, gender, and ethnicity) — are essential to postcolonial studies. Such biological and intellectual hybridities are equally crucial to Cervantes’s conception of DQ I, as my paper seeks to illustrate. In this age of obsession with purity — especially of blood (*limpieza de sangre*) — Cervantes offers his reader an extended meditation on the power and constraints of purity and hybridity, revealing the divided human subject as a response to the impoverishing imperial definitions according to any pure category. Examples of such failed expressions of purity on an individual level — expressing itself as perverse, extreme idealism — will be considered in the case of Marcela (1, 11-14), the *Curioso impertinente* (1, 33-35), and the Captive’s Tale (1, 39-41).

Presenter: Sidney Donnell, *Lafayette College*

Paper Title: Drag Performance and Hybridity: Lope de Rueda

Abstract: Many of us today might find it surprising that drag performance was a conventional, almost commonplace practice in Spanish drama throughout the 1500s. In fact, Spain’s best know actor-director in the mid-sixteenth century was Lope de Rueda (ca. 1505-65), whom Cervantes praised for his portrayal of *negra*, or “black woman.” In Rueda’s extant plays, these women are servants, and given Spain’s crucial role in the slave trade, their portrayals are stereotypically racist and sexist by today’s standards. My paper will examine how, once we move away from the dominant influence of certain critical discourses about gender and the stage, “we can begin to see,” in the words of Jones and Stallybrass, “how differential and local was the production of gender from state to state, class to class, ethnic group to ethnic group.”

Presenter: Aaron Ilika, *University of Pennsylvania*

Paper Title: The Palimpsest of Caro's *Valor, agravio y mujer*

Abstract: This paper reads Ana Caro's *comedia Valor, agravio y mujer* (ca. 1630-40) as a palimpsest, that is, a text written over the metaphorical base of other preexisting texts. It investigates how this *comedia* hybridizes its literary models in order to critique them while simultaneously proposing a solution to the imperial crisis of the Thirty Years' War. These critiques occur by means of the hybrid figure of the play's protagonist, Leonor or Leonardo, a cross-dresser whom Marjorie Garber would call a "third term." Following a palimpsest scheme, Caro's play exploits its literary models to effect a critique of gender, genre, and empire, by means of the hybrid figure of Leonor/Leonardo.

Presenter: José-Luis Gastanaga, *Princeton University*

Paper Title: Hybridity in Antonio de Guevara's Epistolary Writing: The Letters on the *Comunidades*

Abstract: In the year 1539, Antonio de Guevara published the *Epístolas familiares*, a collection of letters — some of them apparently real, most, obviously not — dealing with a large array of subjects. Among the variety of subjects, is the war of the communities (*Comunidades*) that opposed Charles V to a group of landlords. From his post as royal chronicler and successful author, Guevara advises the *comuneros* regarding the favorable place they can have in the history he is writing if they return to order versus the unfavorable one waiting for them if they insist in their revolt. This last feature makes this particular group of letters a very appropriate case study in discussing the impact of the press on the activities of men of letters and also providing us with an opportunity to question the borders between literature and history.

Room: Queens' College, Armitage Room

Panel Title: Renaissance Scholars and their Milieu: Erich Auerbach, Hans Baron, and Alfred von Martin

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center

Organizer: Martin Elsky, *City University of New York, The Graduate Center*

Chair: Ronald G. Witt, *Duke University*

Presenter: Martin Elsky, *City University of New York, The Graduate Center*

Paper Title: Scholarship and National Identity: Gnosticism and Erich Auerbach's Biblical Hermeneutics

Abstract: Auerbach's concept of "figura" as a foundation of pre-modern European literature can be understood in relation to recent work by German historians about inter-denominational relations and German national identity. Auerbach's seminal essay "Figura," is an explanation of literary language rooted in ancient confessional cultures in conflict. It was itself written in exile in Istanbul when a period of political, cultural, and denominational interaction culminated in a fatal crisis. These issues were expressed in the history of the early church, especially the Gnostic controversy, and Auerbach's reliance on Tertullian for the origins of figural interpretation indicates he reacted against an earlier generation of historians like Adolf von Harnack, whose analysis of the Gnostic controversy supported an enlightened humanist Protestantism as the basis of modern German identity. Instead, Auerbach uses "figura" to cross both the Jewish and Protestant divide to shift the center of European literary culture — and Romance Philology — to Catholic Rome and France.

Presenter: Lisa Freinkel, *University of Oregon*

Paper Title: “Tarry, Jew”: Allegory and the Law from Auerbach to Shakespeare

Abstract: The point of departure of this paper is a painfully problematic line from Auerbach’s “Figura”: “What the Old Testament thereby [through figural interpretation] lost as a book of national history, it gained in concrete dramatic actuality” (51). Auerbach here stakes the entire future of literary representation in the West on the erasure of the history of the Jews. Mimesis exists, in his view, at the expense of a particular national history: the history of the Jews. Further, that history of the Jews is doubly erased in Auerbach’s economy of loss and gain: allegorical meaning becomes the concrete and the actual, while the facticity of history is relegated to the realm of the esoteric, to the not-yet-actual. Shakespeare’s *The Merchant of Venice* is a test case for exploring these complexities. It invites us in the most obvious of ways to interpret action, characters, and events in allegorical terms, and then proceeds to frustrate those allegories.

Presenter: Jane O. Newman, *University of California, Irvine*

Paper Title: Cold War Renaissance Studies: Burckhardt between Baron and von Martin

Abstract: The competing receptions of Burckhardt's Renaissance in the broadly received work of Hans Baron, on the one hand, and the virtually unknown work of Alfred von Martin, on the other, represent versions of the Renaissance available in the United States, especially to students, prior to the rise of the New Historicism. What was it that this generation of European scholars and these two men in particular—one a German Jew who escaped to the U.S. after 1933, the other a German pacifist who worked with the Resistance through the end of the war—were saying about the legacy of Burckhardt's Renaissance for the modern world that made some versions of the period acceptable in the post-1945 classrooms of the newly hegemonic U.S. and caused others to drop off scholarship's screen?

Room: Queens’ College, Bowett Room

Panel Title: John Donne’s Letters I

Sponsor: The John Donne Society

Organizer and Chair: Robert V. Young, *North Carolina State University*

Co-organizer: M. Thomas Hester, *North Carolina State University*

Presenter: M. Thomas Hester, *North Carolina State University*

Paper Title: Donne’s “enticing letters”

Abstract: A reading of Donne’s second letter to his new father-in-law, Sir George More.

Presenter: Dennis Flynn, *Bentley College*

Paper Title: More Letter Writing at the Late Elizabethan Court

Abstract: Donne’s Letters to Henry Wotton in the context of the late Elizabethan Court.

Presenter: Margaret Ann Maurer, *Colgate University*

Paper Title: Donne’s “Anniversary” Letters

Abstract: Three letters from the 1651 *Letters to Severall Persons of Honour* contain statements by Donne that respond to “censures” of his “book, of *Mris Drury*” that reached him in Paris in the spring of 1612. Considering these statements in the fabric of the letters that contain them (two are genuine, the third a “synthetic” one) allows us to reconsider R.C. Bald’s statement that “the degree to which (Donne) was disturbed by [these censures] is best shown by his epistle ‘To the Countess of Bedford. Begun in France but never perfected.’”

Room: Queens' College, Erasmus Room

Panel Title: English Literary Identity and the Iberian World

Organizer, Chair, and Respondent: Brian Christopher Lockety, *Saint Louis University, Madrid Spain Campus*

Presenter: Eric Griffin, *Millsaps College*

Paper Title: Spain is Portugal / And Portugal is Spain

Abstract: My title comes from Thomas Kyd's *Spanish Tragedy*, and by way of this benchmark English play, I will consider the impact of the Luso-Hispanic consolidation of the early 1580s upon Elizabethan literary and religio-political culture. Drawing upon a range of primary sources, including Cervantes's contemporary drama, *El cerco de Numancia*, which also commemorated the event, and *The Explanation of the True and Lawful Right and Tyle, of the Moste Excellent Prince Anthonie . . . concerning his warres, againste Phillip King of Castile*, which advanced the suit of the Portuguese claimant over Philip II, I discuss the significance of the Hapsburg *coup d'état* in relation to Kyd's drama. At the same time, I argue, after some of my own recent work, that nationalist modes of literary history have obscured our view of this sixteenth-century watershed in ways that have skewed our perception of the period's literary and cultural achievements.

Presenter: Joyce Boro, *Université de Montréal*

Paper Title: Readers of Spanish Romance in Renaissance England: *Swetnam, The Woman Hater*, the "woman debate," and Juan de Flores's *Grisel y Mirabella*.

Abstract: This paper argues that the anonymous play *Swetnam, the Woman Hater* (1619-20) emulates and adapts aspects of the plot, structure, themes, and rhetorical and argumentative techniques of the late-medieval Spanish prose romance *Grisel y Mirabella* (ca. 1495). In so doing, this influential text of the Spanish woman debate is transformed into a seemingly native English drama that articulates a clear, dialogic response to the English controversy about women. *Swetnam* garners its ideological imperative from its earlier Spanish source: each is a strong feminist text that launches an effective attack on a notorious misogynist of its time, namely Joseph Swetnam and Pere Torrellas. Following *Grisel*, *Swetnam* fuses reality and fiction by fictionalizing an historical character (Joseph Swetnam), and it employs a fictional platform in order to participate in the woman debate, advancing a feminist argument and enacting brutal, emotional, and intellectual revenge on misogynists.

Presenter: Alice Espinosa, *University of North Carolina, Chapel Hill*

Paper Title: Crisis of Conversion: Roger Williams, Bartolomé de las Casas, and the American Natives

Abstract: The English preacher and American colonist Roger Williams (1603-83) endeavored to interrogate the intellectual premises of European evangelization efforts in the New World. In his works, Williams asserted that the American natives were intelligent, moral, and worthy of humane treatment. Williams's ideas link him to the sixteenth-century Spanish Dominican, Bartolomé de las Casas. Like Las Casas, Williams felt that the American natives should not be converted by force and that the natives were intellectually capable of choosing the path of Christianity. But while Las Casas's and Williams's views of the American natives shared much in common, I show that they

differed markedly in their approach to evangelization. Most significantly, in contrast to Las Casas, Williams asserted that the English should avoid oversight of the natives.

Room: St Johns Bar, Corn Exchange

Panel Title: From Theory to Theater: New Views of Renaissance Character

Organizer: James E. Berg, *Harvard University*

Chair: Christy Desmet, *University of Georgia*

Presenter: James E. Berg, *Harvard University*

Paper Title: “Thyself and thy belongings”: Reading Character in English Renaissance Literature

Abstract: “Materialist” discussions of Renaissance English literature often avoid or dismiss the term “character.” Yet Renaissance uses of this term could serve such discussions well. “Character,” as understood in commonplace books, essays, and printed descriptions, represents intersections between changing understandings of ownership and changing ideas of textual production and reception. Conceived when all Creation was still frequently seen as a book, and when questions arose as to whether one’s property could be separated from what one was, “character” could signify both the sum of one’s property and the sum of oneself as God’s legible, human text. Arguably, it helped anticipate the Freudian Unconscious, by producing representations of persons seeking but not attaining, absolute self-ownership, as a writer might seek ownership of a text. But this “unconscious” was more clearly tied to political and economic environments than the later versions.

Presenter: Julie Robin Solomon, *American University*

Paper Title: Pathos and Ethos: The Crux of Character on the Renaissance Stage

Abstract: Ancient rhetoricians (Aristotle, Longinus, Cicero, and Quintillian) contrasted the terms ethos and pathos in elaborating theories of rhetorical-poetical presentation, style, and emotional affect. In *The Categories*, however, Aristotle, deployed these concepts to make ontological distinctions between ingrained and temporary psychological states that may nevertheless convert into one another. Moreover, the Stoic notion of moderate passions or “equable states” suggests that fleeting, tumultuous passions can be converted into, or replaced by, ethically stable psychological structures. This paper examines how Shakespeare’s *Measure for Measure* approaches the representation of character by working through traditional notions of ethos and pathos. Where the ancients theorized dramatic passions in terms of their effect on an audience, early modern dramatists like Shakespeare added a reflexive dimension: they depicted characters who reflected upon their own passionate responses. Audience response was thus mediated by impersonated characters who ruminate upon the ethical significance their own passions.

Presenter: William N. Dodd, *Università di Siena*

Paper Title: Dynamics of Character and Renaissance Identities

Abstract: Reacting against a suspect tradition of reading characters in drama as imaginary persons, materialist and historicist critics have turned to analyzing them as over-determined bearers of “discourses” or as occupiers of “subject-positions.” This has enriched our appreciation of how characters relate to historical reality. However, the dimension of mimesis cannot simply be shelved: characters often give the impression of behaving much like real persons. These “person-effects” are obviously not manifestations

of some mystical human essence, but products of dynamic interactional phenomena, of dialogical events not classified by traditional rhetoric. Such phenomena personalize characters rather than individualizing them, yet the sequence of discourse events that “projects” the characters as persons is unique: each character has an interactional biography. This paper explores how such biographies can be related to historically specific “discourses” vehicled by characters in some late-medieval and early-modern drama and to the semantic dimension of their identities — familial, social, and religious.

Date: Thursday, 7 April

Time: 11:00-12:30 PM

Room: Music Faculty, Lecture Room #1

Panel Title: The Political and the Personal in the Neo-Latin Writings of Three English Humanists

Organizer: Jacqueline L. Glomski, *University of London, King's College*

Chair: Howard B. Norland, *University of Nebraska*

Presenter: Jacqueline L. Glomski, *University of London, King's College*

Paper Title: Politics and Patronage: Leonard Cox's Publication of Martin Luther's Letter to Henry VIII and the King's Response (Cracow, 1527)

Abstract: In 1527, the wandering English humanist Leonard Cox (ca. 1495-1550) printed in Cracow the final two pieces of a five-part polemical exchange between Henry VIII and Martin Luther, a debate which also involved Henry's councillor, Thomas More. Cox dedicated his publication of *Epistola Martini Luteri ad Henricum VIII* (1525) and *Responsio dicti invictissimi Angliae ac Franciae Regis* (1526) to the Grand Chancellor of Poland, Krzysztof Szydowiecki, prefacing the text with a dedicatory epistle from himself and adding a panegyric poem by the Cracow courtier Stanislaus Hosius. My paper will demonstrate how Cox's prefatory material, by comparing the King of Poland to Henry VIII in his defense of the faith and by touting Szydowiecki's connections with Erasmus, not only reinforced the image of the Polish ruling family as one of the most powerful dynasties in Europe but also served as a blatant means of self-promotion, designed to raise Cox's status at the Cracow court.

Presenter: Brenda M. Hosington, *Université de Montréal*

Paper Title: "Clarissimae feminae": The Question of Women and Patronage in Roger Ascham's Latin Correspondence

Abstract: Roger Ascham's correspondence reveals a man torn between, he says, "so calm a harbour [Cambridge]" and "the tempest of the seas [the court]." His inclination was to pursue humanist ideals in the private world of the university but his slender resources forced him to seek patronage and preferment in public life. This paper proposes to examine this dichotomy as it appears in the Latin letters addressed to women and in those sent to other humanists and courtiers in which he refers to women. His correspondents' responses commenting on women will also be considered. While several letters have been discussed in studies of individual women, Ascham's whole body of Latin correspondence in which women play a part has not. It affords an insight into how Ascham wove together his preoccupations as humanist and courtier, pedagogue and petitioner, defender of women's learning, and diplomat, by appealing to women in England and abroad.

Presenter: Elizabeth N. McCutcheon, *University of Hawaii, Emerita*

Paper Title: Speech, Silence, and the Silenced in Thomas More's *Historia* of Richard III

Abstract: Thomas More's *Historia Richardi Tertii* both exploits and interrogates the humanists' optimistic valuation of speech and oratio. On the one hand, speeches occupy an even larger place in More's history than they do in his classical models. But speech proves inadequate, manipulative, and deceptive. By contrast, silence, the inchoate murmurs of the common people, and the position of those who are silenced, register different, in some sense "truer," perspectives, seeing the nature of the king's game or play. Yet they cannot or will not resist or counteract the tyrannical power that Richard

exercises. So More reworks the discussion of the “indirect” rhetorical approach that he explored in the first book of *Utopia*, rethinking the stage-play metaphor that appears in both works (albeit differently focused) and presciently anticipating his later dilemma vis-à-vis King Henry VIII.

Room: Music Faculty, Lecture Room #2

Panel Title: Renaissance Ethics I: Ethics in Italian Humanism

Co-organizers: David A. Lines, University of Miami and Sabrina Ebbersmeyer, Ludwig-Maximilians-Universität, München

Chair: Ronald G. Witt, Duke University

Presenter: Timothy Kircher, Guilford College

Paper Title: Leon Battista Alberti and the Fortunes and Virtues of Petrarchan Humanism

Abstract: The paper examines how Alberti understood Petrarch’s humanism, as Alberti came to consider the relation between virtue and fortune, particularly in his vernacular dialogues *I libri della famiglia*, *Theogenius*, and *Profugiorum ab erumna libri*. We illuminate his understanding of Petrarch’s work by noting his response to three critical aspects of Petrarch’s humanist expression: first, the idealism of Stoic moral philosophy; second, the need to authorize classical teaching in light of one’s own experience; and third, the ironies implicit in dialogue. While Alberti’s dialogues find a firmer seat in civic life, they exploit these features in order to adumbrate the price of Quattrocento culture: the advancement in learning may have heightened psychological malaise and uncertainty, and diminished the inwardness and scepticism characteristic of Trecento humanism.

Presenter: Dario Brancato, University of Toronto

Paper Title: Benedetto Varchi’s “lezioni” on Aristotle’s Ethics

Abstract: The cultural, and in particular the philosophical, background of Benedetto Varchi is often defined in terms of a heterodox Aristotelianism. Upon his return to Florence in 1543, Varchi attempted to instill the spirit of the teachings of one of his mentors, Ludovico Boccadiferno, into his academic lectures. Evidence of this attempt can be found in the references to Aristotle’s Ethics — the same Ethics about which Varchi wrote a commentary — in his public “lezioni” at the Accademia Fiorentina. The scope of my paper is to provide an assessment of the importance of those lectures within the cultural framework of both the Accademia Fiorentina and Florence itself in the first half of the sixteenth century.

Room: Music Faculty, Lecture Room #3

Panel Title: Confraternities and Politics in the Low Countries

Sponsor: The Society for Confraternal Studies

Chair: Konrad Eisenbichler, University of Toronto, Victoria College

Presenter: Anne-Laure Van Bruaene, Ghent University

Paper Title: Seven Sorrows to End All Wars: Devotional Communication and Propaganda Techniques in the Service of the Habsburg-Burgundian Dynasty

Abstract: In the Christian universe of the early modern age political propaganda was most effective when it used religious language and symbols. A revealing case is that of the devotion of Our Lady of the Seven Sorrows. In the 1490s this devotion became a crucial tool in the attempts of the Habsburg-Burgundian dynasty to restore peace and political order in the Low Countries that had been riven by civil war. The devotion cleverly played

on the emotions of the exhausted population by fusing the image of the suffering Virgin and that of the beloved late duchess, Mary of Burgundy. The devotion's real communicative power laid in the sophisticated combined exploitation of media techniques: prestigious confraternities were founded, masses and processions were instituted, music was composed, and, most importantly, vernacular playtexts were written. The plays were popular and contributed to the cultural unification of the Low Countries both before and after the wars against Spain.

Presenter: Arjan van Dixhoorn, Maastricht University

Paper Title: "And Concord is a Divine Force": Confraternities and Civil Society in Early Modern Haarlem

Abstract: Exclusion and discord were defining forces in Haarlem urban life during the sixteenth and seventeenth centuries. Its populace was divided into several competing social, geographical, economic, religious, and political groups. The labor force, for example, was dispersed among a number of guilds, and the political system excluded the majority of the populace. Throughout the sixteenth and seventeenth centuries Haarlem experienced difference, inequality, friction, and conflict. Yet the siege by Spanish troops in 1573 and several other incidents show that many citizens felt a strong identification with their town and its fate. They risked life and property for dangerous and uncertain political goals. In this paper I will firstly examine the contribution of the numerous Haarlem confraternities and guilds to the political and social education of the Haarlem citizenry. Secondly I will consider how they were both prominent dividing forces, yet also essential in the formation of social cohesion.

Presenter: Samuel Mareel, Ghent University

Paper Title: Diplomatic Drama: Brussels Rhetorician Theater in Praise of the House of Habsburg-Burgundy

Abstract: In the late fifteenth century, the Dutch-speaking literary confraternities called Chambers of Rhetoric gained social prestige through participation in urban festivities celebrating the ruling House of Habsburg-Burgundy. Only three plays dating from before the rise to power of Charles V survive. They are contained in the same manuscript and were written for feasts held in Brussels at the occasion of an entry of the Burgundian Duke Charles the Bold, and of the births of Margaret of Austria and of the later Charles V. They can be read as glorifying and legitimating ducal authority, but also held towards the duke an image of what the city population expected from a good prince. To convey this double message, the Brussels rhetoricians used biblical, historical, and mythological themes and characters originating in city and court culture, thus turning the stage into a symbolical and idealized meeting place for the prince and his subjects.

Room: Music Faculty, Lecture Room #4

Panel Title: Mores and Morals in Renaissance France

Chair: Donald Perret, Emerson College

Presenter: Marc David Schachter, Duke University

Paper Title: Marriage, Friendship, and Politics in La Boétie and Montaigne

Abstract: Although much has been written about Montaigne's invocation of the rhetoric of the classical male friendship tradition in the chapter "De l'amitié," a more proximate source has been ignored: La Boétie's translations published by Montaigne in 1571.

Attention to these translations shows that they contain many of the central metaphors and

concepts used by Montaigne to describe his friendship with La Boétie. Moreover, these texts — and in particular Xenophon’s *La Mesnagerie* — have a political dimension with striking implications for our reading of Montaigne. As Michel Foucault observes in *The Use of Pleasure*, “the principal merit of the ‘economic’ art” in Xenophon is that “it teaches the practice of commanding.” When read in conjunction with La Boétie’s *Servitude volontaire*, the political investments of *La Mesnagerie* stand out. In this paper, I will explore the political and erotic implications of a transformed “heterosexual” tradition for our reading of friendship in Montaigne.

Presenter: Judi Loach, Cardiff University, Wales

Paper Title: An Alternative Perspective on the “Honnête Homme”

Abstract: The rise of the honnête homme in seventeenth-century France has largely been explained as a “trickle-down” effect, changes in behavior being inspired primarily by Italian courtly handbooks, notably Castiglione’s *Il Cortegiano*. This paper argues for recognizing the role played in effecting such cultural changes by more widespread, grassroots movements, namely confraternities and “Marian congregations” for pious laity, serving all social classes and extending throughout Catholic Europe. In this perspective politesse and honnêteté are seen as being far from superficial, but rather as rooted in the Christian virtue of modestia, which promoted studiousness, courteous behavior, and moderate, socially appropriate dress. Accordingly these pious associations — whose membership may have covered a tenth of all French adults — encouraged communal practices of study alongside those of devotion, both infused with a spirit of attentiveness and dialogue.

Room: Music Faculty, Lecture Room #5

Panel Title: Thomas More and his Circle I: Happiness, Earthly and Heavenly

Sponsor: Amici Thomae Mori

Organizer: Clare M. Murphy, Université Catholique de l’Ouest

Chair: Ann Moss, University of Durham

Presenter: Miguel Martínez López, Embassy of Spain, Washington, D.C.; Universidad de Valencia

Paper Title: From Hedonism to Morality through Eudaimonia: Reading Happiness in Utopia

Abstract: More’s understanding of happiness according to the classical theory of eudaimonia (a life in accordance with reason and virtue) is portrayed in the social organization of the Utopians. As individualism reestablished a concept of happiness as a subjective feeling of gratification, More attempted a synthesis of humanism and medievalism. His conception of happiness is heir to and yet challenges the English literary tradition that associates the good life with the countryside. Full employment and excellent health care, for example, make the island pleasant. The theoretical exposition of the Utopian philosophy reveals an apparent bent toward hedonism at odds with the medieval contemplative vision of happiness. A close reading of *Utopia* points to the subordination of the individual to the community as a major drawback to happiness, yet this personal connotation can only paradoxically come to terms with the idea of perfection inherent in the Utopian genre.

Presenter: Marie-Claire Phélippeau, Lycée Joffre, Montpellier

Paper Title: The Morean Paradise

Abstract: If we believe Erasmus, who in 1519 wrote, “when he talks with friends about life after death, you recognize that he is speaking from conviction, and not without good hope,” we understand why the quest for salvation is so central in More’s writings. The Last Things suggests the avoidance of sin and therefore of damnation, while his Life of Pico describes Savonarola’s vision of the sufferings in purgatory endured by the Florentine humanist. As if to respond to these possibilities of anguish, More’s writings show the evolution of a lifetime quest for heaven for both his readers and himself. In spite of aspects of the postlapsarian world, the isle of Utopia can be seen as an attempt at an earthly paradise achieved by enlightened citizens. A Dialogue of Comfort against Tribulation endeavors to teach how the difficult path of suffering may be the route to wisdom and holiness.

Presenter: Jean-François Cottier, Université Jean Monnet, Saint-Étienne

Paper Title: The Poetics of Prayer in Thomas More

Abstract: Like his friend Erasmus, like Luther and many other leading figures of the sixteenth century, More has left a not-insignificant number of prayers, thus enabling us to reach the innermost recesses of his heart and soul. As the saying goes, *lex orandi, lex credendi*: these texts give us a better understanding of their author’s faith. The focus of this paper, however, is their poetics: its approach is more literary than theological. It examines the tradition of the *libelli precum*, of the Books of Hours, and of the liturgy for their impact on those compositions, and also variations on the Lord’s Prayer and the use of Latin and English. In the context of any study of the development of the spirituality of that period all these questions find a specific echo in the works of More.

Room: Music Faculty, Recital Hall

Panel Title: Note-Taking and Erasable Writing

Organizer and Chair: Peter Stallybrass, University of Pennsylvania

Respondent: Laurie E. Maguire, Magdalen College

Presenter: Juliet Fleming, University of Cambridge

Paper Title: Printing Stripes and Roses in Early Modern England

Abstract: In 1563 Delft printer Herman Schinkel attempted to answer charges that he had printed prohibited books and ballads by claiming that they “were printed in his absence by his servant, and on his return he refused to deliver them and threw them in a corner intending to print roses and stripes on the other side, to paper attics with.” The practice Schinkel described, whereby printers produced decorative papers by printing designs on the reverse of proof and other “waste” papers, is attested by the survival of such papers from the sixteenth and seventeenth centuries on walls and in deed boxes. This paper will argue that the printing of “roses and stripes” to make papers with which to paper attics and other surfaces was widespread in the early modern period, and represents a kind of “jobbing” work that, re-instated as one of the practices of early modern printing houses, would significantly expand our knowledge of the trade. But the decision to print a decorative pattern on “waste” sheets was not motivated always or only by market concerns: in 1673 the Bishop of London ordered the Stationers’ Company, in 1673, “to seize and damask” all copies of Hobbes’s *Leviathan*, and to sell the results “for the benefit of the poor of the company.” This process of “damasking” unlicensed or proscribed books — and also, I speculate, books that would not sell — involved the printing of a pattern, not on the blank side of a sheet, but directly over a printed text,

some parts of which remain legible beneath it. Printing stripes and roses was, I conclude, a practice of the self-regulation and censorship of the press, and its products now ask to be considered as such.

Presenter: Jessie Ann Owens, Brandeis University

Paper Title: Erasable Compositions

Abstract: In 1663, Samuel Pepys wrote in his diary: “Thence back by water to Greatorex’s, and there he showed me his Varnish which he hath invented, which appears every whit as good, upon a stick which he hath done, as the Indian, though it did not do very well upon my paper rules with Musique lines, for it sunk and did not shine.” The “varnish” that Pepys describes is an erasable surface that was widely used by composers, painters, writers, and businessmen from the early sixteenth century. I will address the discoveries that I have made of the existence and use of “varnished” notebooks for composing music in the sixteenth and seventeenth centuries. My book *Composers at Work* included a chapter on “Erasable Tablets,” but I wrote that mainly about the use of slates before I discovered the varnished tables that, both through their size and their erasability, helped to shape the ways in which music was composed in the Renaissance.

Room: Music Faculty, Concert Hall

Panel Title: Satire in French Renaissance Literature II

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center

Organizer and Chair: Bernd Renner, *City University of New York, Brooklyn College*

Presenter: Alison B. Lovell, *City University of New York, The Graduate Center*

Paper Title: “Voilà comme nous preposterons toutes choses”: Satire in Boaistuau’s *Théâtre du monde*

Abstract: The *Théâtre du monde* (1558) of Pierre Boaistuau (1517-66) is an early modern compilation that treats of human miseries stemming from both nature and human corruption. While Boaistuau vacillates between moralizing condemnation and pity for the human condition (at all social levels), still, occasional grim humor may be discerned in a work with an otherwise indignant, serious tone. This paper will focus on the satire inherent in the author’s invective directed at the human flaws and vices which give rise to suffering and injustice in the world. Although the author-compiler does not employ certain structural devices found in satire as a genre — such as verse format, narrative, and parody (as in Rabelais and Menippean satire), or mock encomium (as in Erasmus) — nonetheless Boaistuau’s popular work will be positioned within the broader context of early modern satire.

Presenter: Tom Conley, *Harvard University*

Paper Title: Satire and Cartography: Decorative Effects of *Le Théâtre françois* (1594)

Abstract: The publication of Maurice Bouguereau’s *Théâtre françois*, note both Père François de Dainville and Monique Pelletier, is a founding date in the history of French cartography. Diverging from Ortelius’s *Orbis theatrum terrarum* by confining itself to France, the maps — engraved by the Flemish draftsman Gabriel Tavernier — were copied long into the seventeenth century. Yet in their initial form, decorated with *mascarons*, elegant cartouches, caryatids, and satyrs, the maps displayed a satirical element of an order replicating in the visual domain what the *Satire menippée* (1993), the textual counterpart to the *Théâtre*, had put in words. In this paper I shall show that the

first great collection of topographical maps belongs to a visual and textual tradition that the growth of the “science” of cartography has relegated to the shadow of history. Satire plays a strong role in generating the images and in providing a dynamic way of reading the early modern atlas.

Presenter: Mireille Huchon, *Université de Paris-Sorbonne*

Paper Title: Rabelais et les Satires de la *Nef des foiz* de 1530

Abstract: Une adaptation de la *Nef des foiz* de l’humaniste Sebastien Brant (premier livre à success européen) est parue en 1530 chez le future éditeur de Rabelais avec d’importantes additions dues vraisemblablement à Jean Bouchet avec intervention de Rabelais; elles montrent des preoccupations présentes ensuite dans les œuvres respectives des deux amis et pourraient être le témoignage des discussions du cenacle poitevin. Il sera analysé l’écho dans l’œuvre de Rabelais des “Satyres de cet opuscul faictes à la reprehension des folz” et de leur signification morale et plus particulièrement de celles qui concernent l’astrologie, la predestination, la curiosité, l’obscénité et qui se retrouvent, pour la plupart, dans l’apocryphe *Cinquième livre* de Rabelais de 1549, qui relève aussi d’une entreprise de dénonciation des “folles fiances du monde.”

Room: Clare College, Bennett Room

Panel Title: Irish Latin Learning

Organizer: Jason Harris, *University College Cork*

Chair: John Morrill *University of Cambridge, Selwyn College,*

Presenter: Jason Harris, *University College Cork*

Paper Title: The Rhetoric of “Irishness”

Abstract: This paper will analyze the uses of the terms *gens*, *natio*, *populus*, and *Anglo-Ibernicus* in the writings of Richard Stanihurst, Stephen White, and several other Irish Latin authors of the early seventeenth century. It will use unpublished manuscripts and printed material to explore early modern concepts of ethnic and political identity among Ireland’s humanist authors.

Presenter: Keith Sidwell, *University College Cork*

Paper Title: Irish Neo-Latin: The Printed Literature

Paper Abstract: This paper will provide an overview of printed material in Latin by Irish authors in the early modern period, drawing on an extensive new database compiled in the Centre for Neo-Latin Studies at Cork.

Presenter: John Barry, *University College Cork*

Paper Title: Reading Richard Stanihurst: The Contemporary Reception of Stanihurst’s Writings

Abstract: This paper will explore aspects of the reception of Richard Stanihurst’s work in the writings of authors such as Philip O’Sullivan Beare and Stephen White.

Presenter: David Caulfield, *University College Cork*

Paper Title: The Scotie Debate

Abstract: This paper will explore the seventeenth-century debate between Irish and Scottish writers over the history and location of ancient Scotia, and over the appropriation of saints’ lives to fit national historical traditions.

Room: Clare College, Neild Room

Panel Title: The Politics of Flora in Early Seventeenth Century England

Co-organizers: Mary Ellen Lamb, *Southern Illinois University* and Rebecca Laroche, *University of Colorado, Colorado Springs*

Chair: Maggie Kilgour, *McGill University*

Presenter: Rebecca Laroche, *University of Colorado, Colorado Springs*

Paper Title: “T” insert whatsoever the other world doth beare”: John Parkinson and the Gendering of Herbal Sources

Abstract: This study examines the gendered language of appropriation in two herbals by John Parkinson, *Paradisi in Sole* (1629) and *Theatrum Botanicum* (1640). The former, dedicated to Queen Henrietta Maria, compiles the plants found in England (and, as pointed out by Rebecca Bushnell, deemphasizes their medicinal uses), while the latter, dedicated to the king and described by Parkinson himself as “man-like” and “most large,” includes the medicinal herbs of the colonies. Parkinson’s prefatory materials — frontispieces, dedicatory letters, and addresses to the reader — reveal anxieties about the masculinization and Europeanization of herbal knowledge in which his herbals play a part. In representing the “source” of herbal knowledge, which he designates by its nature European and male, Parkinson repeatedly seeks to negate native/female origins, but as he also purports to provide newly acquired knowledge, his becomes a project with an absent-present source.

Presenter: Melinda J. Gough, *McMaster University*

Paper Title: Flora and the Foreign Consort in *Chloridia* and Women’s French Court Ballet

Abstract: Scholars have long noted Queen Henrietta Maria’s performance as Flora/Chloris in Ben Jonson’s masque *Chloridia* (1631). Extending and sharpening John Peacock’s general insight about Henrietta’s importance as an “exigent mediatrix of her native culture,” this paper re-reads *Chloridia* in light of French women’s literal and symbolic associations with flowers and fertility, associations Henrietta inherited from her mother Marie de Medici and sister-in-law Anne of Austria. *Chloridia*, I suggest, not only draws on Florentine court entertainments such as *La Flora* (1628), but also participates in a longer French tradition of court ballets in which royal women appear as Flora or alongside her. Like *Chloridia*, these court ballets feature princesses and queens whose floral attributes above all glorify kings. But like *Chloridia*, they also glorify domestic and foreign royal women in particular their cultural and biological contributions to the creation of a sovereign caste linked through kinship but also shared iconographies of rule.

Presenter: Jennifer Ann Munroe, *University of North Carolina, Charlotte*

Paper Title: Inheritance, Land, and the Garden Space for Women in Aemilia Lanyer’s *Salve Deus Rex Judaeorum*

Abstract: This paper looks at how Aemilia Lanyer’s three-part book, *Salve Deus Rex Judaeorum* (1611) engages developments in early-seventeenth-century aesthetic gardening in England, which gave women creative agency in garden spaces they might imagine and develop as their own, even though the land they planted more often than not was the legal property of men. In her dedicatory material, Lanyer appeals to specific female patrons who have all been disinherited by men. The long religious poem *Salve Deus* challenges men’s right to prevent women from owning land and real property, and in the Garden of Gethsemane, Christ delivers the salvation that brings “inheritance” and “lands” in heaven for women. In the third part of the book, “The Description of Cookeham,” Lanyer recreates an idealized garden space in which she and other women are

represented as enjoying freedom and community in the present.

Room: Clare College, Latimer Room

Panel Title: Using, Reusing, and Abusing the Ideals and Forms of the Ancient Past

Sponsor: Association for Textual Scholarship in Art History

Organizer and Chair: Jane A. Aiken, *Virginia Polytechnic Institute and State University*

Presenter: Christopher L. Witcombe, *Sweet Briar College*

Paper Title: Perception and Visual Culture: Texts and Images

Abstract: Employing examples of sculpture from the ancient (fifth century BCE–first century CE) and modern (fourteenth–twentieth centuries) periods in European history, this paper seeks to elucidate the nature of the transmission of visual culture through historical time. The analysis focuses on the physiology, neurology, and psychology of perception, beginning with Aristotle, and examines how it shifts under the influence of learning through texts and images. In the process, the paper identifies models, forms, and types that were established in the ancient world, revived in the modern world, and remain perceptually essential to European visual culture. It is argued that the persistence of these models, forms, and types is based not only upon their perceptual richness (qualities or degrees of accumulative meaningfulness), but also upon their ability to produce in the viewer a pleasurable or aesthetic experience.

Presenter: Marion Leathers Kuntz, *Georgia State University*

Paper Title: Palladio and Vitruvius: Venice and Rome. A Renaissance Man Looks at the Past

Abstract: Andrea Palladio and Vitruvius are known as architects who learned from the past. According to Vitruvius — a man educated in the Hellenistic trivium and quadrivium — for the architect to discard the past, is to be “shipwrecked and desolate” in soul and imagination and incapable of creating beauty. Although in his *Four Books of Architecture* Palladio does not speak of education, the influence of Vitruvius is pervasive, and there is no reason to suppose any disagreement with the Roman’s regard for the past. This study will discuss the significance to both Vitruvius and Palladio of Roman architectural and educational ideals. Whereas Vitruvius often deduced architectural principles from the *studia humanitatis*, Palladio derived his understanding of antiquity from his drawings of the monuments themselves. Vitruvius and Palladio espoused a Roman sense of order, harmony, and beauty in their writings and yet arrived at an understanding of these ideals through different means.

Presenter: Sara N. James, *Mary Baldwin College*

Paper Title: Cardinal Wolsey, His Court, His King, and the Italian Rhetoric of Magnificence

Abstract: By 1515, Thomas Wolsey, Cardinal and Lord Chancellor of England, was the most powerful man in England except for the king. As a patron of architecture, he modeled his buildings after the palaces of his Italian counterparts. While Wolsey’s residences are not classical in appearance, their forms follow Italian models as understood through oral and written descriptions. Wolsey’s buildings assimilating classical formulae revived by Alberti and codified by a description of the Renaissance cardinal’s ideal palace in Paolo Cortesi’s *De cardinalatu* of 1510. This paper examines Wolsey’s renovations to Hampton Court and York Place, Henry VIII’s Nonsuch Palace,

and others as embodiments of not only a new residential form but also of an iconography of magnificence. These buildings are shown to assert the power of their owners by conforming to a clearly stated Italian architectural rhetoric that announces the importance of the owner and his station in a courtly society.

Presenter: Dawn Odell, *Virginia Polytechnic Institute and State University*

Paper Title: Ancient Culture as a Tool of Conversion in Early Modern China

Abstract: As a means of attracting the educated classes of China to western culture and, by extension, to Christianity, Jesuit missionaries like Matteo Ricci translated Greek and Roman texts into Mandarin. Ricci's artful translations duly attracted the notice of Chinese literati, but the Jesuits' visual representations of antique culture were less successful. Ricci's colleague, Giulio Aleni, for example, published a woodblock-illustrated guide through the seven wonders of the ancient world which was treated as a mere "curiosity" by Chinese viewers. In this paper, I will explore the reasons why translations of antique objects were less acceptable than translations of antique texts in early modern China. My paper will discuss the Jesuits' misconceptions of Chinese aesthetic values and hierarchies as well as something of their own contentious relationship with the classical past.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Des Emotions: Point de vue medical

Organizer: Colette H. Winn, *Washington University*

Chair: Eva Kushner, *University of Toronto, Victoria College*

Presenter: Ilana Y. Zinguer, *University of Haifa*

Paper Title: Des emotions à l'âge de la vieillesse ou de la melancolie

Abstract: Dans le traité écrit à l'intention de la Comtesse d'Uzès "discours auquel est traicte des maladies mélancholiques et du moyen de les guerir," André Dulaurens attribue à l'imagination la naissance de toutes les émotions: Nous nous arrêterons sur les effets violents de l'amour sur le corps et sur l'âme, les effets de l'imagination sur ce sentiment et les moyens d'en guérir.

Presenter: Hervé Thomas Campagne, *University of Maryland, College Park*

Paper Title: Les tableaux des passions dans les recueils d'histoires tragiques (1560-1630)

Abstract: On sait depuis les travaux de René Sturel et de René Pruvost que l'intérêt porté par Boaistuau et Belleforest à la peinture, à l'expression et à l'analyse des passions différencie les Histoires tragiques des Nouvelle italiennes qu'elles prennent pour modèle. Plus généralement, les auteurs d'histoires tragiques des années 1560-1630 -Boaistuau et Belleforest, mais aussi Poissenot, Yver, Rivedoux, Sylvain, Camus et Rosset — offrent à leurs lecteurs de véritables traités des passions, qui annoncent les travaux de Cureau de la Chambre, d'Ameline et de Senault. Nous chercherons à retrouver les modalités du discours des passions propre à l'histoire tragique, tout en montrant les multiples rapports qu'il entretient avec la peinture et le théâtre de l'âge baroque, domaines privilégiés de la codification et de l'analyse des passions.

Presenter: Colette H. Winn, *Washington University*

Paper Title: De la colere: le point de vue des medecins du seizième siècle

Abstract: "Tant que nous aurons foie et coeur, veines, arteres et sang, nous aurons des perturbations," declare Ronsard dans un discours prononce a l'Academie du Palais. Les

philosophes et les medecins du seizieme siecle s'accordent en general sur l'origine des passions et les modifications somatiques qu'elles provoquent, mais leurs attitudes face a certaines passions demeurent ambivalentes. Par exemple, ils mettent en garde contre les effets nocifs de la colere pour la bonne sante et la tranquillite de l'ame, mais aussi ils admettent que cette passion peut etre bonne dans certains cas. Apres un bref survol de l'etat des passions au XVIe siecle, nous examinerons le point de vue de quelques medecins du temps ainsi que la place accordee dans certains cas aux passions dans le traitement des patients.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Moving Images in the Northern Renaissance

Organizer, Chair, and Respondent: Rebecca Zorach, *The University of Chicago*

Presenter: Amy K. Powell, *Columbia University*

Paper Title: Articulated Joins: Crucifixes with Movable Arms and the People Who Moved Them

Abstract: In fourteenth-century Germany, sculptures of the crucified Christ with movable shoulder joints began to be used in the Good Friday liturgy in reenactments of Christ's deposition from the cross. The movable shoulder joints made it possible to remove the sculpture from the cross and to lay its arms alongside its torso. The sculpture could then be wrapped in a cloth and placed in a sepulcher. The mobility of the sculpture facilitated the transformation of the iconic image of the Crucified into a body brought low by death. Such a transformation of the image was contingent on both the flexibility of the sculpted object and the viewer's metamorphosis into a "handler" of the image. The simple shoulder joint mechanism solicited the viewer's active participation in the "image." My paper will explore the mutual determination of the movable image and its handler, and the ways that mutual determination inflected late medieval and Renaissance viewing of immobile images.

Presenter: Christina Normore, *The University of Chicago*

Paper Title: You Are What You Eat: The *Entremet* at the Burgundian Court

Abstract: The Middle French term *entremet* embraces a number of elements connected to feasting, from the inventive fountains and automata that enlivened the tables to the scenes enacted by and for participants at such events, and was also frequently used for food courses. In distinguishing so-called "table" and "live" entremets both from each other and from the dishes they accompanied far more rigorously than did their contemporaries, modern scholarship has obscured one of the principle features of fifteenth-century Burgundian festival culture: the complex imbrication of animate and inanimate, consumers and consumed, objects and subjects. Surviving evidence from the Burgundian ducal feasts and entries points to the existence of a highly fluid continuum that encompassed paintings, statues, *tableaux vivants*, table fountains, automata, actors, and viewers. Three major monuments of Duke Philip the Good's reign — the Feast of the Pheasant, the Ghent Entry of 1458, and the Jason room at Hesdin — illustrate the complexity of human-object interaction in this milieu.

Presenter: Suzanne Karr Schmidt, *Yale University*

Paper Title: Revelatory Playthings: German Renaissance Prints with Moving Parts

Abstract: Northern Renaissance prints with interactive elements were the most pervasive and radical moving images ever produced, with a popularity belied by their extreme

scarcity today. The Catholic Church in the North had long restricted access to their folding triptychs and sculptures with adjustable limbs, while the dukes of Burgundy hoarded more secular automata and moveable *joyaux*. Moving images thus became available to the bourgeois and lower classes only at the advent of printing. Creative artists and entrepreneurs, particularly in Germany, used this new medium to democratize art, capitalizing on previously forbidden viewer interaction in prints uniquely combining the sacred and secular. By manipulating their prints' simple flaps and dials, the owner revealed spiritual truths and prophecies for themselves in a process consisting equally of play, superstition, and worship. Interactive printmaking would also appear in Protestant broadsheet propaganda, but its critique would have been worthless without the implicit religious genesis of the medium.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Anton Francesco Doni: A *Poligrafo* Among Artists

Co-organizers: Una Roman D'Elia, *Queen's University* and Louis A. Waldman, *The University of Texas, Austin*

Chair: Paul F. Grendler, *University of Toronto, Emeritus*

Presenter: Tom Nichols, *University of Aberdeen*

Paper Title: Doni, Tintoretto, and Venetian Painting (ca.1550)

Abstract: This paper explores the close relationship that Doni enjoyed with the painter Jacopo Tintoretto (1519-94) during the years in which he lived at Venice (1547-55). Examination of this mutually supportive relationship highlights the creative interpenetration of Doni's literary culture as a *poligrafo*, and the young Tintoretto's unorthodox practice as a visual artist. The paper will note that Doni's literary production, undertaken at speed and at low cost, with the open market in mind, bears important analogies to that of Tintoretto in the sphere of painting. The paper will also examine the way in which the two men's commitment to this literary and artistic *prestezza* operated within the wider literary and artistic sphere in Italy around 1550. It will conclude with the suggestion that it represents a popularising attack upon the emergent courtly cultures of the social elite.

Presenter: Una Roman D'Elia, *Queen's University*

Paper Title: Anton Francesco Doni on the Interpretation of Art: Courtly Play or Anti-Courtly Satire?

Abstract: Anton Francesco Doni's writings on art tend to be a mercurial combination of topical reference, satire, and fantasy. As such, they pose problems for art historians seeking to use them as evidence. I am not exploring whether Doni's comments on specific works are true, but rather whether his ways of interpreting art are typical of his time or a reaction against a prevailing orthodoxy. Doni playfully misreads works of art, puzzles over obscure figures, and offers multiple interpretations of a single piece. Is this anti-courtly satire or complex courtly artifice? Can we use Doni only to interpret minor or marginal images that subvert the mainstream of art at the time, or are his writings relevant to understanding the central conceits of large-scale frescoes and courtly commissions? I will address these questions by exploring connections and disparities between Doni and courtly artists and writers, particularly Vasari.

Presenter: Elena Pierazzo, *Università di Pisa*

Paper Title: Grafia, ortografia e contaminazione negli autografi Del Doni: lo Stufaiuolo

Abstract: Lo Stufaiolo di Anton Francesco Doni ci è trasmessa da due manoscritti autografi attestanti due diverse versioni dell'opera. Si tratta della sola commedia conservata nella proteiforme produzione dello scrittore fiorentino e presenta notevoli motivi di interesse, in primo luogo per la scelta della diffusione manoscritta. Nell'ultima fase della sua vita il Doni abbandona quasi completamente il mondo delle stampe e si dedica alla produzione di manoscritti, pensati come opere artigianali, indirizzati al solo dedicatario dell'opera, riprendendo piuttosto il modello epistolare che quello della normale pubblicazione, manoscritta o a stampa, delle opere letterarie. In questo modo il Doni scardina il normale rapporto testo-lettore, la letteratura diventa un fatto privato fra l'autore e il proprio unico lettore, parificandoli quindi ad una missiva privata. Gli usi grafici del Doni sono molto peculiari, in particolare per quel che riguarda la punteggiatura usata dall'autore con precisi intenti registici, contaminando usi grafici tradizionali con quelli provenienti dalla notazione musicale. Dal punto di vista del contenuto il testo si caratterizza per l'estremizzazione della componente erotica/incestuosa.

Presenter: Louis A. Waldman, *The University of Texas, Austin*

Paper Title: Doni's *Disegno* and Bandinelli's *Libro del disegno*

Abstract: In the final chapter of Anton Francesco Doni's *Disegno* (1549), the sculptor Baccio Bandinelli is made the mouthpiece for a long, digressive monologue on patronage, the *paragone*, and the proportions of the human head — concluding, significantly, with the promise of a continuation. The recently discovered text of a *Libro del disegno* by Bandinelli himself, existing in a partially autograph manuscript, apparently represents a sequel to that chapter in Doni's book. Similarities of content, style, and tone among the conclusion of *Disegno* and Bandinelli's *Libro del disegno* confirm suspicions that Bandinelli himself played a significant role in the composition of Doni's book. The earliest treatise on drawing by a Renaissance artist, Bandinelli's *Libro* is a major source for Renaissance art theory, enriching our understanding of the author's views on the status of the artist, the importance of courtly behavior, the demands of pedagogy, and the decorum of writing about art.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Constructing St. Teresa of Avila in Early Modern Art and Literature

Organizer: Christopher C. Wilson, *The George Washington University*

Chair and Respondent: Alison P. Weber, *University of Virginia*

Presenter: Christopher C. Wilson, *The George Washington University*

Paper Title: Picturing the Parameters of Female Sanctity: Teresian Iconography in Engraved Print Series

Abstract: Through investigation of Teresa's image in early modern engravings, this paper calls attention to gender concerns that shaped the creation and reception of the saint's iconography. Beginning in the decades after her death (1582), prints produced throughout Catholic Europe were intended to defuse controversial aspects of Teresa's life, including her struggles with male ecclesiastics, her engagement in theological discourse, and her disputed teaching authority. These representations stressed her extraordinary obedience to male superiors, showing her burning her manuscript commentary on the Song of Songs in response to a confessor's request. Her leadership in reforming the Carmelite Order was downplayed; St. John of the Cross was given an

increasingly prominent position in Discalced Carmelite iconography, elevated as co-reformer or spiritual adviser to Teresa. Such a shift, it will be shown, reveals anxiety about the phenomenon of a woman founder of a religious order that was comprised of both sexes.

Presenter: Bárbara Mujica, *Georgetown University*

Paper Title: Staging the Sacred: Lope de Vega's Use of Teresian Iconography

Abstract: By the time she was beatified in 1614, Teresa de Jesús had emerged as an icon of sanctity. Poets and artists ignored Teresa's struggle to reform the Carmelite Order, her conflicts with the Church hierarchy, her business acumen and her keen political insight to concentrate on her supernatural powers. In his play *Santa Teresa de Jesús*, Lope de Vega — the most successful playwright of early-seventeenth-century Spain — does not draw on available Carmelite chronicles to create an accurate portrait of Teresa, but instead combines the formulas of the Spanish *comedia* with popular Teresian iconography to fashion a crowd-pleasing plot. In Lope's play Teresa metamorphoses from an archetypal dama to a miracle-worker who effortlessly founds convents through divine intervention. The first act presents a traditional honor dilemma; the second two acts consist of a series of *tableaux vivants* that reflect paintings and engravings of Teresa then circulating in Europe.

Presenter: Erin Kathleen Rowe, *The Johns Hopkins University*

Paper Title: From the New Deborah to Amazon Queen: Representing Teresa as Patron Saint of Spain (1617-30)

Abstract: During the early seventeenth century, Teresa of Avila became the center of a major national controversy, when the legislative assembly of Castile, the Cortes, voted to elevate her to co-patron saint of Spain, alongside its traditional patron, St. James. Opponents of the so-called co-patronage movement mustered an array of arguments to dismantle Teresa's elevation, including claims that Teresa's gender rendered her incapable of being the patron saint of the monarchy. My paper explores how Teresa's supporters were compelled to apply creative new imagery appropriate for a national symbol in order to defend their saint's ability to be co-patron. One of the ways they accomplished their goal was by refashioning the saint as a warrior and making use of standard literary tropes of "mujeres varoniles" including that of an Amazon queen, ready to stand at the head of an army in her country's defense.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Masks, Masques, and Beyond

Organizer: Fredrika Herman Jacobs, *Virginia Commonwealth University*

Chair: Ingrid D. Rowland, *The American Academy in Rome*

Presenter: Walter Stephens, *The Johns Hopkins University*

Paper Title: Witches, Ghosts, and Masquerade in Early Demonology

Abstract: "Masque," *masca*, and cognates are terms often used by demonologists of the first wave (ca. 1430-1530) to describe the activities of malefactors otherwise definable as witches. Intrinsic to this concept are attributes of unseizability and variable visibility that explicitly or implicitly link these malefactors to ghosts. This paper explores the apparent folkloric roots of the concept as well as its explanatory utility and ideological rationale.

Presenter: Fredrika Herman Jacobs, *Virginia Commonwealth University*

Paper Title: Michelangelo's Prudent Mask

Abstract: Three variously attributed drawings, one in the Ashmolean, Oxford, another in the Gabinetto Disegni e Stampe degli Uffizi, Florence, and a third in the Biblioteca Ambrosiana, Milan, record an apparently lost original by Michelangelo. With some variations each depicts a seated female figure peering into a mirror as a putto holding a mask approaches. Although other suggestions have been advanced, the subject of the drawings has been identified as an *Allegorical Group of Prudence*. This paper considers this identification in light of Michelangelo's comments on imitation, the pedagogic function of many of his finished studies, and the widespread practice of appropriating the master's figures.

Presenter: Maureen Pelta, *Moore College of Art and Design*

Paper Title: Masking Motive and Forging Reputation: *Correggio a Roma*

Abstract: Padre Sebastiano Resta's *Correggio a Roma* was an annotated album of drawings and prints assembled after 1680, consequential for the art historical construction of Correggio's development and career. Although scholars discerning the influence of Rome on Correggio's *opere* today are more likely to trace the lineage of this idea to the literary works of Mengs, it was Resta who formulated its originatory argumentation. Why was Padre Resta the first cognoscente of art to claim that Correggio had lived and worked in Rome? Contextualizing Resta's interest in Correggio, we will unpack a rather remarkable confluence of circumstances, and unmask some of the values at stake in Resta's deliberations.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Temporal Itineraries in Early Modern Venice and the Veneto

Co-organizers: Tracy E. Cooper, *Temple University* and Patricia Fortini Brown, *Princeton University*

Chair: Deborah Howard, *University of Cambridge, Saint John's College*

Presenter: John Easton Law, *University of Wales, Swansea*

Paper Title: Venetian patriotism in Sanudo's *Itinerario*

Abstract: In 1483, the young Venetian noble Marino Sanuto undertook a tour of the mainland territories of the Venetian Republic. He traveled with his cousin who was one of the three magistrates dispatched to hear appeals from the Republic's *terraferma* subjects. Marino had no official position, and the account he wrote — commonly known as the *Itinerario con I Sindaci di Terraferma* — says little about the legal activities of his fellow noblemen. However, for its time Sanuto's account appears to be a unique document. It covers virtually all of Venice's mainland possessions, including part of the Istrian peninsula, and Marino was an enthusiastic — if not always very critical — observer. This contribution will discuss his comments on the nature of Venetian rule and assess how his pride in the Venetian "achievement" manifested itself. To what extent is Sanuto's tone jingoistic or imperialistic? What is his attitude to the Republic's subject territories, their inhabitants and their histories?

Presenter: Patricia Fortini Brown, *Princeton University*

Paper Title: Venice's Istrian Past

Abstract: On a trip through the Venetian *terraferma* in 1483, the young Marin Sanudo had looked at the changing landscape and saw the classical substrata of the Venetian present. His painstaking observations on the notable features of Venice's recently acquired mainland — once the tenth Regione in the time of Augustus — reveal a

developing historical imagination in which the sites, artifacts, texts, and personae of Latin antiquity were incorporated into an expansive history of Venice itself. Using my earlier published work on Sanudo's itinerary as a point of departure, this paper offers a focused look on role played by Istria in the cultural geography of early modern Venetians.

Presenter: Tracy E. Cooper, *Temple University*

Paper Title: Allegorizing the Bacino: The 1574 Entry of Henri III

Abstract: This paper proposes that for the 1574 entry of King Henri III into Venice, the Bacino of San Marco was symbolically transformed into the Forum Romanum as evidenced by the unusual adoption by Andrea Palladio of a specific Roman Imperial model for the ephemeral architecture designed for the Lido. The appropriation of the sacred topography of ancient Rome was realized through a program that drew on the existing ritualized geography of Venice and its associations. Moreover, I would argue that this cultural appropriation went beyond the generic concept of *Venezia altera Roma* to make a more immediate allusion in the context of Venice's political situation at this time. A palimpsest of geographical and temporal associations overlaid ancient and modern Rome on the "imaginary urbanism" enacted through the successive processional stages of the Venetian Lagoon, Bacino, and Grand Canal in the singular setting of the Serenissima.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: The Culture of German Humanism

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria University

Chair: Jill Kraye, *University of London, Warburg Institute*

Presenter: Eckhard Bernstein, *College of the Holy Cross*

Paper Title: "Escapist Intellectual?" Mutianus Rufus and His "beata tranquillitas" as a Humanist Way of Life

Abstract: The German humanist Mutianus Rufus — often mentioned in one breath with Erasmus, Reuchlin, and Pirckheimer — is one of the great humanists of the Northern Renaissance. After seven years in Italy where he immersed himself in the *studia humanitatis* and earned a doctor of law degree he opted, upon his return to Germany, for a life of "beata tranquillitas." On the basis of his numerous letters we will attempt to examine the reasons for his decision, as well as the underlying philosophical assumptions and social consequences. But beyond the individual biography of Mutian, the analysis will lead to a central question of German, if not European humanism, the dialectic between a *vita activa* and a *vita contemplativa* and the question of the social relevance and cultural importance of humanists. In a final section the paper will therefore briefly place Mutian's philosophy in a wider context and contrast it with that of other more engaged humanists.

Presenter: Milton Kooistra, *University of Toronto*

Paper Title: Philip Melancthon and the Culture of Recommending in Early Modern Germany

Abstract: Much of the correspondence between German humanists in the sixteenth century involved recommending. In fact, many humanists complained to their colleagues and friends that much of their time was spent writing letters of recommendation for students and fellow scholars. Surprisingly very little work has been devoted to this vital

component of humanist culture. The letters of recommendation provide a window into the networks that existed between humanists and their contemporaries. With an emphasis on the correspondence of Philip Melancthon, this paper will explore the relationship between the author, the recommended, and the recipient. I argue there was more at stake than the mere act and rhetoric of recommending. The qualities of the recommended were often as important as the degrees of friendship, familial, and academic connections, and networking and confessional allegiance underlying each letter.

Presenter: Erika Rummel, *University of Toronto, Emmanuel College*

Paper Title: The Christian Skepticism of Erasmus

Abstract: According to Kristeller, humanism is an educational program rather than a philosophy, but even if humanists did not develop a philosophy of their own, they demonstrated an affinity to Academic Skepticism in their methodology. Erasmus was one humanist accused of being a skeptic, which many equated with being an atheist. It is more accurate, however, to say that Erasmus adapted the classical approach to Christian exigencies and provided a model of “Christian Skepticism.” He suggested examining evidence on both sides of a question. If no rational solution emerged, he said, the Christian Skeptic could avoid *epoche* by falling back on the authority of the church. My paper will place Erasmus’s approach into its historical context and discuss a number of passages in which he explained how skepticism and its corollary, relativism, might be employed by Christians.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: Giving Credit to Gender: Applications of Craig Muldrew’s Economic Model

Organizer and Chair: Mary Ellen Lamb, *Southern Illinois University*

Presenter: Natasha Korda, *Wesleyan University*

Paper Title: Labors Lost: Women’s Informal Work and the Early Modern Theatrical Commerce

Abstract: This paper explores the concept of “informality” as a useful framework within which to consider the heterogeneous networks of commerce and credit that brought male playing companies into contact with working women in early modern London. Such networks have received comparatively little scholarly attention, perhaps because of the difficulty of recovering evidence about practices that by definition take place “off the books.” An important source of information regarding the ever-shifting boundaries between formal and informal commerce that will be explored in this paper are attempts at regulation: the repertories of the Court of Aldermen and the journals of the Court of Common Council for the City of London are filled with attempts to control such trade, attempts that were often directed specifically at women.

Presenter: Barry Taylor, *Staffordshire University*

Paper Title: Prostitution and the Culture of Credit: The Courtesan’s Place in Middleton’s Comedies

Abstract: In her seminal study of Middleton’s work, Margot Heinemann notes the “unexpected degree of sympathy” in the representation of prostitutes in his comedies. This paper will pursue Heinemann’s discussion by situating the Courtesan as the pivotal figure in Middleton’s dramatization of a credit-based socio-economic order in *A Mad World My Masters* and *A Trick to Catch the Old One*. I will argue that, for Middleton, the Courtesan’s “common place” is a structural location where the exchanges of financial,

social, and sexual energy which animate the dramatic world's "culture of credit" (to adapt Craig Muldrew's term) are concentrated, and where the principle of simulation that determines its social identities and relationships finds its exemplary staging. The paper will also consider Marston's *The Dutch Courtesan* as a counterexample in which the demonization of the prostitute serves to underline the critical implications of Middleton's disenchantment of "legitimate" sexual and social exchange.

Presenter: Nina Levine, *University of South Carolina*

Paper Title: Street Talk: Currencies of Reputation in *The Roaring Girl*

Abstract: What's at stake for women in the "economy of obligation" described in Craig Muldrew's recent work on early modern credit? If credit is a "currency of reputation," connecting the material and the cultural, the economic, and the social, how does gender inflect the forms and values of its circulation? And how does it complicate the oppositions between community and individual, trust and self-interest, challenged by Muldrew's analysis? Taking the "street talk" of early modern London as its starting point, this paper considers the links between women, news, and urban community in *The Roaring Girl*, a play that not only traffics in London news but shows women to be central figures in this commerce-agents as well as objects in the urban commodification of reputation.

Room: Mill Lane #1

Panel Title: Defining Environments: Women, Architecture, and Images

Sponsor: Society for the Study of Early Modern Women

Organizer, Chair, and Respondent: Marilyn R. Dunn, *Loyola University Chicago*

Presenter: Eunice D. Howe, *University of Southern California*

Paper Title: Filarete's Ospedale Maggiore: Charity and Gendered Space

Abstract: Filarete designated specific spaces for the occupants of Milan's Ospedale Maggiore. Like many general hospitals of the Renaissance, the institution was to house a cross-section of society: the sick, but also the indigent, foundlings, transients, impoverished nobility, and destitute women. Traditionally, these groups were further distinguished by other categories of difference — such as age, social status, and infirmity — with the exception of the women who inhabited a common space that restricted their mobility and defined them as caregivers and hospital workers. Thus the Ospedale Maggiore afforded shelter to a teeming population of needy citizens, but simultaneously imposed a fixed, general identity on female occupants. This paper proposes that Filarete intended his utopian design for the Ospedale Maggiore as a model of civic charity that promoted a clear distinction between male and female space.

Presenter: Katherine A. McIver, *University of Alabama, Birmingham*

Paper Title: Nuns' Habits: Negotiating Power behind Convent Walls

Abstract: In Parma the Benedictine convent of S. Quintino was aristocratic, dominated by the Sanvitale from the early fifteenth through the mid-sixteenth century. In the 1450s, Abbess Magdalena Sanvitale (d. 1483) established the cult of the Beata Orsolina (1375-1408) as a model of sanctity for her sister nuns. Successive Sanvitale abbesses commissioned a variety of works of art for Beata Orsolina's chapel and for their church; and the family built rooms reserved for the private use of Sanvitale nuns. The Augustinian convent of S. Agostino, however, was not dominated by a single family; rather, space was set aside for widows, who lived there for years. When it came time to

expand the convent in the mid-1560s, Abbess Anna Giulia Sanseverina (d. 1590s) instigated an extensive building campaign seeking the financial assistance of resident widows. This paper explores the different ways the abbesses of these two convents used their power and patronage to define the environment in which their sister nuns lived.

Presenter: Mindy Nancarrow, *University of Alabama*

Paper Title: Theology and Devotion in Zurbarán's Paintings of the Infant Virgin in the Temple

Abstract: Zurbarán's paintings of the infant Virgin in the temple in New York, St. Petersburg, and Jeréz represent a perfect model of religious life for the nuns who were his intended viewers. Incapable of venial sin from the instant of her Immaculate Conception, Mary was joined to God in perfect harmony always. Zurbarán represented her in ecstatic prayer in two paintings and in contemplation while sleeping in the picture in Jeréz. For nuns who looked to her as the first nun and the ideal of the religious life, the child Mary embodied the innocent humility that is pleasing to God. In the mimetic Spanish convent culture in which artworks modeled the gestures and expressions of the religious life, according to Sánchez Lora, Mary inspired the spiritual union with God that was the principal goal of the religious life.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Other Spinelli of Florence

Organizer: Arne R. Flaten, *Coastal Carolina University*

Chair: Arthur M. Field, *Indiana University*

Presenter: Arne R. Flaten, *Coastal Carolina University*

Paper Title: Cola, Forzore, and the Tomb of the Unknown Goldsmith

Abstract: Cola and Forzore Spinelli, sons of Niccolò d'Arezzo, remain virtually unknown. Tax records, notarial documents, and personal correspondences reveal that Cola and Forzore associated with prominent painters, sculptors, architects, and patricians of early Renaissance Florence, including Lorenzo Ghiberti, Filippo Brunelleschi, Maso di Bartolommeo, Cosimo, and Piero de' Medici, and members of the Cavalcanti, Albizzi, and Tornabuoni families. Both brothers matriculated into the Arte della Seta in 1420, but in the early 1430s Cola matriculated in the Arte di Cambio as a banker. Forzore was guarantor for the lease of Antonio Pollaiuolo's first workshop and stylistic evidence suggests that Forzore's son, Niccolò Fiorentino, collaborated with Antonio on several occasions. Cola and Forzore owned several apartments and farms in and around Florence; and they owned slaves. A tomb for Cola Spinelli at Sta. Maria Novella is dated 1433, but he remained active until 1458. This paper examines these unknown Spinelli.

Presenter: Thomas J. Loughman, *Phoenix Art Museum*

Paper Title: Spinello Aretino and Parri Spinelli: Graphic Links

Abstract: Parri Spinelli's professional relationship to his father, Spinello di Luca, is a thorny topic insufficiently studied. Yet there survive a large group of drawings made by Parri in the early Quattrocento that may be the sole record of Spinello's talents as a draftsman. This paper explores the material and reconstructs the graphic oeuvre of Spinello through the close examination of several drawings now in European and American collections.

Presenter: Stefan Weppelmann, *Staatliche Museen, Berlin*

Paper Title: Spinello Aretino: The Life of an Itinerant Artist in Tuscany

Abstract: In his *Vite dei più eccellenti pittori* (1st ed. 1550), Giorgio Vasari established Spinello di Luca Spinelli (1346/50-1410) as a synonym for “aretine” painting of the Trecento. His construction of “schools of painting” marks scholarship until recent times. However, this paper shows Spinello as an itinerant painter who not only executed large fresco programmes in Florence, Pisa, and Siena, but also obtained important commissions in minor centers such as Orvieto, Città di Castello, Sansepolcro, Cortona, and Lucca, and who managed to maintain its relations to these smaller communities during his entire career. The case of Spinello may be considered exemplary for the interpretation of medieval Tuscan workshops as less dependant on single political communities but as extremely mobile, following commissions in a wide geographical area. Within this context, the validity of the construction of “schools” is questionable. Thus, the paper aims to underline the importance of studies that examine the social relationships of painters with their patrons and concurrents.

Room: Mill Lane #3

Panel Title: Fountains, Grottos, and Waterworks in Early Modern Europe II

Organizer and Chair: Robert W. Gaston, *La Trobe University*

C-organizer: Sheryl E. Reiss, *Cornell University*

Presenter: Bruce L. Edelstein, *New York University in Florence*

Paper Title: Waterworks in Eleonora di Toledo’s Boboli Gardens

Abstract: The Boboli Gardens were designed as a collection point for fresh water to be provided to the subjects of Cosimo I and Eleonora di Toledo. The public outlet for Boboli’s waters was Bartolomeo Ammannati’s *Neptune Fountain*. Before its arrival in Florence’s civic center, the water was employed privately in fishponds, grottos, and fountains in Boboli and the Palazzo Vecchio. The benevolent supply of water was a defining element of the initial project and a mutual goal of both the duke and duchess. Prior to her death in 1562, however, Eleonora di Toledo was solely responsible for commissioning all of the iconographically significant grotto and fountain sculpture executed or adapted for use in the gardens. These included a now-lost fountain, the *She-Goat* for the Grotticina di Madama, the *Apollo* and *Ceres* for Vasari’s frontispiece to the Vivaio, and Nanni di Stocco’s *Peasant Emptying a Cask* for the same fishpond.

Presenter: Felicia M. Else, *Gettysburg College*

Paper Title: Land and Sea: The Iconography of Water, Artifice, and the Public Fountain in Granducal Florence

Abstract: Bartolomeo Ammannati’s *Neptune Fountain* (1560-74) in Florence, like other civic fountains produced in early modern Italy, celebrated achievements in water provision and maritime power through an impressive visual display of artistic form. Ammannati’s grandiose ensemble ranks as one of the most important public commissions of its day, a sumptuous panoply of multicolored marble, bronze statuary, and jets of water. This paper will discuss new insights on the iconography of the fountain, proposing an interpretation of the work as a conjunction of land and sea, a complex image of maritime power crafted for an inland Florentine audience. I will discuss the pairing of elements of the land and sea in other works commissioned by the Medici and consider similar themes portrayed in the decorations of the Entrata of Johanna of Austria in 1565 and in contemporary writings by Domenico Mellini, Vincenzo Borghini, Giorgio Vasari, Giovanni Cini, and Sebastiano Sanleolini.

Presenter: Suzanne Butters, *University of Manchester*

Paper Title: Princely Waters: An Elemental Look at the Sixteenth-Century Medici Dukes

Abstract: Water is essential to life and, as such, its origins, properties, uses, distribution, and presentation will always be charged with significance. Rulers of all kinds could make much capital of this fact. Among these, however, dynastic princes figured prominently by virtue of the ways in which they claimed to hold power, and did so. This paper will explore the meanings of water for one family of rulers in sixteenth-century Italy, the Medici dukes (and later grand dukes) of Tuscany. It will seek to distinguish between presentation of water by the dukes and by their republican predecessors so as to identify those aspects that might be construed as peculiarly “princely,” and then to ask to what extent the presentation of water, the meanings purveyed and the audiences sought by Cosimo I, Francesco I, and Ferdinando I differed, as well as how, why, and to what effect they did so.

Room: Mill Lane #5

Panel Title: The Erotic Cultures of Italy I: Visual Testimony and Verbal Games

Sponsor: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

Organizer: Sara F. Matthews-Grieco, *Syracuse University*

Chair and Respondent: Guido Ruggiero, *University of Miami*

Presenter: Guido Antonio Guerzoni, *Università Luigi Bocconi*

Paper Title: “The erotic fantasies of a model clerk”: The Erotic Imagery of an Accountant at the Beginning of the Cinquecento

Abstract: A few years ago I found a small collection of erotic drawings hidden inside the back dust cover of some account books. These sketches were drawn in the 1520s by an accountant in the administration of the ducal granaries in Ferrara. The author is not an artist, nor a man of letters, nor a man of the people, but a young bourgeois, a clerk working in a fairly modest office. The sketches are an unusual type of document, being midway between pornographic inscriptions and erotic graffiti of popular origin, and images (drawings, paintings, prints) created by artists for an aristocratic or courtly viewer. These drawings permit us to recreate the erotic visual imagination of a fairly typical exponent of the middle classes, his fantasies, his relationship with cultural and literary trends and his pseudo-artistic ambitions, thus providing a small but significant contribution to the history of sexuality in the early modern era.

Presenter: Allen J. Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Paper Title: From Roosters to Cocks: Renaissance Birds and Sexuality

Abstract: In Italian and in many European languages, both male and female sexual organs as well as the sexual act are referred to using bird imagery. This paper will explore what has turned out to be a surprisingly pervasive semantic phenomenon, looking at how bird imagery surfaces in the terms used to designate body parts, in allusive songs and literary innuendo, as well as in visual references and bawdy prints. The explanation for this widespread *topos* can be found in the pre-Linnaean classification system current in the later Middle Ages and Renaissance periods. This system was responsible for zoological lore and dietary prescriptions that were widely understood, at all levels of the social fabric. The sexual implications of fowl thus functioned as a common-denominator

cultural reference, and as the motor for a constantly reinterpreted and reinvented imagery.

Presenter: Marta Ajmar, *Victoria and Albert Museum*

Paper Title: “The spirit is ready, but the flesh is tired”: Sexually Explicit Objects and Practices in Early Modern Italy

Abstract: Objects containing sexually charged images and inscriptions are now scattered in museums across the world, where they are often assigned a minor role in decorative arts displays. Yet they may well be just the tip of the iceberg of a wider phenomenon of an early modern presence of the erotic in everyday life. Their fascination lies in the alleged clash between their explicit sexual character and their “domestic” nature as household objects. In this paper I intend to examine items such as majolica jars, hidden paintings, and inscribed bed-frames in terms of social and domestic rituals that can help explain the erotic content and uses of such objects. By mobilizing written, visual, and material sources, I will evoke the pervasive presence of sexually charged objects and depictions in the Renaissance household, and argue for their contribution to an idea of domesticity and sociability where open sexuality had a role to play.

Room: Mill Lane #6

Panel Title: Theology, Writing, and Representation in Seventeenth-Century Britain

Chair: TBA

Presenter: Joad Raymond, *University of East Anglia*

Paper Title: The Fleishy Imagination and the Word of God

Abstract: How is it possible to write an imaginative narrative about God without prying too closely into mysteries He made invisible? Despite repeated warnings of the dangers of fleshy imagination, several seventeenth-century writers did explore the invisible world of angels in some detail. In this paper I will argue that the doctrine notion of accommodation — the means by which divine truths are brought within the compass of finite human intellect — is fundamental to these efforts. Tracing its theological history, I will show the prevalence of this concept in seventeenth-century theology and poetry, and explore the role it plays in enabling John Milton to bind theological learning together with imaginative narrative more closely than any of his peers. Because of accommodation we can reject the anachronistic critical dichotomy between novelistic realism and allegory, and appreciate more fully the intensity of Milton’s representational mode.

Presenter: Nigel Smith, *Princeton University*

Paper Title: And if God was One of Us: The Real History of English Socinianism

Abstract: Socinianism is frequently regarded as a major cause of modernity, but the contents of early Socinian argument have seldom been examined. This paper considers in detail the theological views of the controversial English Socinian John Biddle, and his relationship with a number of better-known figures, including John Milton and John Locke.

Presenter: Lori Humphrey Newcomb, *University of Illinois at Urbana-Champaign*

Paper Title: Performance Restored: Resacralizing Marriage in Davenant’s *Law Against Lovers*

Abstract: Davenant’s *Law Against Lovers* (1662), among the earliest Restoration adaptations of Shakespeare, has long baffled critics, not least by merging Benedick and Beatrice into a rewritten *Measure for Measure*. This paper decodes a double agenda in

the play's title: the law that opposes lovers is not only the 1650 act against adultery, but also the Commonwealth desacralizing of marriage. Thus, two plays' worth of lovers are suspended in fornication by the state's reduction of marriage from religious sacrament to civil contract. The constant byplay over vows and rings, pointedly echoing both the Westminster catechism and the old Anglican prayer book, defends marriage as properly performed not as mere contract but as sacrament. When Benedick ends up defending the various lovers in a siege, departing wildly from any Shakespearean script, romantic ceremonial becomes a high ground for royalist opposition. Davenant's adaptation enlists dramatic representation to defend traditionalist sacrament, but to align the restored stage with the restored crown, it must iterate pre-Interregnum performances of marriage with a difference, so that dramatic representation itself becomes less ceremonial than combative.

Room: Queens' College, Armitage Room

Panel Title: Animal/Human Boundaries in Renaissance Literature

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center

Organizer and Chair: Nicola Masciandaro, *City University of New York, Brooklyn College*

Presenter: Jason Houston, *University of Oklahoma*

Paper Title: "Matta Bestialitate": Man as Beast and Beast as Man in Boccaccio and Pulci

Abstract: Originally used by Dante in describing one of the three categories of sin in *Inferno* XI, "matta bestialitate" has a curious afterlife. This paper will look at how Giovanni Boccaccio and Luigi Pulci borrowed Dante's term and blurred the distinction between man and beast. Boccaccio famously uses the term in his brilliantly equivocal last story of the *Decameron* ("Patient Griselda"). Luigi Pulci calls into question the difference between man and beast in his comic epic *Morgante*. Both authors use the cover of their comic voices to subvert the simple view of ethics dominant in the culture of early Renaissance Florence.

Presenter: Nicola Masciandaro, *City University of New York, Brooklyn College*

Paper Title: *Animal Laborans* in Fifteenth- and Sixteenth-Century English Literature

Abstract: The animal/human boundary occupies a central position in medieval and Renaissance representations of work, which move between labor as reducing man to beast and labor as an expression of uniquely human rationality. This paper examines the phenomenology of this boundary in representations of work by Hoccleve, Lydgate, Henryson, Skelton, and Barclay.

Presenter: Brad S. Tabas, *New York University*

Paper Title: The Power of Dog: Cynic Parrhesia in Dekker, Ford, and Rowley's *The Witch of Edmonton*

Abstract: This paper attempts to examine the function of cynicism within the historically specific nexus of relations between literary creation, critical reception, social commentary, and normative representations of individual experiences as they are articulated in Dekker, Ford, and Rowley's play *The Witch of Edmonton*. Cynicism is here examined both as a mode of critical philosophy and as a specifically grounded historical phenomenon whose historical infiltration, and apparently fashionable integration, into the world of seventeenth-century theater helps to shed light upon the choices made by

Dekker, Ford, and Rowley in their rendering of the enigmatic character “Dog.” How the play represents the relationships between the natural and supernatural, man and beast, and faith and credit will all be examined, primarily with attention being paid to their relationship to the relation between staged realism and “real” reality — in other words, to the play’s treatment of the space between representation understood as representation, and representation understood as fact.

Room: Queens’ College, Bowett Room

Panel Title: John Donne’s Letters II

Sponsor: The John Donne Society

Organizer and Chair: M. Thomas Hester, *North Carolina State University*

Presenter: Ernest W. Sullivan, *Virginia Polytechnic Institute and State University*

Paper Title: Problems in Editing Donne’s Letters

Abstract: Gaining access to and authenticating the prose letters of John Donne pales in comparison to the problems their transmissional history, dating, separating the false from the verifiable versions, and the letters to which they may be responses or the initiation of responses.

Presenter: Brian Mark Blackley, *North Carolina State University*

Paper Title: Donne’s Letter to Spenser

Abstract: A reading of Donne’s prefatory letter to his *Metempsychosis* as a response to Spenser’s prefatory letter to his *Faerie Queene*.

Presenter: Graham Roebuck, *McMaster University*

Paper Title: “Knowledge” in Donne’s Letters

Abstract: A consideration of Donne’s understanding of “knowledge” as exhibited in his prose letters.

Presenter: Jeanne Shami, *University of Regina*

Paper Title: “Steps to the Temple”: The Pulpit in Donne’s Prose Letters

Abstract: A consideration of Donne’s pulpit vocation as reflected and considered in his prose letters.

Room: Queens’ College, Erasmus Room

Panel Title: Dedicating the Book

Sponsor: Society for the History of Authorship, Reading & Publishing

Organizer and Chair: Germaine Warkentin, *University of Toronto, Victoria College*

Co-organizer: Michael Ullyot, *University of Toronto, Victoria College*

Presenter: Alessandra Villa, *Scuola Normale Superiore, Pisa*

Paper Title: Patronage and Property Rights in Italian Dedications

Abstract: In a milieu where relationships between patron and author were strongly marked by clientelism, the dedication was conceived as the counterpart for the patron’s favor. By the dedication, a work was given in the hands of the patron. This gift granted the dedicatee some “rights,” particularly on the diffusion of the work: many striking cases in Isabella d’Este’s correspondence with her clients define these rights in utterly legal terms. These non-written, but common rights were destined to change deeply as works were printed. The paper will analyze the perceptions authors and patrons had of these “rights before copyright,” how they dealt with the sharing of these rights, on manuscripts and on printed works, and in which form dedicatees’ pretensions could survive.

Presenter: Gilles Bertheau, *Université François-Rabelais, Tours*

Paper Title: Dedicating Homer, or the Metamorphoses of Chapman's "Absolute man"

Abstract: The purpose of this paper will be to show how George Chapman tends to define his conception of what he calls, in *Bussy D'Ambois*, the "absolute man," through the dedications of several of his works, mainly his translations of Homer. From 1598-1616, different installments of the *Iliads* and *Odysseys* are dedicated to different patrons: Essex, Prince Henry, and Somerset, who sometimes are the dedicatees of other poems. But his Homer dedications offer one of the best insights into his conception of the true hero of "matchless vertues," of authentic noblesse that was enduringly exemplified by the beacon of light that the young heir to the throne represented for someone like Chapman and others. A detour by the French tragedies will help explain the odd presence of Somerset in this list in 1616 as well as better understand Chapman's idea of the "absolute man."

Presenter: Rivkah Zim, *University of London, King's College*

Paper Title: A Life in Book Dedications: Thomas Sackville, Lord Buckhurst, Earl of Dorset

Abstract: Between 1569 and 1608 some twenty-seven printed books were dedicated to Sackville. By comparison with other privy councilors and university chancellors this is a modest but significantly varied list that repays close inspection. I argue that these dedications provide insights into his life and long career from contemporary sources. We are used to studying books as material objects, and dedications as evidence of book history, yet their value is often overlooked. The mere fact of a dedication (whether commissioned or speculative), besides the detail of its contents, can reveal personal associations, nuances of an individual's contemporary reputations, and perceptions of political interests and learned tastes, including those otherwise unknown. The biographical importance of the Sackville dedications is unlikely to be restricted to his case. Book dedications are therefore more than signs of the currency of patronage, they are material evidence for life studies.

Room: St Johns Bar, Corn Exchange

Panel Title: Renaissance Epistolography: A European Cultural Network

Organizer and Chair: Giovanni Rossi, *Università degli Studi di Verona*

Respondent: Ida Mastrorosa, *Università degli Studi di Perugia*

Presenter: Andrea Marchisello, *Università degli Studi di Verona*

Paper Title: Humanists on Dialogue: Andrea Alciato's Correspondence

Abstract: The letters written by Andrea Alciato, a prominent jurist living in the early sixteenth century, involve important personalities of the milieu of intellectuals, editors, and jurists playing a leading role in the European humanistic culture of the time: Erasmus, Pietro Bembo, Francesco Calvo, Bonifacio Amerbach, Viglio van Zwichum, Jean Boyssoné, Ulrich Zasius, just to mention a few. The reading of his correspondence (consisting of both private and dedicatory letters) sheds light on several important aspects of the Lombard jurist's intellectual life: for example, opinions on contemporary juridical, literary, philological, and historiographic works; the awareness of the novelty of his study and teaching methods; and his relations with the legal science of his time. The elements offered by Alciato's letters allow us to infer a tentatively authentic interpretation of his didactic and scientific approach.

Presenter: Jorge Fernández-López, *Universidad de La Rioja*

Paper Title: Humanism and Anti-Humanism in J. Ginés de Sepúlveda's Letters

Abstract: The Spanish theologian and historian Juan Ginés de Sepúlveda (1490-1573) developed an intense intellectual activity: he became emperor Charles V's official chronicler in 1535, he played a leading role in the 1550 debate on the legitimacy of America's conquest, and he wrote a great number of works on different fields. He also left over a hundred letters, written both in Spanish and Latin, critically edited only in 2003. This paper presents Ginés de Sepúlveda's diverse attitudes towards different issues (historical matters, textual criticism of the New Testament) and correspondents (Erasmus, among others) in his letters. The image that emerges from them is that of a sixteenth-century "intellectual" at a crossroads between, on the one hand, "new" cultural concerns directly linkable to humanism and, on the other, more traditional positions that overtly confronted many features of the relatively "new" and increasingly widespread humanistic culture.

Presenter: Cecilia Pedrazza-Gorlero, *Università degli Studi di Verona*

Paper Title: Law Methodology and Scientific Communication Bonifacio Amerbach's Letters

Abstract: Between the first and the second half of the sixteenth century, legal methodology studies reached their maximum development. The traditional models as well as the logical and pedagogical instruments by which the transmission of knowledge had been accomplished for centuries, were submitted to strict revision. The doctrinal confrontation between *mos italicus* supporters and *mos gallicus* pioneers emerges in the numerous letters, showing friendship and scientific affinity among the most famous Legal Humanism members. One of the most acute and sensitive exponents of that confrontation is Bonifacio Amerbach, whose numerous letters, in the form of intellectual dialogue, take part in the creation of the humanistic scientific revolution's European core, deeply affecting the modern and contemporary systematic doctrine development.

Date: Thursday, 7 April

Time: 1:30-3:00 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Powerful Influences: Renaissance Court Astrology (ca. 1450-1650)

Co-organizers: Monica Azzolini, *The University of New South Wales* and H. Darrel Rutkin, *Stanford University*

Chair: Sheila J. Rabin, *St. Peter's College*

Presenter: Darin Hayton, *University of Notre Dame*

Paper Title: Rival Courts and Conflicting Astrologies: An Early-Sixteenth-Century Debate over Proper Astrological Technique and Interpretation

Abstract: In 1526 Johannes Carion, astrologer to the Joachim I, Elector from Brandenburg, published a short vernacular work entitled *Bedeutnuss und Offenbarung*, which contained predictions for the major cities and kingdoms throughout Europe. Carion made a series of rather dire predictions about Turkish army marching across Hungary toward Austria. Two years later, with the Ottoman army poised to besiege Vienna, Carion's predictions about bloodshed and destruction seemed about to come true. It was at this moment when Andreas Perlach, astrologer to Archduke Ferdinand, published a devastating critique of Carion's work, criticizing Carion's astrological calculations and contradicting his interpretations of the relevant astronomical phenomena. This initial exchange sparked of a prolonged debate between Carion and Perlach about the proper astrological methods, the important celestial phenomena, and even their proper interpretation. I want to use this debate to explore competing astrological practices and to highlight the astrologers' political contexts and commitments.

Presenter: Monica Azzolini, *The University of New South Wales*

Paper Title: Astrology is Destiny: Predicting the Life of the Duke's Progeny in Fifteenth-Century Milan

Abstract: In his *Vitae Philippi Mariae*, Pier Candido Decembrio recalled how the Duke of Milan did not take any personal or political initiative without consulting his astrologers. Decembrio recounts also that Filippo's father Gian Galeazzo Visconti had chosen him as his successor and that the astrologers had predicted a great future for his second son. The Sforzas relied equally on the practice of astrology for matters ranging from political and personal decisions and yearly prognostications to natal charts of their progeny. One such case of natal prognostication is exemplified by the *Iudicium* drawn by the court physician and astrologer Raffaele da Vimercate, who dedicated his elaborate interpretation of Galeazzo's nativity to Francesco Sforza. This paper discusses both the *Iudicium* and Galeazzo's own reliance on astrology against the backdrop of the dramatic political and personal events that happened between 1444 and the year of Galeazzo's assassination in 1476.

Presenter: Steven vanden Broecke, *The Johns Hopkins University*

Paper Title: Tycho's Critique of Judgements, or the Publication of the Geoheliocentric System

Abstract: The study of disciplinary "role-reversal" and courtly patronage considerably advanced our understanding of Renaissance astronomy in the past few decades. The motivations of courtly patrons in supporting disciplinary hooliganism, however, remain either unquestioned or heavily disputed. This paper seeks to promote a conversation on

this matter by focusing on the publication of Tycho Brahe's geoheliocentric system (1588). The latter is often portrayed as a "theoretical" event that sought to contest or redefine various academic traditions of representing nature and supernature. I would like to suggest the advantages that flow from a complementary interpretation of the publication of Tycho's world-system as a disciplining act, aimed at the "practice" of judicial astrology. This interpretation avoids certain assumptions about the historical events surrounding Tycho's publication and its performative function in a court setting that seem weakly supported.

Presenter: H. Darrel Rutkin, *Stanford University*

Paper Title: Andrea Argoli's *De criticis diebus* (1639, 1652): Predicting the Pope's Death Astrologically in Seventeenth-Century Italy

Abstract: Andrea Argoli (1570-1657), astrologer and ephemeris maker, frequented Orazio Morandi's astrological political think tank in Rome in the 1620s. He then taught mathematics and medicine at the University of Padua through 1656. In addition to many ephemerides, Argoli published an astrological medical textbook, *De criticis diebus*. Its contents are striking, especially in the wake of Urban VIII's anti-astrological bull *Inscrutabilis* (1631). Both editions contain over 100 horoscopes, two for each individual: first is a nativity, the astrological configuration at birth; the other is for the onset of the final sickness that led to death. We have, then, an extensive medico-astrological casebook (significantly augmented in its second edition) for investigating the death of important people, including popes, cardinals, and kings, a highly illegal activity, but one of passionate interest in this intensely competitive culture. My talk examines Argoli's two editions in their contemporary courtly context.

Room: Music Faculty, Lecture Room #2

Panel Title: Singing and Constructions of Identity I

Organizer: Jeanice Brooks, *University of Southampton*

Chair: Suzanne Cusick, *New York University*

Presenter: Jeanice Brooks, *University of Southampton*

Paper Title: Singing the Self in Renaissance Romance

Abstract: This paper examines scenes from the *Amadis de Gaule* romances in which cross-dressed males pose as female musicians to court otherwise unattainable women. Like similar incidents in other Renaissance fiction, these are episodes of acute identity consciousness, exploring the performative qualities of gender, race (Greeks pretend to be Amazons), and social rank (princes impersonate servants or slaves). Musical performances, in which the male body produces a feminine singing voice, represent a further layer of masquerade. Yet they also function as moments of authenticity: for only when they sing do the camouflaged males unambiguously communicate their desire to the women who are its object, a "truth" at variance with the appearances they cultivate. In naturalizing the artifice of musical performance in this way, the episodes construct song as transparent expression of essential passions and articulate a powerful musical ideology whose principal elements have proved remarkably persistent.

Presenter: Richard Wistreich, *University of Newcastle*

Paper Title: "The Gentle Throat": Vocal Technique and Social Identity in Sixteenth-

Century Italy

Abstract: The performative economy of sixteenth-century court behavior dealt in a currency of highly stylized bodily gestures. The noble body is the site of intense scrutiny, specialization, and discipline, as the courtier strives to present a perfectly transparent dissimulation of studied ease in every physical manifestation. No less so is the particularly complex set of coordinated skills necessary for singing stylishly, which is a performative arena for both men and women, redolent with potential for enacting courtly *virtù*. The cultivation of *disposizione* (perfect control of the articulation of minute repercussions in the throat) was a precisely audible, yet supremely invisible, marker of noble (and later, professional) vocality. This paper reads Giovanni Camillo Maffei's "Letter on singing" (1562) together with other singing treatises, for what they reveal about singing technique not just as a means to the performance of music, but also as a precisely readable sonic gesture in the construction of identity.

Presenter: Emily Wilbourne, *New York University*

Paper Title: *Il ballo delle ingrato*: Sovereign Performativity and the Performance of Sovereignty

Abstract: First performed in 1608, Monteverdi's *Il ballo delle ingrato* is a short theatrical piece with a pointed moral aimed at female compliance in love. Significantly, *Il ballo* has both attained canonical status and functioned as a locus for a sustained exploration of gender as performed and constructed in the early seventeenth century. Whether underlining the potency of the 1608 performance of *Il ballo* as social control, or articulating an alternative reading privileging female agency, the best of the existing critical literature relies on an uncomplicated and effortlessly efficacious definition of performativity. In contrast, this paper explores both sovereign performativity and the performance of sovereignty, examining representations of women in *Il ballo* as multiple and multivalent. Rather than confining analysis to the impact of the final lament, this paper will look at the rhetorically proficient figure of Venere and the male and female dancing bodies who represent the *ingrato*.

Room: Music Faculty, Lecture Room #3

Panel Title: Religious Violence: Literary Responses

Organizer: Kathleen Perry Long, *Cornell University*

Chair: David M. Whitford, *Clafin University*

Presenter: Kathleen Perry Long, *Cornell University*

Paper Title: You Are Not Spectators

Abstract: Important in Théodore Agrippa d'Aubigné's *Les Tragiques* is the very real toll that religious violence takes on individual lives: personal responsibility for violence, and the importance of accepting this responsibility. In his book *Misères* he compares the wars of religion to a tragedy, evoking the notion of violence as a spectacle, and states "Vous n'estes spectateurs, vous estes personages" ("You are not spectators, you are characters in this play"). He further insists that someone who stands by, watching, without making any attempt to prevent violence, is as much a participant as the perpetrators. This is echoed in Elie Wiesel's *La Nuit* where some German witnesses to the trains deporting Jews not only watch events, but actually participate to heighten the "amusement" of the spectacle, throwing bread into the cars holding starving Jews, thus making them fight each other.

Recent events underscore this, and raise the question of the difference between violence as entertainment and violence's imposition of pain and suffering on individuals.

Presenter: Patricia B. Gravatt, *Baylor University*

Paper Title: I am the Barbarian

Abstract: In France, until the 1560's, the barbarian is the absolute other, living far away. In the wars of religion (1562), however, violence overwhelms France and Europe. The French and Northern Europeans project barbarity on the Spaniards to insulate themselves from the spectacle of violence in their own countries. But violence becomes so overwhelming in France that the French are obliged to acknowledge their own barbarity. However, barbarity is projected on the enemy. For the Protestants, the barbarian is Catholic. For Catholics, he is Protestant. Such a partition allows for projection on the other. The cruel and heretical barbarian may be French, but he is not a coreligionist. This projection onto the other allowed individuals and groups to exonerate themselves. Two sixteenth-century authors, Jean de Léry and Montaigne, notice a common barbarity in Catholics, Protestants and Indians; barbarity exists in France and is perpetrated by both parties. The barbarian is no longer the other; he is the self.

Presenter: Stephen Murphy, *Wake Forest University*

Paper Title: The Cruelty of Martyrdom

Abstract: The texts studied will be several sixteenth-century martyrologies both Catholic (Gallonio, *De cruciatibus*) and Protestant (Crespin, Bèze, Aubigné). The theme examined will be how the cruelty of martyrdom is represented as eliciting the expression of truth. A recurring element to be examined will be the topos of the furnace or the bronze bull. The martyrologist's task combines truth telling and the making of beautiful images in sometimes troubling ways, most notably in the work of Aubigné.

Room: Music Faculty, Lecture Room #4

Panel Title: English Literature and Society I

Chair: Bridget Gellert Lyons, *Rutgers University, New Brunswick*

Presenter: Goran Stanivukovic, *St. Mary's University*

Paper Title: One Heart Out of Two: Interiority and Male Friendship in English Renaissance Prose Fiction

Abstract: In his book, *The Friend*, which appeared posthumously, Alan Bray explores the archaeology of male friendship mostly through religion. In contrast to Bray my paper looks at how sworn friendship is represented in prose fiction of the English Renaissance during the 1580s-90s. My paper focuses on Austin Saker's *Narbonus* (1580) and two parts of Barnabe Riche's *Don Simonides* (pt. 1, 1581; pt. 2, 1584), and makes contextual references to the romances by Emanuel Ford (*Ornatus and Artesia* [1599] and *Parismus* [1597]) and Henry Robarts's *Phaender, the Mayden Knight* [1595]). My paper argues that the obligations and ideals of sworn friendship between men in these fictions help us explore male interiority and intimacy between men outside of the militant endeavor and marriage. The fictionalized homoerotic bonds, which privilege friendship over marriage, enable arguments about the foreclosure of the sexual and the privileging of emotions.

Presenter: Beverly A. Dougherty, *Independent Scholar*

Paper Title: A Fifteenth-Century Moment: A Breath Caught, a Path Carved, and a

Predilection for Practicality Could Not Be Stopped

Abstract: In the late fifteenth century, Parliament represented the pulse of the country but it was the businessmen who made the economy hum. A perceptive Edward IV (1461-83) understood that the most pragmatic approach to profit was to encourage the dynamic interaction between the two. In a sense, his reign represented a prime moment when parliament took a breath and concentrated on practical laws that promoted growth, order, honesty, creation of much-needed jobs, and flexible avenues for aspiring English entrepreneurs. The English had to deal honestly with foreign clients and pay required taxes but they also embraced protectionism when they felt it was needed. This complex phenomenon can be viewed through original, secondary, and recent updated sources: *Statutes of the Realm*, *Rotuli Parliamentorum*, customs records, diplomatic memoranda, as well as letters and petitions by businessmen. When all are assessed, this practical “moment” reveals the real driving force of business vitality.

Presenter: Andrew Wallace, *Carleton University*

Paper Title: Virgil’s Schooldays: Culture and Translation in the Early Modern Schoolroom

Abstract: This paper relates the early modern culture of translation to the cultivating programs of grammar-school education. The translation of classical texts was one of the ways in which schoolboys acquired ancient languages and encountered the concept of literature. Taking this schoolroom encounter as its point of departure, the paper examines explicitly pedagogical translations of Virgil’s *Eclogues*, and attempts to reassess the relationship between the practice of translation and the practice of early modern pedagogy. In translations aimed at young schoolboys, Abraham Fleming and John Brinsley struggle to come to terms with the seemingly insurmountable need to place ever-increasing layers of mediation between schoolboys and their ancient models. This view of translation as mediation calls attention to the ways in which early modern pedagogy seems to mistrust its own attempts to mediate between master and scholar, text and translation, and grammar and speculation.

Room: Music Faculty, Lecture Room #5

Panel Title: Thomas More and his Circle II: Margaret Roper in the Republic of Letters

Sponsor: Amici Thomae Mori

Organizer: Clare M. Murphy, *Université Catholique de l’Ouest*

Chair: Charles Fantazzi, *East Carolina University*

Presenter: Eugenio M. Olivares Merino, *Universidad de Jaén*

Paper Title: A Month with the Mores: The Meeting of Juan Luis Vives and Margaret More Roper

Abstract: During Vives’s stay in England, he was invited by his friend Thomas More to spend some weeks with him and his family. In the Chelsea household, Vives had the opportunity of getting acquainted with More’s *scola* and the learned ladies brought up there. The Spaniard’s attention was especially caught by More’s eldest daughter, whom Vives probably saw as an epitome of his model of education for women, as expressed in his *De institutione feminae christianae* (1523): virtue and learning. The relationship between Vives and More has often been discussed. With the friendship of the two

humanists as a starting point, this paper examines Vives's meeting with Margaret ("like his own sister" as the Spaniard called her), and their common interests (Quintilian and Erasmus), as well as the possible consequences of their encounter — mainly the translation of Vives's treatise on the education of Christian women by the More *scola* tutor Richard Hyde (ca. 1529).

Presenter: Friedrich K. Unterweg, *Heinrich-Heine Universität Düsseldorf*

Paper Title: Loving Daughter, Renowned Scholar, or Frustrated Wife? Images of Margaret Roper as a Stage Character

Abstract: Margaret is among the *dramatis personae* in most of the more than 150 plays dealing with her father's life and death staged between 1600-1980, including Lating Jesuit plays featuring "Margarita Mori filia," "Eduardus," or "Margaretus." There are also several plays in which she, not her father, is the protagonist, among them *Margaretha Morus: Drama in vier Akten* (1881), *Marguerite Morus: Drame en trois actes avec musique* (1909), and *Meg: A Play in Three Acts* (1977). While this paper focuses on German plays mostly from the nineteenth century, it analyzes about three-dozen plays from various periods and countries to delineate various presentations of Margaret — mostly as her father's loving confidante or as a highly educated scholar. These images are then compared to those in selected English plays and a contemporary American feminist drama which makes Margaret responsible for her father's death.

Presenter: Clare M. Murphy, *Université Catholique de l'Ouest*

Paper Title: From Guillaume Budé to Jean Anouilh: The Ropers in the French Tradition

Abstract: Two aspects of Margaret's character have endeared her to the French: her learning and her courage — depicted in the French report of More's execution that reached Paris from London within three weeks of the event and that describes Margaret's breaking through the circle of armed guards to embrace her father on his way back to the Tower from his trial. Before the end of the century Antoine Caron had painted this scene with the guards, on a panel still hanging in the chateau of Blois. In 1647, the Jesuit Pierre Le Moyne included her in *La Galerie des Femmes Fortes* as a modern mother of the Maccabees. A French translation of Roper's biography of his father-in-law was not published until 1953, but it served well as the principal source of Anouilh's *Thomas More ou l'homme libre* of the early 1960s, where the lawyer Roper turns into a literary man writing the playwright's frame story.

Room: Music Faculty, Recital Hall

Panel Title: Rethinking Frances Yates

Organizer: Lina Bolzoni, *Scuola Normale Superiore*

Chair: Ingrid D. Rowland, *The American Academy in Rome*

Respondent: Anthony Grafton, *Princeton University*

Presenter: Lina Bolzoni, *Scuola Normale Superiore*

Paper Title: Rethinking Frances Yates

Abstract: The tradition of the art of memory, comparing Yates's books with more recent studies that have underlined the multiplicity of meanings and techniques available to the Middle Ages and the Renaissance.

Presenter: Hilary Gatti, *Università degli Studi di Roma, "La Sapienza"*

Paper Title: The “Yates Thesis” and the Scientific Revolution

Abstract: The paper will take into consideration Yates’s own contributions to the problem of the emergence of a new science or natural philosophy at the end of the sixteenth century, and the ways and extent to which her idea of a primarily Hermetic renaissance stimulated a lively and ongoing debate over the relations between science and magic in the early modern world.

Room: Music Faculty, Concert Hall

Panel Title: Satire in French Renaissance Literature III

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center

Organizer and Respondent: Bernd Renner, *City University of New York, Brooklyn College*

Chair: E. Bruce Hayes, *University of Kansas*

Presenter: Jean-Claude Carron, *University of California, Los Angeles*

Paper Title: Stratégies de la satire du pétrarquisme chez Du Bellay et Ronsard

Abstract: L’anti-pétrarquisme de Du Bellay et Ronsard est plus apparent que réel : la satire sur laquelle il est fondé ne serait en fin de compte qu’un jeu stratégique destiné moins à renoncer au pétrarquisme qu’à exploiter certains aspects de sa face cachée pour mieux le réhabiliter. A travers sa satire, en effet, les poètes semblent s’autoriser de la remise en question de ce qui pouvait passer pour une imitation servile afin donner une efficacité nouvelle à ce langage qui, passant pour mensonger, n’en reste pas moins incontournable.

Presenter: Katherine S. Maynard, *Washington College*

Paper Title: Miel empoisonné: Satire and Ronsard’s *Remonstrance au peuple de France*

Abstract: During the first War of Religion in 1563, Pierre de Ronsard composed the *Remonstrance au peuple de France*, one of a series of poems that has since become known as the poet’s most significant foray into the realm of satire. The poem is critical of several of Ronsard’s contemporaries and includes a scathing portrait of Protestants. This portrait launched a powerful counterattack in the form of the “Seconde Response de F. de la Baronie à Messire Pierre de Ronsard,” a poem attributed to Florent Chrestien, author of the *Satyre Menipée*. In this presentation, I will consider the exchange between the two authors with respect to Ronsard’s persona as the preeminent French national poet. Ronsard’s desire to speak to the “peuple de France” through satire leaves himself open to being the object of satire.

Room: Clare College, Bennett Room

Panel Title: The Literature of the Excluded in Early Modern Italy

Chair: Guido Ruggiero, *University of Miami*

Presenter: Dale V. Kent, *University of California, Riverside*

Paper Title: Pain, Shame, and Resignation: An Alternative View of Class and Class Conflict in Early Modern Florence

Abstract: Concepts of patriarchy structured and related Florentines’ social, political, and

civic lives and also their perceptions of the Divine order, which in turn justified and even sanctified patriarchal relations in human society. How then might religious beliefs have mitigated class conflict? Employing some hypotheses about pre-modern class relations first advanced by E.P. Thompson, this paper will examine opposition and accommodation to the Medici-dominated elite of Florence in the mid-fifteenth century. I will focus on popular poetry, a quintessentially artisan product that expresses a complex and ambivalent mixture of rage, pain, resignation to God-ordained authority, and (most interestingly) shame, understood not in the modern sense, but as the obverse of an honor stemming from a freedom of action and self-definition not enjoyed by working men in the Renaissance world.

Presenter: Jana E. Condie-Pugh, *Northwestern University*

Paper Title: Taming *Pazzia*: Madness in Theory and Practice in Renaissance Italy

Paper Abstract: Recent studies have noted the multivalent and ever-changing meanings of madness during the Renaissance period. Madness, although deemed curable, had no single cure; the range of madness treatments demonstrates a complex interplay between medical and religious solutions. While extant sources stress the merits of both the *curatio medica* and *curatio divina*, it is unclear what type of treatment, if any, the mad received in the hospitals dedicated to mental illness. Italian preacher Tomaso Garzoni's famous *L'Hospitale de' pazzi incurabili*, or *Hospital of Incurable Fools* (1586), suggests the use of mental hospitals as institutions for the mad, aimed at locking up the mad patient as much as treating them. By adopting Garzoni's text as a model, one can test Garzoni's description of treatment against practices in real hospitals during the sixteenth century to discover whether Garzoni's text is more a prescription of what should occur or a description of an already-present reality.

Presenter: Martin Marafioti, *Pace University*

Paper Title: "Safe Space" in Early Modern Italian Story Collections

Abstract: In early modern Italian plague manuals, the most common recommendation for preventing contagion was to avoid all contact with the pestilence: people were advised to flee to the countryside and leave behind their plague-stricken loved ones. Physicians were very specific in their recommendations regarding the preparation of a physical "safe space": windows were to be kept shut during certain hours of the day, the walls should be washed with vinegars and rose water, and fragrant woods were to be burned in the hearths of homes. Doctors considered it not only important for a person to remain distant from the infected, but that his or her senses not come into contact with the disease as well. This sensory isolation is reflected in the fourteenth- through sixteenth-century rhetorical tradition. Nowhere is this psychological compartmentalization as evident as in the tradition of story collections. This study analyzes intersections between medical theory and literary tradition.

Room: Clare College, Neild Room

Panel Title: Rediscovering Pierre Gringore (ca. 1475-1538): New Perspectives

Organizer: Nicole Hochner, *The Hebrew University of Jerusalem*

Chair: Robert W. Scheller, *Universiteit van Amsterdam*

Presenter: Nicole Hochner, *The Hebrew University of Jerusalem*

Paper Title: Is Gringore's Work Relevant for the History of Ideas?

Abstract: The mixture of satirical and moral writings, the obsession with abuses and vices, the treatment of subjects such as unfaithful women or corrupt clergy and the vision of a chaotic society, make Pierre Gringore not only a faithful disciple of medieval popular culture but also a major witness to the social and political conflicts of his time. The image of a confused relationship between the prince and his people and the many political allegories in Gringore's work are crucial in reconstructing his political vision. While it is difficult to ascertain coherence in his work, the ideological debates of Gringore's time cannot be neglected in assessing its import. In this paper I draw comparisons with other political pamphlets and in particular with works by Claude de Seyssel.

Presenter: Jennifer Joan Britnell, *University of Durham*

Paper Title: Pierre Gringore: A Religious Conservative

Abstract: Gringore launches a violent assault on clerical abuse in his early moral writings and is one of the most satirical in his attacks on Pope Julius II during the war between France and the pope in 1511-12. Later, in 1525, his translation of the psalms from the Book of Hours fell foul of the Sorbonne's ban on all translations from the Bible. He is nevertheless profoundly conservative in all his religious writing and his writing about the Church, untouched by evangelical thought, hostile to monastic reforms carried out in France in the early years of the sixteenth century, and is one of the earliest authors to write in French against Lutherans. My paper will attempt to explain the apparent paradoxes of his successive positions in terms of his political commitments and his acceptance of traditional beliefs with regard to the Church.

Presenter: Alan Hindley, *University of Hull*

Paper Title: Pierre Gringore and the Theater

Abstract: Critics may dispute Gringore's literary merit, but most are agreed on his talents as a dramatist. Moreover his composition of at least two *sotties*, a morality play, a farce, and a *mystere* provide a unique opportunity to consider the interpretation of a range of late-medieval dramatic genres by a known dramatist (and one who was much concerned with his authorial status) at a specific time, and in a particular set of social and political circumstances. This paper will present an overview of Gringore's drama in the light of this connection between the dramatist and the theatrical world of early-sixteenth-century Paris, from the *Sottie des Chroniqueurs* to the *Vie de monseigneur saint Loys*. Was Gringore content, for instance, to follow slavishly the traditional play-types at his disposal? Or was he able to bring to them something new and distinctively his own?

Presenter: Cynthia J. Brown, *University of California, Santa Barbara*

Paper Title: In Praise of Marriage and Authorship: Pierre Gringore's *Complainte de Trop Tard Marié*

Abstract: Marking the author's first known venture as a publisher, Pierre Gringore's *Complainte de Trop Tard Marié* (1505) contradicts the French medieval literary tradition, crystallized in the *Roman de la Rose*, that denigrated women and the institution of marriage. This versified description of the narrator's regrets about marrying late in life and appreciation of marriage enjoyed a surprising notoriety in early-sixteenth-century France, as evidenced by its six known subsequent French editions and the English translation published by the famous Wynkyn de Worde. This paper examines the literary

praise of marriage and its translation from French into English in the context of Gringore's heightened sensitivity to issues surrounding authorship.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies I

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Organizer and Chair: William R. Bowen, *University of Toronto, Victoria College*

Co-organizer and Respondent: Raymond G. Siemens, *University of Victoria*

Presenter: Willard McCarty, *King's College London, Centre For Computing in the Humanities*

Paper Title: Being Reborn or Dying of Innovation in a Time of Hype? Pointing a Scholarly Moral to Bob Dylan's "It's Alright, Ma (I'm Only Bleeding)"

Abstract: Edsger Dijkstra has asserted that, "In their capacity as a tool, computers will be but a ripple on the surface of our culture. In their capacity as intellectual challenge, they are without precedent in the cultural history of mankind." Common responses are: Has computation had an impact on what centrally concerns us? Have a sufficient number of colleagues been suitably impressed (i.e., intellectually dented) by it? These questions are all wrong, however prudent it may be to entertain them. If we are even to glimpse the promised rebirth — which is to say, if whatever is happening all around us, in us, to us, and with us is to be a rebirth for us — we need a different theory of importance, and we need it fast. This talk will be an attempt to articulate such a theory for a computation that is of, as well as in, the humanities.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: The Year of Lepanto, 1571

Sponsor: The Medici Archive Project

Organizer: Niccolò Capponi, *Archivo Storico Capponi, Florence*

Chair: Christine M. Woodhead, *University of Durham*

Presenter: Mark P.V. Hutchings, *University of Reading*

Paper Title: England and Lepanto

Abstract: A year before Lepanto, the same pope who blessed the Holy Alliance forces had excommunicated Elizabeth I and given Philip II permission to invade England and depose its queen; it was not the Ottoman empire that threatened England, but Spain. English representations of Lepanto complicate an orthodox binary model opposing Christian and Moslem, and offer an illustration of the shift in attitudes towards the Ottoman empire. While these Lepantos offered a residual "crusader" ideology, an event whose fame lasted long after hopes of a sequel had faded took on a literary life which both underpinned and undermined its historical moorings. Perversely, Lepanto was kept alive in literature, not simply as a "call to arms," but, it will be argued, as a sign of its transformation from (in Hayden White's terms) a historical event to a literary text.

Presenter: Niccolò Capponi, *Archivo Storico*

Paper Title: Not Simply Technology: Another Look at the Mediterranean Galley

Paper Abstract: While there exists a considerable body of literature on the

Mediterranean galley as a weapon system, there are other aspects of it that remain to be investigated. In particular, the different approach to shipbuilding in the Muslim states, compared to what happened instead in the Christian polities of the Mediterranean remains unexplored. This paper will examine the galley not just in its role as a fighting vessel, but also as an economic and financial asset. In addition, by analyzing sixteenth-century thought on maritime matters, the paper will also try to give an explanation for the Ottomans naval decline after Lepanto.

Presenter: Rosemarie Mulcahy, *University College Dublin*

Paper Title: To Celebrate or Not to Celebrate: Philip II and Representations of the Battle of Lepanto

Abstract: As the major partner in the Lepanto enterprise — providing half the money, ships, and men — Philip II and his motivations are particularly interesting. His actions were prompted not only by the desire to defend his territories, but also the Catholic Faith. The palace-monastery of the Escorial is his most enduring creation, a monumental site for the enactment of religious ritual and a visual expression of his role as Catholic King. Because many of the artifacts commissioned for this building have survived *in situ* and the whole project is exceptionally well documented, we know a great deal about Philip's beliefs and values. In this context, the paucity of visual representations of the Battle of Lepanto, or any other battle against Islam for that matter, may seem surprising. Elsewhere numerous works of art were commissioned to commemorate the victory. This paper will explore the possible reasons for the king's lack of enthusiasm.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: It's News

Organizer: Eileen A. Reeves, *Princeton University*

Chair: Nick Wilding, *University of Cambridge*

Respondent: Joad Raymond, *University of East Anglia*

Presenter: Margaret Meserve, *University of Notre Dame*

Paper Title: Our Friend in Baghdad: Wishful Thinking in the Renaissance Press

Abstract: From its invention, the European printing press was used to document the “problem” of Ottoman Turkish expansionism along with Christendom's embarrassing failure to contain it. From Belgrade to Negroponte to Rhodes, authors, editors, and printers alike exploited this new medium to inform readers of the latest news from the East, raise support for another crusade, and (occasionally) achieve fame or profit for themselves. The emergence of the Shi'ite prince Shah Ismail Safavi as a challenger to Ottoman hegemony in Eastern Anatolia and Iraq in the early sixteenth century further galvanized European popular opinion, as contemporary printed pamphlets, newsletters, and orations show. The same rhetorical and historiographical devices once used to demonize the Ottoman Turks in the European press later lionized the new “Prince of Persia,” viewed by Christian statesmen, commentators, and publishers with a characteristic mix of optimism and cupidity.

Presenter: Nina Cannizzaro, *Bard College*

Paper Title: The Incogniti Mask

Abstract: Inspired both by the political terminology of the late sixteenth century (secrets, wisdom, reason of state) and the subversive fictional “news” stories of Boccacini in the

1610s, the Venetian Accademia degli Incogniti (1626-61) devised a radical urban and editorial undertaking. Their active contribution to the cultural life of Venice and numerous publications were to be the “new weapon” to decry Rome’s “crime against history,” i.e., the institution of the Index of Forbidden Books, and the repression of Tridentine doctrine regarding original sin and the reinstatement of human innocence at birth. The Incogniti’s continued stress on its need to use indirect narrative (by means of fiction, fable, and allegory) to address history or scientific truth was, moreover, an attempt to invite spectators to redefine “censorship” in general as an improper, corrupt, and fundamentally uncivil use of “fiction.”

Presenter: Eileen A. Reeves, *Princeton University*

Paper Title: The Tyranny of the Gazzettier

Abstract: “Anything is preferable to the tyranny of the gazettier,” said the Provençal scholar and *parlementaire* Nicolas Fabri de Peiresc in early 1634, preparing for another round of skirmishes with the Paris-based publisher Théophraste Renaudot over the timely delivery of the weekly Gazette. My paper will focus on the energetic unhappiness characterizing the relationship between Peiresc and Renaudot in 1633-34, when the gazettier brazenly attempted to involve the scholar in his newsgathering business, and the scholar simply sought to receive the weekly in advance of his neighbors in Aix. Of particular interest are the reasons that compelled Peiresc — who subscribed to manuscript newsletters, received other printed serials, maintained an extensive private correspondence across Europe, and constantly hosted high-ranking visitors — to devote such time and expense to procuring the Gazette, whose reports he generally found negligible, derivative, or entirely without credibility.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Clothing and Gendered Subjectivity I

Organizer: Mary Ellen Lamb, *Southern Illinois University*

Chair: Barry Taylor, *Staffordshire University*

Presenter: James B. Fitzmaurice, *Northern Arizona University*

Paper Title: Dress, Dressing Up, and Margaret Cavendish

Abstract: For nearly 350 years, Margaret Cavendish was best known among those who studied literature for her clothing, though her writing is increasingly the focus of scholarly attention. Various compilers of biographies of women writers in the eighteenth and nineteenth centuries, in particular, remarked on her “theatrical dress,” and she, herself, had a great deal to say about why and how she created her “fashions.” Her fondness for unusual or even antic dress was shared by a character in her husband’s play *The Variety*, who likes to dress up in private in Elizabethan costume and, though initially exposed to ridicule among Caroline aristocrats, overcomes it, winning the hearts of the stage audience. I look more generally at dress and dressing up for amateur theatrical performance in the Cavendish household. I show that for Cavendish and her husband, the theatrical was an essential part of aristocratic life.

Presenter: Jyotsna G. Singh, *Michigan State University*

Paper Title: Clothes, Climate, and English Colonial Difference in the Early Modern Period

Abstract: Differences in dress are frequently the subject of Renaissance representations of cross-cultural encounters. For instance, Edward Terry, Chaplain to Sir Thomas Roe, in his *Voyage to East Indies* (1625) often observes how clothing marks difference between the Indians and the Englishmen in Sir Thomas Roe's party and how the latter resists adapting to the hot climate. A similar kind of resistance appears in Sir Walter Raleigh's encounters with the natives of the Guiana represented in De Bry's copper engravings. Raleigh is clearly recognizable as an Elizabethan courtier, formally clothed in courtly dress, in contrast to the native Indians, whose "dress" may include paint and feathers. This paper analyzes the materials constituting English clothes as well the ideological function of fashions marking cultural and implicitly gendered differences. In part, the differences in costume as represented in the West set up the Europeans as more "masculine," while unwittingly interrogating Western senses of "masculinity."

Presenter: Kristi L. Eiler, *Northern Kentucky University*

Paper Title: Of Codpieces and Peasecods: Anxiety, Androgyny, and *Twelfth Night*

Abstract: Early modern clothing was more androgynous than has been widely assumed, and historical attention to costume reveals an even more complicated language of goods than has been apparent in criticism on *Twelfth Night*. According to Gregory Squire, the peascod doublet worn by both men and women during Elizabeth's reign gave men a feminine appearance, whereas women's conical bodices presented a phallic appearance (65). Phillip Stubbes remarked that these peascod doublets were "like, or much bigger than a mans codpiece" (Stubbes E 2r). William Harrison mentions women who wore "pendant codpieces" on their bodices, causing him to remark that "it hath passed my skill to discern whether they were men or women" in *Description of England* (1587) (147). I interrogate this juncture between peasecod and codpiece, or as Malvolio describes Cesario "as a squash is before it is a peasecod, or as a coddling when 'tis almost an apple" (I.v.156).

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Constructing the Renaissance in Nineteenth-Century England: Collecting and Exhibiting Art for the Public

Organizer: Andree Hayum, *Fordham University*

Chair: Caroline Elam, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Presenter: Andree Hayum, *Fordham University*

Paper Title: The "Early Schools" of Renaissance Art and the Early Public Museum in England

Abstract: Works of art from the phase of history preceding the canonical achievements of the High Renaissance, the so-called "Primitives," were the subject of revived interest especially in the wake of that first transformation of royal or courtly collections into public institutions, as at the Louvre or the Uffizi. Different circumstances obtained in England, whose museums were founded later and not on the basis of an already existing collection. Yet plans to expand the National Gallery's holdings soon involved a policy to acquire examples of those "early schools." I want to explore the English perspective on collecting such Trecento and Quattrocento works, which already had a certain tradition there within the private sphere. Rather than charting a history of taste, however, this

paper examines the values these works were seen to embody and the roles they were expected to play, particularly once they were destined for public display.

Presenter: Donata Levi, *Università di Udine*

Paper Title: Re-Constructing the Italian Renaissance at the South Kensington Museum: A “complete Museographic work” for the Education of the Working Classes and the Improvement of Manufactures

Abstract: This paper will examine how a vision of the Italian revival of art, now purged of its devotional purpose and religious meanings and related, rather, to technicalities of artistic production and material function, influenced both the strategies of acquisition and the display of works in the first period of the South Kensington Museum. It deals with how the idea of the Renaissance, ensuing from actual visits to Italy on the part of staff members, was translated into museographic form and contributed to the reshaping of perceptions of Renaissance art in historiography and for the general public. In the process, two divergent “missions” of the museum seem to emerge: whether to be an assemblage of choice specimens, which could propose, through exclusively metaphorical reconstruction, the same “environment” which made Renaissance achievement possible, or whether to be a collection that would illustrate the historical evolution of art objects.

Presenter: Andrea Jane Bayer, *The Metropolitan Museum of Art*

Paper Title: Charles Eastlake and Lombard Painters for the National Gallery

Abstract: Among the masterpieces at the National Gallery in London are surprisingly strong holdings in sixteenth-century Lombard painting. Few may be aware that these derive principally from Charles Eastlake’s tenure, first as keeper (from 1843), then director (from 1855), during the museum’s founding years. His travel journals, preserved in numerous volumes at the National Gallery, document his extensive journeys to Lombard centers such as Brescia and Bergamo, along with his often complex reasoning about the “eligibility” of paintings he saw there and wanted for the gallery’s growing collections. My paper will examine these choices and their underlying motivations, seeking to identify the elements in Lombard art that captured Eastlake’s attention, as well as the idea of the Renaissance they would present to the new museum audience.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Note-Taking and Commonplacing

Organizer: Peter Stallybrass, *University of Pennsylvania*

Chair and Respondent: William H. Sherman, *Folger Shakespeare Library*

Presenter: Ann M. Blair, *Harvard University*

Paper Title: Note-Taking as Information Management

Abstract: By considering both pedagogical advice about note-taking and manuscript evidence, I will focus on the ways in which various early modern scholars ordered their notes and expected to retrieve material they collected. Storage devices included the margins of books, separate notebooks or the note-closet described by Vincent Placcius in 1689. Ordering methods often combined the systematic, the miscellaneous, and the alphabetical.

Presenter: Shane Butler, *University of Pennsylvania*

Paper Title: Poliziano Writes Erasmus

Abstract: The *Adagia* of Erasmus might well be regarded as the magnum opus of the whole enterprise of commonplacing. Only sporadically recognized among his sources is the collection of Latin letters left by Angelo Poliziano for posthumous publication. On the one hand, Poliziano, as the great Quattrocento collector of miscellaneous erudition, might seem an obvious place for Erasmus to have looked; on the other, however, it must be said that, among the many things said both for and against Poliziano's Latin style, seldom has it been called sententious. On the contrary, Poliziano's obsession with the smooth polish of a well-composed work might well have made him resistant to the kind of dismemberment he would endure at the hands of Erasmus. And yet Poliziano's surviving notes and drafts betray, famously, a chaos of cutting and pasting that leave him looking methodologically close to the author of the *Adagia*, which have more than once been regarded as a kind of sequel to Poliziano's own *Miscellanea*.

Presenter: Margreta de Grazia, *University of Pennsylvania*

Paper Title: The Diacritics of the Finger and the Flower

Abstract: What is the difference between the two diacritical marks most commonly used on early modern texts to signal noteworthy passages: the pointing finger and the blossoming flower? Why are these two symbols used to flag the memorable? In what way do the very symbols themselves give access to the technologies of remembering in this period? And what is lost when they are replaced or superseded by typographical italics, quotation marks, and asterisks?

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Liturgy, Theater, and Art in Church Furniture of the Italian Renaissance

Co-organizers: Nirit Ben-Aryeh Debby, *Ben-Gurion University of the Negev* and Yoni Ascher, *University of Haifa*

Chair: Sarah Blake McHam, *Rutgers University, New Brunswick*

Presenter: Nirit Ben-Aryeh Debby, *Ben-Gurion University of the Negev*

Paper Title: Image, Ritual, and Performance in the Renaissance Pulpit

Abstract: This paper will explore the preacher's perspective of the pulpit as a podium used for popular preaching. The pulpit was part of dramatic events taking place in the church. It served as a stage for the preacher, as well as a setting for theatrical presentations, which took place on scaffolds around the pulpit. In addition, the Renaissance pulpit in itself presented dramas "frozen" in stone based upon theatrical elements. Some of these were inspired by the performative arts, either *ars praedicandi*, a one-man show by the preacher, or *sacra rappresentazione*, religious plays performed in church. I am going to illustrate the theatrical features of the pulpit using several examples from Renaissance Tuscany: Benedetto da Maiano's pulpit in Santa Croce in Florence (1472-85), Andrea Cavalcanti and Brunelleschi's pulpit in Santa Maria Novella (1441-43), Pasquino da Montepulciano, Mino da Fiesole, and Antonio Rossellino's pulpit (1469-73) in Prato's cathedral, and Donatello's double amboni in San Lorenzo in Florence (1466-72).

Presenter: Yoni Ascher, *University of Haifa*

Paper Title: Sepulchral Monuments as Church Furniture in Sixteenth-Century Italy: The Case of Bishop Giuliano Cibo

Abstract: In 1530 the committee of the cathedral of Genoa approved the appeal of

Giuliano Cibo, Bishop of Agrigento, for a space under the organ for the erection of his own sepulchral monument. In 1537 the same committee demanded that the monument be removed or reduced, because it interfered with the daily liturgy. This episode will serve as a starting point for a discussion of the function of sixteenth-century sepulchral monuments as church furniture. The Cibo monument, one of the most sumptuous projects in sixteenth-century sculpture in Italy, will be analyzed and reconstructed in the light of contemporary liturgical requirements. Other new types of counter-reformation sepulchral projects will also be considered as church furniture, which were meant from their inception for both commemoration and the ongoing liturgy.

Presenter: Jens Baumgarten, *University of Campinas, Brazil*

Paper Title: Transitory and Performative Representations: Fixed and Ephemeric Decorations in the Silesian Jesuit Churches

Abstract: The main interest of my paper is to take a closer look at the importance of visualization as a main constituent for the creation of confessional identity. In the context of a methodological framework on transition and performance, the politics of recatholization is analyzed while considering the role of “minor arts” such as ephemeric decorations and furniture. The idea of a “teologia del visibile” of the Jesuit Roberto Bellarmino serves as the basis for the discussion of the discourse on visualization. These theoretical ideas are exemplified by the decorations of the Jesuit Churches in Silesia. Hereby the paper takes an interdisciplinary approach that views images and texts within the discourse of power and identity and within the context of the liturgical practice.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Gender and the Politics of Writing in Seventeenth-Century England

Sponsor: Society for the Study of Early Modern Women

Organizer: Mihoko Suzuki, *University of Miami*

Chair: Naomi J. Miller, *Smith College*

Respondent: Achsah Guibbory, *Barnard College and The University of Illinois*

Presenter: Mihoko Suzuki, *University of Miami*

Paper Title: The Politics of Gendered Writing: Mary Sidney, Elizabeth Cary, and Robert Garnier

Abstract: The relationship between Mary Sidney’s *Tragedie of Antonie* and *Marc Antoine*, by the French magistrate and playwright Robert Garnier, has long been studied by scholars of early modern English women’s writing. This paper will revisit Sidney’s work, and will focus on her additions to Garnier’s text as well as her emphases and choices in translation to argue for a more extensive intervention in contemporary English politics than has hitherto been acknowledged. I will then turn to Elizabeth Cary, who translated from the French Cardinal Perron’s *Reply* to James I. Cary’s extensive engagement with Garnier’s works, in *Tragedie of Mariam* and *Historie of Edward II*, suggests that the political thought developed during the French religious wars was deployed by women writers across the channel, both Protestant and Catholic, to interrogate the political relationship between husbands and wives as well as between monarchs and subjects.

Presenter: Rachel Trubowitz, *University of New Hampshire*

Paper Title: Performing and Reforming Death in *Paradise Lost* and *A Cry of a Stone*

Abstract: As recent studies detail, tragedy and the cult of monarchy make death comprehensible in the absence of the old religion's traditional consolatory devices. But what happens to "death" after the closing of the theaters in 1642 and Charles I's execution in 1649? This paper turns to the texts of John Milton and Anna Trapnel to exemplify the special representational and hermeneutical challenges that death introduces between 1640 and 1660. Milton and Trapnel deploy different strategies for containing the heightened mortal terrors and socially unproductive despair that death unleashes during this period. Milton formulates a postdynastic poetics and politics of death. Trapnel masters death and her own authority to prophesy by enacting her near-death experiences in a trancelike state at Whitehall. But, both writers demonstrate that the Civil War period forms a discrete but surprisingly underexamined chapter in the history of death.

Presenter: Cristina Malcolmson, *Bates College*

Paper Title: Margaret Cavendish and Jonathan Swift

Abstract: Critics have not recognized that Cavendish's *Blazing World* (1666) influenced Swift's *Gulliver's Travels* (1726). This demonstrates that literary indebtedness was not restricted to the effect of male canonical writers on women during this period. Cavendish's use of the science-satire developed by Lucian, Godwin, and de Bergerac includes details which also appear in Swift's version of the genre. Both satirize Robert Hooke's obsession with lice in order to compare the self-important experiments with microscopes by the Royal Society to the more practical need to decrease the suffering of humanity. Cavendish's Empress considers calling forth the spirits of ancient and modern philosophers; Gulliver actually calls them forth in order to stage a debate. Swift alludes to Cavendish's immortals, reborn through the purging of variously colored humors, though his own "Struldbrugs," or "Immortals," whose red spot over their eyebrow changes color over time.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: The Cosmopolitan Renaissance

Organizer: Barbara Fuchs, *University of Pennsylvania*

Chair: Farah Karim-Cooper, *Shakespeare's Globe and King's College London*

Presenter: Ricardo Padrón, *University of Virginia*

Paper Title: The Iberian East and Hispanic Globalism

Abstract: In many ways, recent work on the gestation of the Atlantic world during the fifteenth through eighteenth centuries builds upon Edmundo O'Gorman's groundbreaking *The Invention of America*, which first argued that "America" should be understood as something invented by and for Europeans, rather than as a preexisting entity amenable to discovery. Yet O'Gorman's work is not just about the invention of America, but about the emergence of European globalism out of the joint enterprises of early modern exploration and Renaissance cosmography. This line of O'Gorman's argument, however, has remained largely unexplored by scholars working in early modern Hispanic studies. This paper seeks to reverse this trend by calling our attention to the emergence of a global imagination in Hispanic culture, as a function of Spain's interest, not only in America, but in East and Southeast Asia as well.

Presenter: Barbara Fuchs, *University of Pennsylvania*

Paper Title: Traveling Texts

Abstract: This paper considers the political import of texts that travel across national and religious divides in early modern Europe. The circulation of literary texts, and of their polyvalent, disputed meanings, often transcends religious and political boundaries. Transmission thus ceases to be merely an aesthetic problem, and becomes instead a fascinating register of both national difference and the imaginative erasure of that difference. How do texts register in their new contexts? How do they change, or, conversely, to what extent does their origin color or complicate their reception? I focus here on the influence of Spanish texts in Elizabethan and Jacobean England, ranging from the pastoral (Montemayor's *Diana*) to the epic (Ercilla's *La Araucana*) to the dramatic (Cervantes's story of Cardenio and the Barbary plays).

Presenter: Ralph Bauer, *University of Maryland, College Park*

Paper Title: Translating Knowledges: Magic, Miracle, and Mercantilism in the Conquest of America

Abstract: The European discoveries and conquests in the Americas during the sixteenth century greatly invigorated the hope in the possibility of empirical revelation of occult truths and of controlling nature through magic generally and alchemy particularly. For example, the Spanish conquerors and settlers frequently relied on Native Americans not only for the physical knowledge of the environment but also for the occult healing powers inherent in local spiritual forces. By going against the grain of the common view that sixteenth-century European knowledge arrived fundamentally opposed to Native American "magical" knowledge in the New World, this paper suggests shifting and complex transatlantic and transnational connections between the European conquest of America, emerging scientific epistemologies in Renaissance Europe, and imperial translations across linguistic and political borders in seminal prose narratives relating to the New World by Christopher Columbus, Francisco López de Gómara, and Sir Walter Raleigh.

Room: Mill Lane #1

Panel Title: Rethinking Italian Renaissance Architecture: Invention versus Imitation

Organizer: Angeliki Pollali, *The American College of Greece*

Chair: Charlotte Nichols, *Seton Hall University*

Presenter: Angeliki Pollali, *The American College of Greece*

Paper Title: Defining Invention through Francesco di Giorgio's *Trattati*

Abstract: The imitation of the antique is one of the cardinal points of the analysis of Italian Renaissance architecture. Architects of the fifteenth century are thought to be studying and assimilating ancient examples. As a result, by the beginning of the sixteenth century, a norm had been established, which is exemplified in the works of Raphael and Bramante. Subsequently architects departed from antiquity, displaying their *licentia* in the invention of new ornamental forms. This paper will examine the notion of architectural invention, which underlies the above analysis. It will be argued that invention, as it appears in recent architectural theory, is defined in terms of antiquity. The theoretical implications of this conception will be considered, and a new definition will be proposed, based on Francesco di Giorgio's *Trattati*.

Presenter: Rainer Donandt, *Universität Hamburg*

Paper Title: "Our fame ought to be much greater": Alberti on Brunelleschi and the

Merits of Innovation

Abstract: From the later fifteenth century onward, Brunelleschi's fame rested to a great extent on his seminal role in the revival of the ancient manner of building. Alberti, however, argued along a different line in 1435-36, when he dedicated his treatise *Della pittura* to the architect. He chose the Cathedral cupola as a paradigm for the rise of the arts in Florence, precisely because it was designed without recourse to antique models. The paper will suggest that the tribute to Brunelleschi, as a bold innovator and inventor of "never-before-seen-arts," does justice not only to his achievements in perspective and engineering, but also to the strikingly novel aspects of his other architectural projects, namely the ordering of sacred space and its pictorial decoration.

Presenter: David Hemsoll, *University of Birmingham*

Paper Title: Raphael and Architectural Methodology in the Early Sixteenth Century

Abstract: By around 1515, Raphael and Michelangelo were regarded as exemplary practitioners of architecture in the way that they set about imitating works of classical antiquity. In Raphael's case he apparently developed an approach which accorded closely with certain key ideas of the time on literary imitation, and in Michelangelo's this was also true, except that he soon took a rather different course aligned with rivaling ideas. Nevertheless, it was Raphael who provided the basic model for most subsequent practitioners, as can be demonstrated by an analysis of his works; and his method was then elaborated by Peruzzi and Sangallo in Rome, and Giulio Romano, Sansovino, and Sanmicheli in Northern Italy. This paper will define Raphael's design method particularly in the way his buildings imitate the antique, and it will then show how it was adapted and elaborated by other architects subsequently.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power I: Royal Baptisms and Weddings

Sponsor: Canadian Society for Renaissance Studies/Société canadienne d'études de la Renaissance

Organizer and Chair: Konrad Eisenbichler, *University of Toronto, Victoria College*

Presenter: Dougal Tomas Lima Shaw, *British Broadcasting Company*

Paper Title: The Spectacle of Dynasty: Stuart Royal Baptisms in England

Abstract: With a steady supply of male heirs the Stuarts could finally substantiate the divine right, dynastic claims the Tudors had articulated through royal spectacle. When he arrived in England, James VI's male heirs had already been baptized in Scotland. The first opportunities to celebrate new male heirs presented themselves in 1630 and 1633, when Charles II and James II were born. The former occasion was the first royal baptism of a male heir in England since Edward VI. Significant embellishments were made to the old Tudor models — both subtle and crude — to celebrate the Stuarts' dynastic credentials, a vital component of their power.

Presenter: Maria Ruvoldt, *University of Pennsylvania*

Paper Title: Francesco de' Medici's Spectacle of Dreams: His Weddings of 1566 and 1579

Abstract: On the occasions of his weddings in 1566 and 1579, Francesco de' Medici, Grand Duke of Tuscany, staged elaborate public masques and *intermezzi* on the theme of

dreams. Resulting from collaboration between Francesco and his network of artists, poets, musicians, and iconographers, these displays represent the distillation of contemporary perceptions of dreams and their relation to the persona of the prince. Fashioning Francesco as an artist rather than a prince, and cloaking his official role as grand duke in the mantle of personal merit, the masques also testify to the role of art, artifice, and spectacle in defining the political landscape.

Presenter: Rosalind Kerr, *University of Alberta*

Paper Title: Spectacularizing Popular Theater at the 1589 Medici Wedding Gala

Abstract: The 1589 wedding of Cristina di Lorena and Ferdinando de' Medici is a cultural landmark known for its visual, musical, and theatrical effects. The magnificent Sala delle Commedie in the Uffizi was designed to visually represent the consolidation of the Duke's absolute power and equipped to provide technically dazzling intermezzi. It becomes particularly interesting to understand why the Duke invited a *commedia dell'arte* troupe to share the space with the official aristocratic entry. An examination of *La pazzia* given by Isabella Andreini will show how this subversive comedy inversely reflected the totalizing display of princely power.

Room: Mill Lane #3

Panel Title: Fountains, Grottos, and Waterworks in Early Modern Europe III

Co-organizers: Robert W. Gaston, *La Trobe University* and Sheryl E. Reiss, *Cornell University*

Chair: Hubertus Günther, *Universität Zürich*

Presenter: Robert W. Gaston, *La Trobe University*

Paper Title: Pirro Ligorio's Excavated Roman Fountains: Fact or Creative Fantasy?

Abstract: In vol. 13, bk. 9 of his collection of antiquarian manuscripts now at the Biblioteca Nazionale, Naples, Pirro Ligorio writes about water sources of the ancient and modern world. In passing, he describes having seen the excavated remains of a number of Roman fountains with mythological subject matter that are largely unrecorded by modern archaeology, given that the inscriptions Ligorio associated with the sculptural decoration have been regarded as forgeries. The paper considers the themes Ligorio attributes to these mysterious fountains, comparing them closely with those of recorded Roman fountains and Renaissance classicizing fountains, particularly those designed by Ligorio himself. The fountain fragments will be used to establish a fresh approach to a fundamental issue of Ligorio studies, namely his idiosyncratic concept of the antique.

Presenter: Susan Russell, *The British School at Rome*

Paper Title: The Villa Pamphilj on the Janiculum Hill in Rome: Antiquarianism and Water

Abstract: When the Pamphilj purchased land abutting the Via Aurelia Antica in 1630, their modest *vigna* was located close to the site of two ancient waterways: the Acqua Alsietina, built by Augustus in 2 B.C., and the Acqua Traiana, built by Trajan in ca. 109 A.D. This paper discusses how antiquarian scholarship in Rome contributed to the selection of the site and the design and decoration of the subsequent Casino del Bel Respiro, and examines the role that these waters, which were carried by an aqueduct reconstructed by Paul V Borghese ca. 1609, played in helping to define the ambitions and

public image of a family whose connections with Rome's ancient past were delineated by Niccolò Angelo Cafferri's genealogy of the Pamphilj, published in 1662.

Presenter: Claire Lapraik Guest, *Trinity College*

Paper Title: Antiquarianism and Natural Philosophy in Pirro Ligorio's Waterworks

Abstract: The major architectural projects ascribed to Pirro Ligorio, the Casino of Pius IV and the Villa D'Este at Tivoli, are both characterized by particularly dense iconographical and typological groupings centered on water features. Such groupings require an analysis which goes beyond the conventional themes associated with the Mannerist grotto (order latent in chaos, metamorphosis) and seem to constitute *loci* in which the project for comprehensive antiquarian knowledge comes together with the poetic (artificial and metaphoric) representation of *natura naturans* as embodiment of universal harmony. I discuss the way that Ligorio's attempted encyclopedic representation of antiquity works together with the universal harmony of Nature in these theaters of representation, mindful of the contemporary development of natural philosophies in which accounts of *harmonia mundi* were becoming more focused on notions of sympathy and the truth of experience of Nature.

Room: Mill Lane #5

Panel Title: The Erotic Cultures of Italy II: Rites of Sociability, Rituals of Seduction

Sponsor: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

Organizer: Sara F. Matthews-Grieco, *Syracuse University*

Chair and Respondent: Silvana Seidel Menchi, *Università degli Studi di Pisa*

Presenter: Cecilia Cristellon, *European University Institute*

Paper Title: Il rituale nuziale pretridentino tra sociabilità e seduzione (Venezia 1420-1545)

Abstract: La ritualità nuziale pretridentino — qui studiato attraverso 750 processi matrimoniali di Venezia, di Padova e di Verona — prevede lo scambio di effusioni che hanno un forte valore simbolico e giuridico che gli sposi compiono rossi d'imbarazzo, solo dietro invito dei parenti, talora al riparo di una "cortina". Il rituale del consenso impone alla sposa un ruolo passivo, sia ostentando un iniziale diniego, sia accogliendo il marito con "viso alegro" e "buona cera." Ma nei matrimoni d'inclinazione, nelle unioni di giovani che hanno avuto modo di frequentarsi e conoscersi, non meraviglierà gli invitati un "insinuarsi addomesticato, per nulla trasgressivo in quanto segno di *maritale affectum* della mano [della sposa] tra le cosce del marito." Nell'analisi della documentazione si presterà attenzione in particolare al mutare della soglia del pudore e all'identificazione di quei segni che ora possono apparire come camerateschi, ma nel Cinquecento venivano identificati come *signa amoris*.

Presenter: Flora Dennis, *Royal College of Art*

Paper Title: Music and Eros in Everyday Life

Abstract: Erotic imagery appears frequently on Italian keyboard instruments, hidden when the instrument was out of use, revealed only when the hinged sections of its outer case were folded back for performance. This indecorous iconography was often juxtaposed with moralizing inscriptions, reminders of music's capacity to "ravish . . . Virtue, Beauty and Comfort," or warnings to potential performers, "If thy music be not noble, then let my keys alone." The combination of delight in music's lascivious

associations (the sociable singing of suggestive lyrics) with a need for caution (music could inflame the passions) embodies a contemporary understanding of music as a source of both convivial pleasure and physical danger. This paper will look at sixteenth-century sources such as conduct literature, “popular” poetry for singing, court records, music books, and instruments in order to reconstruct the varied means and contexts in which music could both express and encourage a culture of erotic interaction and play.

Presenter: Tessa Storey, *University of London, Royal Holloway*

Paper Title: Sociability around Courtesans in Early Cinquecento Rome

Abstract: Elite male sociability around courtesans in early Cinquecento Rome was an important “licit” cultural phenomenon, allowing for the construction and performance of elite masculinities outside marriage. Correspondence and contemporary accounts demonstrate how public and social these relationships were. The premises behind this form of sociability lay in classical and medieval sources which justified the phenomenon and provided models for courtesan culture. Two concepts are particularly relevant: *ars amandi* and *amicizia*. The rituals of courtesan culture were underpinned by a particular definition of love and a version of the chivalric code within a context where courtesans were shared as companions and lovers, and frequented by groups of friends. Because these relationships were also part of a public and shared experience, men could sidestep the rivalries and jealousies contingent upon marriage. Male relationships with courtesans ultimately served as a celebration and affirmation of another quintessentially Renaissance ideal: male friendship.

Room: Mill Lane #6

Panel Title: Emblemática política española

Organizer: Sagrario López-Poza, *Universidade da Coruña*

Chair: Ottavio Di Camillo, *City University of New York, The Graduate Center*

Presenter: Sagrario López-Poza, *Universidade da Coruña*

Paper Title: Los Emblemata Centum Regio-Politica de Juan de Solórzano Pereira y su versión en español

Abstract: El prestigioso jurista e historiador Juan de Solórzano Pereira (Madrid, 1575-1655) casi al final de su vida, plasmó su sabiduría política y su experiencia en una magna obra: *Emblemata Centum, Regio Politica*, publicada en Madrid en 1653, reimpressa en la misma ciudad en 1779, y en castellano —traducida por Lorenzo Matheu y Sanz— bajo el título de *Emblemas regio-políticos*, en Valencia entre 1658 y 1660. El hecho de que la obra estuviera redactada en latín dificultó su difusión en un principio. Ese hecho lo aprovechó el jesuita Andrés Mendo para hacer un “abstracto” de la obra de Solórzano en español, y esta versión de Mendo y la traducción de Matheu fueron más conocidas que la versión original de Solórzano. Pretendemos señalar algunas de las diferencias primordiales entre las versiones, determinadas por la intención del autor o de su adaptador, el público a que destina su obra, la lengua y el medio por el que se difunde, etc.

Presenter: José Julio García Arranz, *Universidad de Extremadura*

Paper Title: Fuentes literarias de las picturae en los emblemas de Solórzano Pereira

Abstract: A la hora de ilustrar la teoría político-cristiana con la que Juan de Solórzano

impregna su concepción del poder monárquico, la formación del príncipe y las virtudes que deben abanderar éste y sus ministros en su labor de gobierno, el jurista español propone en los cien emblemas de su tratado de educación política otras tantas imágenes, grabadas por el artista francés Robert Cordier, poseedoras de un fuerte carácter ejemplarizante. Estos grabados, punto de partida, a modo de exempla, de sus enseñanzas y reflexiones, recogen determinados episodios procedentes de diversos ámbitos literarios -en especial la mitología clásica, la historia antigua y medieval, la tratadística sobre el mundo natural y los textos patrísticos-, géneros todos ellos que ya se encuentran fuertemente moralizados y/o alegorizados en la cultura simbólica medieval y moderna. Examinaremos en la presente comunicación, a través de algunas muestras representativas, el modo en que estos relatos se transforman en argumentos visuales con una clara orientación didáctica e ideológica.

Presenter: Cirilo García Román, *Universidad del País Vasco*

Paper Title: Clasificación tipológica de los motes de los Emblemata Centum Regio-Política de Juan de Solórzano Pereira

Abstract: Dentro del Grupo de Investigación sobre Literatura Emblemática Hispánica de la Universidade da Coruña y desde una perspectiva empírica, ofrecemos una clasificación tipológica de los motes de los Emblemata Centum regio-política de J. De Solórzano Pereira, atendiendo a cinco grupos básicos de parámetros:(i) El mote considerado en sí mismo: lengua, antecedentes literarios originarios y traducción o paráfrasis en la subscriptio.(ii) Relación entre mote y pintura: motes identificativos, descriptivos y complementarios.(iii) Relación entre mote y receptor: motes denominativos, yusivos, gnómicos y predicativos.(iv) Relaciones del mote con sus fuentes y con el nuevo contexto en el que se integra.(v) Lengua y estética del mote.aunque el mote es una parcela muy pequeña, constituía una clave para la decodificación de un emblema. Todo estudio filológico debe atravesar una etapa de esclarecimiento de sus fuentes (*Quellenforschungen*); ese es nuestro objetivo, pues sólo así comprenderemos mejor la literatura emblemática.

Room: Queens' College, Armitage Room

Panel Title: Renaissance Ethics II: Ethics, Rhetoric, and Literature

Co-organizers: David A. Lines, *University of Miami* and Lodi Nauta, *University of Groningen*

Chair: James Hankins, *Harvard University*

Presenter: Ullrich G. Langer, *University of Wisconsin, Madison*

Paper Title: The Ethics of Pleasure and Literature in the Renaissance

Abstract: I will argue that the Aristotelian conjunction of pleasure and (virtuous) activity is fundamental in understanding the ethics — and pleasure — of reading literature in the Renaissance. I will draw on philosophical sources, but use as well the poetics of Ronsard and Montaigne's excursus on pleasure as a final good. The Horatian dichotomy of *utile/dulce* is in fact misleading as a starting point for the moral discussion of literature.

Presenter: Ann Moss, *University of Durham*

Paper Title: Thinking Through Similitudes

Abstract: This paper proposes to examine views on the nature and use of similitudes, both in terms of their logical status and in terms of their rhetorical deployment for

persuasive purposes, primarily in the context of ethical conduct. It will do this with reference to texts by Theodor Zwinger, notably his “Aristotelian” *Similitudinum methodus* of 1575. This work will be discussed in conjunction with his “Ramist” commentary on the Nicomachean Ethics and the book for which he is best known, his commonplace collection of examples, *Theatrum vitae humanae*. It was probably as the compiler of that work that Montaigne sought out Zwinger when he visited Basle. A review of Montaigne’s own views on similitude will conclude the paper.

Presenter: Sabrina Ebbersmeyer, *Ludwig-Maximilians-Universität, München*

Paper Title: Rhetoric and Ethics in Giovanni Pontano’s *De sermone*

Abstract: In his *De sermone* (written by 1499, first printed in 1509), Giovanni Pontano deals with virtues and vices belonging to language. In this context he is not focusing on artificial rhetorical techniques, but on language as the daily and ordinary medium of communication. One of the most important virtues for the mundane dealing of men with each other is that of truthfulness (*veracitas*). As Pontano knows, truthfulness is a virtue mentioned by Aristotle in the fourth book of the *Nicomachean Ethics*, where Aristotle deals with the kinds of virtues which concern the social gathering and the contact of men in speaking and acting. Unlike Aristotle, who treats this virtue only briefly and does not attribute to it any particular significance, Pontano sees in truthfulness a fundamental characteristic of human society.

Room: Queens’ College, Bowett Room

Panel Title: Homer in Renaissance France: New Perspectives

Organizer: Jessica Lynn Wolfe, *University of North Carolina, Chapel Hill*

Chair and Respondent: Philip Ford, *University of Cambridge, Clare College*

Presenter: Jessica Lynn Wolfe, *University of North Carolina, Chapel Hill*

Paper Title: The Pseudo-Homeric *Batrachomyomachia* in the Sixteenth Century: Homer as *Eiron*

Abstract: Between the rise of print and the middle of the sixteenth century, the pseudo-Homeric *Batrachomyomachia* (*The Battle of the Frogs and Mice*) enjoyed enormous popularity. This paper will account for the assiduous attention given to the pseudo-Homeric mock epic by scholars, poets, and philosophers of the period by examining the ways in which that text encouraged an alternate interpretation of Homer’s life and poetic career from the one that prevailed amongst late-fifteenth-century scholars such as Poliziano. For its early sixteenth-century readers and translators — most notably Rabelais, Erasmus, and Philip Melanchthon — the pseudo-Homeric text helps to cast Homer, like Archilochus, Lucian, and Aesop, as an *eiron* and satirist who takes aim at the heroic values endorsed by his own *Iliad* and *Odyssey*, and whose core philosophy is revealed to be indebted to both Epicureanism and an eirenic skepticism.

Presenter: Marc Bizer, *The University of Texas, Austin*

Paper Title: Garnier’s *La Troade* Between Homeric Fiction and French History

Abstract: The devout Catholic Robert Garnier’s tragedy *La Troade* (1579) adapts the story of the Trojan war to evoke allegorically the horrors of French civil strife, grounding French identity in the authority of a classical past. However, when Garnier’s Ulysses decides that Hector’s son Astyanax (traditionally identified with Francion or Francus, the mythological founder of France) must die in order to eliminate the Trojan threat, Garnier

signifies a possible destruction of French identity. Garnier's use of Homeric themes recalls Huguenot approaches to Homer; indeed, Homeric exegesis during the Wars of Religion breaks with earlier visions of Ulysses as models of prudent behavior for the French king. In Garnier's tragedy, Ulysses becomes a ruthless servant of a foreign state. By introducing the concepts of prudence and *raison d'état*, themselves crucial in defining the relationship between subject and monarch, *La Troade* illustrates the challenges to a sense of French identity in the period.

Room: Queens' College, Erasmus Room

Panel Title: Hebrew Sources in the Renaissance II

Sponsor: Medieval & Renaissance Studies Society of Israel

Organizer: Ilana Y. Zinguer, *University of Haifa*

Chair: Dvora Golda Bregman, *University of Beer Sheva*

Presenter: Joanna Weinberg, *University of Oxford*

Paper Title: The Husk and the Pomegranate: Azariah de' Rossi's Approach to the Profane

Paper Abstract: TBA

Presenter: Haviva Ishay, *Ben-Gurion University of the Negev*

Paper Title: Re-Writing Ecclesiastes in Medieval Hebrew Poetry

Abstract: The book *Ben Kohelet (The Son of Ecclesiastes)* was written in medieval Spain by one of the greatest Hebrew poets of all time: Samuel the Prince, or Samuel ha-Nagid, as he is known in Hebrew. The title of the book, given by the author himself, openly proclaims its affinity to the biblical book of Ecclesiastes. Yet many scholars tend to think that despite the name, no great affinity exists between the biblical book and its medieval namesake. In my lecture I will attempt to re-examine this claim by looking closely at the various elements such as the Bible, rabbinic exegesis, and contemporary Hebrew poetry, and non-Jewish elements from the vast store of ethnical and ascetic literature in Arabic, and from the literature of the East.

Presenter: Kenneth R. Stow, *University of Haifa*

Paper Title: Thinking In Italian, Writing In Hebrew

Abstract: Renaissance Hebraism is most often evaluated in terms of non-Jewish scholars learning and applying Hebrew in their own work; the case of Pico della Mirandola, kabbalist, may be the most famous. What about the Hebrew of the Jews? Was it affected by Renaissance scholarship or just plain daily Italian usage? Two examples of high and low culture say it was. Joseph HaCohen, the historian, used a highly elegant biblical Hebrew, as though in competition with Humanist Latin. More strikingly, the rabbinic notaries who drew documents of all kinds for the Jews of Rome developed not only an *ars dictaminis*, but they carried over Italian usages into their Hebrew, not only the adoption of words, but syntax and grammar as well. Both usages attest to how fully Jews were a part of Italian cultural life, an integration that even three hundred years of ghettoization never succeeded in undoing. But then, had not Jews been Italians since the days of Imperial Rome?

Room: St Johns Bar, Corn Exchange

Sponsor: Society for Renaissance Studies, United Kingdom

Panel Title: Marsilio Ficino and Religious Debate

Organizer and Chair: Valery Rees, *School of Economic Science, London*

Presenter: Jozef Matula, *Palacky University*

Paper Title: Marsilio Ficino and his Criticism of Averroes

Abstract: The purpose of this paper is to evaluate Ficino's attitude towards certain aspects of Averroism, especially the problem of the unity of intellect. It will draw on a wide range of passages where Ficino reacts to the Averroistic understanding of the intellect, as well as his classic refutation of Averroes in *Theologia Platonica* 15. Emphasis will be laid on the analysis of Ficino's arguments, on scholastic sources for Ficino's criticism (Thomas Aquinas), and on Ficino's view of the human soul as individual, since it was the individual immortality of the human soul which was the central issue in his criticism of Averroism. From this approach it should be possible to establish whether Ficino's criticism is just, or whether Ficino confines himself only to some generally accepted characteristics of Averroism.

Presenter: Guido Bartolucci, *Università di Bologna*

Paper Title: The Jewish Quotations in Ficino's Work

Abstract: In Marsilio Ficino's *De christiana religione*, a primarily polemic work, we find many quotations from Jewish books and beliefs, as well as customs and historical events relating to the Jews. Such material is less common in other works of Ficino; nevertheless, there are scattered references to Talmudic and Midrashic literature, Hebraic exegesis, medieval Jewish philosophers, and Jewish writers of astronomy, astrology, and medicine. Ficino also quotes cabbalistic beliefs and Jewish customs. What is the significance of these quotations? Did they come from secondhand sources, as in the *De Christiana religione*, or did Ficino have direct knowledge of some Jewish works, perhaps through the help of Jewish scholars? Furthermore, what light do they throw on Ficino's relationship with Pico, given their well-known differences, and Ficino's comment in *De vita* (3.22) that "we leave these things for our friend Pico to explore?"

Date: Thursday, 7 April

Time: 3:30-5:00 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Hermetic Studies: Their Present and Their Future

Sponsor: *Cauda Pavonis: The Journal of Hermetic Studies*

Organizer: Kate Frost, *The University of Texas, Austin*

Chair: Lauren T. Kassell, *University of Cambridge, Pembroke College*

Respondent: György Endre Szonyi, *University of Szeged*

Presenter: Stanton J. Linden, *Washington State University*

Paper Title: The Present State of Hermetic Studies

Abstract: Two related characteristics mark present scholarly investigation into the hermetic tradition: its interdisciplinary nature and its tendency to reassess and reinterpret, often radically, the authors, works, and ideas that are its focus, often with the result of discovering a high level of alchemical and hermetic interest where previously it had not been suspected or even readily admitted. While earlier generations of academics often refused to consider hermetic and alchemical studies as worthy subjects because they seemed to represent all that was contrary to modern, progressive “rationality,” reevaluation of their role, as, for example, in the thought of Boyle and Newton, has demonstrated conclusively their presence at the heart of early modern thought.

Presenter: Roger W. Rouland, *The University of Texas, Austin*

Paper Title: Hermetic Studies: The Future

Abstract: Recent interest in sociologically oriented critical disciplines that implicitly tend to label Renaissance hermetic studies as peripheral and frankly suspect calls for the active extension of hermetic studies beyond the traditional areas of literature, art history, and the history of science into fields such as architecture, music, colonial, and sociological and religious studies.

Room: Music Faculty, Lecture Room #2

Panel Title: Singing and Constructions of Identity II

Organizer: Andrew R. Walkling, *State University of New York, Binghamton*

Chair: Jeanice Brooks, *University of Southampton*

Presenter: Suzanne Cusick, *New York University*

Paper Title: “Singing up”: A City of Women

Abstract: In an unpublished volume of *Della dignita e nobilta delle donne*, Cristoforo Bronzini likened Medici court musician Francesca Caccini to Amfione, who built the city of Thebes through the power of his song. Resonating with prevailing Neoplatonic views that music making had political importance, Bronzini’s description of Caccini’s work omitted one of her most important contributions to the construction of a Medicean city of women — her teaching. How might Caccini’s musical teaching have prepared the elite women of the Medici court to wield power in the idealized gynecentric world Bronzini described? This paper reads Francesca Caccini’s *Primo libro delle musiche* (1618) as a set of music lessons that taught elite women mastery of their own bodies and of representation, and that enabled them to rehearse as song evasive, paradox-embracing

ways of being that imitated the ruling style of Tuscany's de facto regent, Granduchess Christine de Lorraine.

Presenter: Amanda Eubanks Winkler, *Syracuse University*

Paper Title: The Politics of Discord: Musical Melancholy and Madness on the English Stage

Abstract: John Marston's play, *The Malcontent* (1603) opens with "the vilest out-of-tune music." Upon hearing this "vile" music, one of the onstage auditors confronts the musicians: "Why, how now! Are ye mad, or drunk, or both, or what?" But the musicians are none of the above. Their inharmonious music serves as an aural representation of the disordered thoughts of Malevole, the melancholic malcontent. This paper examines the musical and textual language of melancholy and madness in Marston's *The Malcontent* (1603), John Webster's *The Duchess of Malfi* (1614), and William Strode's *The Floating Island* (1636). In these plays the melancholic and madman's internal disorder represented the breakdown or erosion of political and social hierarchies. An analysis of the music and the texts for these plays through the lens of medical and political writings reveals the ways in which musical sound participated in political and social critique on the early modern stage.

Presenter: Andrew R. Walkling, *State University of New York, Binghamton*

Paper Title: Life and Genre Out of Balance: Dramatic Structure and Musical Characterization in Shirley and Locke's *Cupid and Death*

Abstract: The 1653 "court" masque *Cupid and Death* has long held an anomalous place in the history of English masque. Written by James Shirley, a poet active at the Caroline court in the 1630s, and composed in large part by Matthew Locke, who would later become an architect of English opera in the 1670s, it bridges the transition in English music and theater from the late Renaissance to the Baroque. At the same time, it is peculiarly a product of the Commonwealth era, and specifically of the political shifts of 1653 and 1659, when the work was revived in an updated form. This paper will examine Shirley's manipulation of dramatic conventions and structures, and Locke's employment of compositional techniques, particularly in his recitative, in order to explore how *Cupid and Death* responds to its unusual political context, both as a traditional masque and as an entirely new and forward-looking theatrical form.

Room: Music Faculty, Lecture Room #3

Panel Title: Reading Landscapes in Sixteenth-Century French Literature

Organizer: Louisa Mackenzie, *University of Washington, Seattle*

Chair: Hilary J. Bernstein, *University of California, Santa Barbara*

Presenter: Elisabeth D. Hodges, *Miami University*

Paper Title: A Sense of Place: French Urban Guidebooks and the Emerging Nation

Abstract: The fixing of the seat of French monarchical power in Paris in the 1530s was accompanied by the development and proliferation of an entirely new genre, *antiquitéz de ville*, or urban guidebooks, which narrate the history of the city through an examination of its antiquities and origin stories. These guides narrate an evolving landscape of power focused in the urban centers of Paris and Lyons, thus imagining the history of French places as a spatial genealogy. In this paper, I will examine how urban guidebooks by

Gilles Corrozet and Charles Fontaine set out to create a sense of French place. At a time when early modern authors endeavored to understand how the book creates a space for the exploration and the representation of the self and the world, how do explorations of city space and their antiquities contribute to emergent concepts of civic and national identity?

Presenter: JoAnn DellaNeve, *University of Notre Dame*

Paper Title: Changing Places: Translating Lyric Landscapes from the Giolito Poets to the French Pléiade

Abstract: This paper will study the lyric landscape of the French Pléiade as an example of *translatio*, understood in its etymological sense of changing from one place to another. It will focus on the Pléiade's use of Petrarchist sources, from the Giolito anthology, giving special attention to landscape and seascape poems.

Presenter: Louisa Mackenzie, *University of Washington, Seattle*

Paper Title: Towards a Study of Literature and Landscape in the French Sixteenth Century

Abstract: With much recent scholarly focus on constructions of early modern communities, emerging forms of the nation state, and on literary topographies, it is an opportune moment to pay sustained attention to the ideological work performed by literary landscapes in the definition of national and regional spaces and place. This includes, but is not limited to: presenting viable articulations between literary and cartographic processes of mapping (in order to more fully understand what we mean when we use terms such as “mapping” with respect to texts); situating literary landscapes within the context of land-use history; understanding the relationship between literary place and national/regional ideologies; understanding the differences between landscapes of particular genres; and engaging with cultural geography and ecocriticism. To paraphrase a recent important article by Tom Conley, this paper seeks to “put the map into French Studies.”

Room: Music Faculty, Lecture Room #4

Panel Title: English Literature and Society II

Chair: Aharon Komem, *Ben-Gurion University of the Negev*

Presenter: Janelle Day Jenstad, *University of Victoria*

Paper Title: Gift Books and Mayoral Pageantry in Early Modern London

Abstract: Because they were prepared by the principal Jacobethan dramatists, London's pageant books have attracted the attention of literary scholars. Yet the books' function as material objects in civic life has been overlooked or misrepresented. David Bergeron, writing about the differences between the performed and printed pageants, assumes that the books did enter the print market, where they functioned as “commemorative books” (*RQ* 51:165). These books, however, were not souvenirs the literate consumer could buy. No analysis has yet acknowledged that dissemination of the 300 to 500 copies of the book was controlled by the guilds themselves. Using bibliographical evidence from the surviving eighty-seven books and archival evidence from the livery company records to identify both individual recipients and institutional distribution practices, I will explain the implications of reassessing pageant books as gift books and argue that the giving of

pageant books forged political alliances and civic communities.

Presenter: Christy Desmet, *University of Georgia*

Paper Title: Elizabeth I's Coronation Progress and Thomas Heywood's *If You Know Not Me*, Parts 1 and 2

Abstract: Written at the end of Elizabeth's reign and partaking of national anxieties over the succession, part 1 of *If You Know Not Me* generally follows Fabyan and Holinshed/Foxe, but ends with an abbreviated version of Elizabeth's Coronation Progress through London. *If You Know Not Me*, part 2 dramatizes Elizabeth in easy, genial relations with London's commercial bourgeoisie, who in turn protect her and sustain her financially. The sequel, it has been assumed, is more indebted to city comedy than to the tradition of English historical drama. This paper argues, however, that the city comedy involving Elizabeth is indebted, both directly and indirectly, to printed accounts of Elizabeth's coronation progress. By examining chronicle accounts of Elizabeth's Coronation Progress from Grafton to Holinshed, this paper concludes that Heywood's historical romance draws on, reconstructs, but also attempts to communicate the ethos of a particular historical occasion.

Presenter: Nicholas Popper, *Princeton University*

Paper Title: Magic and Paradise: Raleigh and James amongst Continental Debate

Abstract: Sir Walter Raleigh wrote his sprawling *History of the World* while consigned to the Tower of London, legally dead as a traitor after being convicted of the unlikely charge of plotting with Spain against James's life. Based on this conviction, his famous scaffold speech before his ultimate execution in 1618, and his afterlife as Puritan martyr, historians have assumed that the *History* reflected Raleigh's deep hostility to his monarch. Recent scholarship has suggested, however, that elements of the *History* strove to appeal to James, and that Raleigh may have hoped that the work would restore him to royal favor. My paper will extend this scholarship by exploring Raleigh's positions within early modern scholarly debates in which James was active. Comparing James's, Raleigh's and others' solutions to problems such as the history of magic and the location of Paradise will show the largely unoppositional position Raleigh maintained in the *History*.

Room: Music Faculty, Lecture Room #5

Panel Title: Thomas More and his Circle III: Two Generations of Learned Ladies

Sponsor: Amici Thomae Mori

Organizer: Clare M. Murphy, *Université Catholique de l'Ouest*

Chair: Anne Lake Prescott, *Barnard College*

Respondent: Stephen M. Foley, *Brown University*

Presenter: William A. Sessions, *Georgia State University, Emeritus*

Paper Title: Thomas More's Revolution of Female-Male: Freud, Plato, Augustine, and Flannery O'Connor

Abstract: This paper looks at More's relationship to his three daughters in order to arrive at a more complex appreciation of his nature than that provided by pseudo-Freudian and certain other critical analysts. It points to More's amazing discoveries about the changing life of his European culture, heightened by his reading and writing about the Italian Neo-Platonists and his deeper reading of Augustine. He found, even within the established

bonds of father and daughters, a new cultural paradigm, a level of reception between humanistically educated men and women that would lead to the transcendent in each other. More's model for early modern European culture refused to categorize the artistic and religious search for the transcendent out of its genuine ambiguity and reduce it to the sexual alone. More would bring the love of men and women in all roles to the partnership in search of transcendence that Augustine and Monica brought to each other and that the Neo-Platonists elaborated.

Presenter: Thomas M. Finan, *National University of Ireland, Maynooth*

Paper Title: Mary Roper Basset's English Translation of her Grandfather's *De tristitia Christi*

Abstract: When William Rastell published Mary Basset's *History of the Passion* in his 1557 folio edition of More's English works, he wrote that her translation "goeth so near to Sir Thomas More's own English phrase that the gentlewoman . . . is no nearer to him in kindred, virtue and literature, than in his English tongue" (1350) and prophesied that it would appear on its own, as it did in 1941, edited by Phillip Hallett. This paper samples both original and translation for the validity of the evaluation, comparing the granddaughter's English with that of her times, and assessing its fidelity to More's often elaborate Latin structure and to such elements of More's style as assonance, alliteration, and rhythm. Even the English vocabulary choice can be important — to evoke the frequent force and mood of More's Latin word choice. Part of the background to Mary Basset's stylistic qualifications is the possible influence of Margaret Roper, both trained in More's "school."

Room: Music Faculty, Recital Hall

Panel Title: Lawmakers and Lawbreakers in the Art and Literature of Early Modern Spain

Organizer and Chair: Ted L. Bergman, *California State University, Fresno*

Presenter: Christina H. Lee, *University of California, Berkeley*

Paper Title: Acting Bandits, Acting Saints in *El condenado por desconfiado*

Abstract: I examine the issue of crime and punishment in *El condenado por desconfiado*, attributed to Tirso de Molina. In this drama, Paulo — who spends ten years of his life as a hermit — goes to hell while Enrico — the supposed worst criminal of Naples — repents at the last moment of his life and receives salvation. Traditionally, critics have studied the drama as a text to be read rather than as an action performance, and have focused on the intricate theological dogma of *de Auxiliis* to explain the fates of Paulo and Enrico. But moving beyond the narrated biography of the characters and concentrating instead on their deeds on stage reveals that Paulo is only "acting" the role of the Saint, but is never truly converted, and that Enrico is only "acting" the role of the ultimate criminal. Thus, the play's connection to the issue of predestination is rendered irrelevant.

Presenter: Julia Lawrence Farmer, *University of California, Berkeley*

Paper Title: "You need but go to Rome": Saint Teresa of Avila and the Text/Image Power Play

Abstract: Teresa of Avila's status as woman, mystic, and suspected *conversa* made her a threatening figure to many Church authorities. As a result, she was in constant danger of

prosecution by the Inquisition, and indeed she was ordered to write her *Libro de la vida*, which Alison Weber describes as a “religious/legal confession,” as a defense against possible charges. This attempt at control over Teresa’s voice continued even after her eventual canonization, in the form of Bernini’s famous sculpture group depicting a scene from her “Vida.” Bernini’s evident desire to control the saint’s potentially subversive message, in part by making her once again the ostensible object of a quasi-Inquistorial gaze, ultimately fails, however, due both to the nature of the sculpture itself and, more important, to the ever-elusive nature of the text on which it is based.

Presenter: Ariadna García-Bryce, *Reed College*

Paper Title: The Letter of the Law in Quevedo’s *La hora de todos* (1633-35)

Abstract: This paper examines the satire’s scathing portrayals of lawyers and jurists. Quevedo’s representation of the problems endemic to Spain’s growing bureaucratic machine — corruption, venality, inefficiency — leads to a reflection on the practice of litigation and its wider cultural influences in seventeenth-century Spain. Particular attention is paid to the connection established by Quevedo between the abuse of legal jargon and the general breakdown of social order. To what extent does the parody of legal lexicon as nonsensical gibberish approach the humanist contention that the law should be founded on and adapted by human reason? Quevedo’s reformulation of humanist defenses of rational eloquence (Juan Luis Vives’ *Aedes Legum* serves as a point of contrast) is linked to changing perceptions of the subject vis-à-vis the homogenizing cultural and social structures of an imperial order. The subject is seen as indissociable from the perverted institutions and conventions that regulate human life.

Room: Music Faculty, Concert Hall

Panel Title: Les impressions réformées de Pierre de Vingle

Organizer: William Kemp, *McGill University*

Chair: Diane Desrosiers-Bonin, *McGill University*

Presenter: William Kemp, *McGill University*

Paper Title: Pierre de Vingle and the “*Summe de l’escripture sainte*”

Abstract: Pierre de Vingle (fl. 1525-36) printed the well-known Olivétan Bible in June 1535, but he also printed a wide variety of reformed polemical tracts on religious subjects between 1533-35. I will begin by presenting a brief overview of these fifteen-odd combative opuscles. I will then examine the case of the *Summe de l’escripture sainte*. No Vingle edition is known, but his successor, Jean Michel, printed two editions of this text (in 1539 and 1544). Most of Michel’s imprints are reeditions of original publications by Vingle. Could this be another one, for which no copy has survived? I will try to draw a conclusion based on the close study of the text of the known editions, that is ca. 1532 (Du Bois, Alençon) and 1539 and 1544 (Michel, Geneva) (for the editions, see Higman 1996: S26-28) and Trapman, in Bianco 1988, p. 19).

Presenter: Isabelle Crevier-Denommé, *McGill University*

Paper Title: Changements doctrinaux dans les versions de la *Summe de l’escripture sainte* (1529-44)

Abstract: Les versions françaises de la *Summe de l’escripture sainte*, parues chez Jean Michel à Genève en 1539 et 1544, comportent des caractéristiques matérielles des textes imprimés par Pierre de Vingle à Neuchâtel, entre 1533 et 1535. Je présenterai ici un

résumé de la théologie véhiculée dans cet ouvrage anonyme en regard des autres textes issus des presses de Vingle à la même époque. Je m'attarderai principalement aux questions relatives à la Cène, un thème cher aux réformateurs gravitant autour de Farel. Je comparerai également les éditions de 1539 et 1544 pour mettre en lumière les changements doctrinaux qui se sont opérés durant cette période charnière entourant l'exil et le retour de Jean Calvin à Genève, en 1541.

Presenter: Anne Ullberg, *University of Uppsala*

Paper Title: Les "Chansons nouvelles" imprimées par Pierre de Vingle

Abstract: Les premières chansons huguenotes sont celles des trois fascicules de *Chansons nouvelles* et de *Noëls* édités par Pierre de Vingle en 1533-34. Plusieurs de ces chansons survivent dans une quinzaine de recueils postérieurs, jusqu'en 1678. Leurs thèmes principaux, le salut par la foi, le plan de rédemption et ses applications pratiques, y restent dominants. Les chansons les plus polémiques ou satiriques dénonçant la messe, le culte à Marie ou celui des saints, de même que les abus d'argent, subsistent avec leurs moqueries et injures envers le clergé et le pape. De nouvelles chansons aussi virulentes sont ajoutées. L'étude des modifications apportées à ces textes lors de leurs rééditions indique qu'elles visent à moderniser le langage, à éviter les ambiguïtés de sens et à obtenir une plus grande exactitude théologique. Nous en déduisons que la chanson spirituelle contribue à la diffusion de la Réforme dès le début et ne cesse de se développer parallèlement au Psautier.

Room: Clare College, Bennett Room

Panel Title: Frame and the Process of Framing in Renaissance Literature

Organizer and Chair: Deborah N. Losse, *Arizona State University*

Presenter: Michel Jeanneret, *Université de Genève*

Paper Title: When the Frame Takes Over: Aspects of Renaissance Narrative and Painting

Abstract: As the sixteenth century progressed, the Decameronian model of the cornice, with the two levels of narration, one framing, the other framed, inflated, absorbing the whole space and disturbing the traditional bilayered hierarchy. I will also discuss parallels to this found in mannerist painting.

Presenter: Richard E. Keatley, *Georgia State University*

Paper Title: "Dedans le pourpris d'iceluy" Cosmological Framing of the *Voyages* of Jacques de Villamont

Abstract: In his *Voyages* (1595), Jacques de Villamont frames his travel discourse in cosmological terms. God made the universe in order that it be observed. The Creator desires an intelligent audience and thus produces, in descending sequence, the universe and stars, the Earth which looks up at them, and finally man, "empreint" with an image of the divine and thus able to comprehend its grandeur. This cosmological framing privileging the traveler is doubled by another framing, this one textual, which allows Villamont, a humble traveler in the pilgrimage tradition, to link himself to the greater order of the cosmos. This framing provides a model for war-torn France in which unwavering beliefs in the possession of absolute truth had produced an unwillingness to conduct political compromise. Villamont thus provides a theological model based on

open, proto-scientific observation of the physical world, which is framed within, and subordinated to, a political context in which openness to cultural diversity become the sign of political capacity.

Presenter: Bernd Renner, *City University of New York, Brooklyn College*

Paper Title: Vers une herméneutique de l'ouverture : "l'encadrement" du texte rabelaisien

Paper Abstract: La problématique du cadre chez Rabelais s'avère des plus complexes pour deux raisons principales: 1) Le "paratexte" (c'est-à-dire les pièces liminaires et les prologues) des chroniques pantagruelines ne peut pas être distingué du texte proprement, il en fait partie intégrante comme l'insinue le seul terme de "prologue." 2) Il s'ensuit que la démarcation entre "cadre" et "texte," si elle existe, reste extrêmement floue; le cadre semble avoir tendance à inclure également les chapitres initiaux et finals des textes. Nous proposons donc ici une analyse de ce cadre "élargi" en le définissant comme une sorte de superscriptio et subscriptio, qui "façonne" le texte entier (et donc y exerce une influence considérable) en annonçant ses vacillations et modifications herméneutiques successives, ce qui nous permettra de mieux cerner ce mouvement vers la fameuse "pluralité des sens" qui occupe la critique depuis si longtemps.

Room: Clare College, Neild Room

Panel Title: Visualizations of Gender in the Renaissance

Organizer: Joanna Woods-Marsden, *University of California, Los Angeles*

Chair: Elizabeth Cropper, *National Gallery of Art, Center for Advanced Study in the Visual Arts*

Presenter: Patricia L. Simons, *University of Michigan, Ann Arbor*

Paper Title: "She placed her hand on her private parts": The *pudica* Gesture and its Renaissance Parody

Abstract: It is a current, but misguided, commonplace that many Venetian paintings of a reclining *nuda* were wedding pictures. Rather than worry whether the figure represents an ethereal goddess, worldly prostitute, or model wife, here I investigate the erotic, multivalent connotations of the *pudica* gesture painted by Giorgione and Titian. From ostensible classical modesty to Renaissance wit, from Praxiteles to Carracci, the *pudica* gesture shifted from less overt sensuality to a parody of invisibility and untouchability. Playing on connotations of both shamed decorum and alluring pleasure, Venetian artists were not painting a figure that must be seen as exclusively only a wife, a goddess, or a prostitute. Instead, the *nuda* embodied a witty sense of masculine and artistic prerogatives. It offers a critique or parody of a shaming culture by seeming to cover, yet inviting voyeuristic focus and tactile fantasies, declaring the artists' status as visual artificers of revelation.

Presenter: Mary R. Rogers, *Independent Scholar*

Paper Title: *Industria feminile* or *ingegno donnesco*? Gender and Textile Arts in Sixteenth-Century Italian Culture

Abstract: In the course of the sixteenth century, Italian women's long-established skills at spinning and sometimes weaving, taken as signifiers of female virtue since classical antiquity, were supplemented by proficiency at embroidery and lace-making, producing

work to embellish not only costume but also articles for domestic and ecclesiastical furnishings. A new publishing genre of pattern books catered to existing demand from women in a range of social backgrounds and helped channel it in new directions. How was this needlework phenomenon perceived and evaluated by the writers of such manuals, by authors on more general topics, or, not least, by women writers themselves? This paper seeks to explore some of the contrasting arguments or ambivalent associations found in this literary material, which interact with debates both on women's worth and weaknesses, and with wider aesthetic debates.

Presenter: Joanna Woods-Marsden, *University of California, Los Angeles*

Paper Title: Gender Difference as Codified in Portraits by Titian

Abstract: This paper will explore gender difference and gendered identity in sixteenth-century Italian portraiture by focusing on likenesses by Titian of identifiable men and women.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies II

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Co-organizers: William R. Bowen, *University of Toronto, Victoria College* and Raymond G. Siemens, *University of Victoria*

Chair: Carter Hailey, *The College of William and Mary*

Presenter: Stephanie F. Thomas, *Sheffield Hallam University*

Paper Title: Developing Electronic Editing Tools to Enhance the Experience of Reading Multiple-Text Editions of *King Lear* in the Classroom

Abstract: As the teaching of Renaissance texts becomes more and more technologically enabled, it is even more significant that these technological enhancements are developed appropriately. Working with both lecturers and students, the Active Reading project has developed a number of different interfaces and tools for analyzing variants in multiple-text editions. The quarto and folio texts of *King Lear* are imposing in length alone, and for students to aptly demonstrate their understanding of the texts, it is important to create an appropriate learning environment. The most interesting element of the work appears to be how these interfaces or tools were being used actively in the classroom. By studying students' interactions with the online texts and recording their feedback, I have been able to form my own conclusions about the most useful ways of presenting a multiple-text edition and adequately incorporating its textual variants. This paper will present the findings of these studies.

Presenter: Christie J. Carson, *University of London, Royal Holloway*

Paper Title: Linking Teaching and Research through Technology

Abstract: The relationship between teaching and research in the study of literature has always been assumed to be one of leading by example. The work on texts undertaken in class and the examples of critical thinking presented in the reading list are meant to work together to produce in the student an understanding of the nature of research work in the discipline. I suggest that the advent of digital technology gives the discipline new tools to engage students in the practice of primary research and to give them an understanding,

perhaps for the first time, of exactly what it is the lecturers do when they are not in the department. Using my own research work and my work developing teaching materials at the English Subject Centre I will illustrate how creative use of this technology can lead to new approaches and greater understanding of the discipline by a wider audience.

Presenter: Marc S. Geisler, *Western Washington University*

Paper Title: Using Self-Authored DVDs to Provoke Debate in the Classroom

Abstract: At least initially, it is often difficult for students to respond to the copious rhetoric that adorns so many early modern dramatic texts. The often rich layering of synonym, substitution, paraphrase, metaphor, synecdoche, hyperbole, and other figures of speech create a kind of verbal self-display and rhetorical complexity that has the effect of leaving many students speechless and unable to make the language come alive with their own imaginations. I have found that one effective way to address the lack of speech among students is to ask them to translate filmic tropes into early modern rhetorical tropes. By using self-authored DVDs to present contrasting film clips of specific textual passages, the instructor can help the students find a voice and encourage them to become more sophisticated interpreters of filmic and early modern rhetorical tropes.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Clothing and Gendered Subjectivity II

Organizer: Mary Ellen Lamb, *Southern Illinois University*

Chair: Bruce R. Smith, *University of Southern California*

Presenter: Carole Collier Frick, *Southern Illinois University*

Paper Title: Hats, Headwear, and Gendered Identity

Abstract: Hats and headwear were important in all Renaissance Italian cities. In Milan, you could be fined five lire for pulling someone's hat off their head (*pro descapuzando*). In Rome, the papal tiara was a metonym for overarching power, while in Venice the doge was distinguished sartorially by his unique humped cap. In Florence, which presented itself as a merchant republic, hats were meaningful as distinguishing marks of individual style, as all politically active adult males wore the plain red cloak (*lucco*) in public. Florentines wore at least eight varieties of headgear, and adults were not considered completely dressed without their hat. The names of headwear did not distinguish the wearer's sexual orientation, but did say much about age, occupation, societal status, and personality. Here, I will suggest that the complex piece of headwear known as the cappuccio was important as a statement of gendered subjectivity in Florence *avanti il principato*.

Presenter: Ann Rosalind Jones, *Smith College*

Paper Title: Writing on the Body: The Busk as Provocation in English Attire

Abstract: Busks were long, narrow, flat pieces of ivory, metal, or wood that women laced into the front of their corsets to keep their bodies erect. Lovers (not usually husbands) gave busks to women as presents, often with erotic verses and amatory emblems inscribed on them, but moralists deplored their use as dangerous both to female chastity and to the health of unborn children. This talk will analyze the radically different definitions of femininity (and masculinity) proposed in seventeenth-century texts ranging from busks themselves to love poetry, conduct books, and satire.

Presenter: Will Fisher, *City University of New York, Lehman College*

Paper Title: Prosthetic Gender in Early Modern England

Abstract: This paper will focus on one crucial aspect of early modern selfhood — gender identity — and will explore the role that clothing played in constituting it. If current feminist thinking about gender identity has revolved around conceptual binaries like nature/nurture, sex/gender, and essentialism/constructivism, I will argue that this schema does not adequately account for the way in which masculinity and femininity were understood in early modern England. This is because the sexed body and nature were often recognized to be subject to cultural (or environmental) influences. As one of the ways in which “God’s holy order in nature” was materialized, gendered clothing was often viewed as essential. As such, however, it was not as sharply distinguished from the corporeal materializations of that order as it would be in the modern nature/culture schema.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Image and Ritual in the Americas: The Synthesis and Transformation of Renaissance Norms

Organizer: Linda K. Williams, *University of Puget Sound*

Chair: Samuel Y. Edgerton, *Williams College*

Presenter: Eloise Quiñones Keber, *City University of New York, The Graduate Center*

Paper Title: The Art of Baptism in Sixteenth-Century Mexico

Abstract: Soon after the downfall of Tenochtitlan in 1521, conversion of the Nahua population began with the arrival of the first Franciscan missionaries in 1523. In the early days of evangelization, native rulers and their subjects were baptized by the thousands, with the intensive work of indoctrination left for later instruction. Missionaries used conversion strategies that exploited correspondences between native and Christian rituals, such as the Nahua cleansing rite for newborns and the fundamental sacrament of Baptism. One term for Baptism, “jade green water,” alludes to native associations of jade with preciousness as well as to the water goddess Chalchiuhlicue (“she of the jade skirt”), the agent of supernatural purification. Another expedient practice resulted in the recutting and reuse of prehispanic stone sculptures as baptismal fonts. This paper focuses on the iconography of these fonts, which display some of the most inventive efforts to translate Christian concepts and imagery into analogous Nahua ones.

Presenter: Linda K. Williams, *University of Puget Sound*

Paper Title: *Cenotes*, Miracles, and the Virgin: Ritual and Image of the Marian Cult at Tabí

Abstract: *Cenotes*, sinkholes in the limestone shelf of the Yucatán, provided the essential, life-giving water to the Maya inhabitants of the peninsula. In the latter half of the sixteenth century, when the secular clergy established a shrine to the miracle-working statue of the Virgin who had emerged from the sacred *cenote* at Tabí, long the home of a precolumbian goddess, they co-opted an already powerful site. By promoting the Cult of the Virgin and visits to the newly established church for miracles of healing, the Christian clergy synthesized existing ritual and belief with European means of control. The painted *camarin*, a sacred upper chamber behind the *retablo* in the sanctuary that housed the holy statue, contains murals of the life of the Virgin. European iconography and structure

merge with details that connect the images to Tabí and to the political and religious needs of the Spanish in seventeenth-century Mexico.

Presenter: Penny C. Morrill, *Georgetown University*

Paper Title: Sibyls in Mexico: Prophesying the Coming of Redemption for All Humankind

Abstract: From Virgil's sibylline prophecy of the Virgin birth in the "Fourth Eclogue" to the warning of cosmic judgment in St. Augustine's *City of God*, the sibyls arrived in the New World after a millennium of interpretation by theologians and artists. Ten Sibyls process on horseback on the walls of the Casa del Deán, a sixteenth-century urban palace in Puebla, Mexico. Sibyls accompany prophets in the apse of the Augustinian convent church in Acolman, Mexico. I have identified a wooden sculpture of a sibyl that was originally part of an altarpiece. In this presentation, I will trace Spanish interpretations of classical, Jewish, and Christian Sibylline oracles. I will discuss Michelangelo's sibyls on the Sistine ceiling and what I consider a significant source for the processional iconography of the murals in Puebla, a fifteenth-century *Processio Sibyllarum* now in Córdoba.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Drawing in the Renaissance: Issues and Discoveries

Organizer and Chair: Thomas DaCosta Kaufmann, *Princeton University*

Presenter: Elizabeth Pilliod, *Independent Scholar*

Paper Title: New Drawings by Pontormo

Abstract: Jacopo da Pontormo (1494-1557), court artist to the Medici rulers of Florence, and a paradigmatic figure in the study of Late Renaissance (or Mannerist) art, was also a brilliant draftsman. A substantial number of his drawings survive, with the largest concentration of them preserved in the Uffizi. He drew profusely and with alacrity, as is confirmed each time new drawings come to light. This paper will present new drawings by Pontormo that illuminate various aspects of his art.

Presenter: Giovanna Saponi, *Università degli Studi di Roma Tre*

Paper Title: Some Drawings of Cherubino Alberti

Abstract: This is a presentation of some pen and ink drawings by Cherubino Alberti (Sansepolcro, 1553-1615). The two sheets in question are preparatory for the frescoes in the Sala del Concistoro in the Palazzi Vaticani at Rome. These drawings, with other well-known drawings for the same project, provide us with an opportunity to consider the working methods of Cherubino in the late Cinquecento.

Presenter: Catherine Whistler, *University of Oxford, Ashmolean Museum*

Paper Title: Drawing on the Visual: A Venetian Drawing and the Instability of Evidence

Abstract: A sheet of figure studies, perhaps by Francesco Maffei, is the catalyst for a consideration of the nature of the visual evidence provided by drawings and of some questions about the status and practice of drawing in seventeenth-century Venice.

Presenter: Kristoffer Neville, *Princeton University*

Paper Title: Nicodemus Tessin and the Beginnings of the Drawing Studio in Northern Architecture

Abstract: Nicodemus Tessin the elder introduced a new kind of architectural drawing to

the northern Germanic courts when he returned from a three-year study trip to Rome, Paris, and Amsterdam in 1653. The change in his drawings was fundamental. It allowed him to transform his position from that of a *Baumeister* — a person with some conceptual oversight of a project but who was closely tied to the construction site — to an architect, concerned almost exclusively with conceptual aspects of the project, who delivered finished drawings to contractors in charge of the actual construction. This approach to the practice of architecture set the stage for the careers of Tessin the younger and his followers. In light of recent reconsiderations of the creative independence of other well-known German architects in the earlier seventeenth century (such as Elias Holl), Tessin's contributions constitute an important development in the reception in the Germanic courts of architectural principles from Italy, France, and the Netherlands.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Bridging the Divide? Habsburg Women as Agents in the Entourage of Charles V and Francis I

Sponsor: Société Internationale pour l'Étude des Femmes de l'Ancien Régime and Institut Claude Longeon (Saint-Étienne)

Organizer: Kathleen Wilson-Chevalier, *American University of Paris*

Chair: Éliane Viennot, *Université de Saint Étienne*

Presenter: Kathleen Wilson-Chevalier, *American University of Paris*

Paper Title: Re-viewing Eléonore d'Autriche as Queen of France.

Abstract: This paper examines the real and symbolic images constructed around the figure of Eléonore d'Autriche during her years as Queen of France. It seeks to reevaluate the never comfortable, but nonetheless pivotal role of the Habsburg queen and her highly visible household at the court of Francis I.

Presenter: Annemarie Jordan, *Independent Scholar*

Paper Title: Newly Identified Painters at the French Court

Abstract: This paper will focus on Antoine Trouveron, a recently identified portrait painter in the service of Eléonore d'Autriche, Queen of France, who was responsible for drawing her as queen and widow, and whom the French queen sent to portray her daughter Maria at the Portuguese court. A link will be made from Trouveron to the second SIEFAR panel by looking at the Flemish portrait painter Jooris van der Straeten, who also crossed the Habsburg-Valois divide, becoming court painter to Catherine de' Medici.

Presenter: Janet Cox-Rearick, *City University of New York, The Graduate Center*

Paper Title: Power Dressing: Spanish Consorts Eléonore d'Autriche, Queen of France, and Eleonora di Toledo, Duchess of Florence

Abstract: The consorts of King Francis I and Duke Cosimo de' Medici — Eléonore d'Autriche, sister of Emperor Charles V, and Eleonora di Toledo, daughter of his Vice-Roy in Naples — were Spanish noblewomen brought from imperial territories in 1530 and 1539, respectively, to the courts of France and Florence. These political marriages strengthened the bonds between their princely husbands and the emperor — archenemy of King Francis, feudal lord of Duke Cosimo. Drawing on portraits, chronicler's accounts of public appearances, and archival sources, this paper considers the nature and reception of the ceremonial dress *alla spagnola* of the two Eleanors (modeled on that of Charles'

empress, Isabella of Portugal) and its role in creating their high-profile personae at the French and Florentine courts.

Presenter: Christelle Cazaux-Kowalski, *Bibliothèque nationale de France*

Paper Title: Musicians in the service of Eléonore d'Autriche and Mary of Hungary

Abstract: This paper will examine what we can now know regarding the musicians who served the two Habsburg sisters — but especially Mary of Hungary — and the roles of music in the ceremonial and political exchanges between Eléonore and Mary and the Habsburg and Valois courts.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Ireland in the Renaissance I: History, Cartography, Religion, Memory

Organizer: Thomas Herron, *Hampden-Sydney College*

Chair: Jean R. Brink, *Huntington Library*

Presenter: Richard McCabe, *Merton College*

Paper Title: Writing the Nine Years' War

Abstract: This paper will seek to evaluate the influence of innovative humanist techniques in Renaissance historiography upon Gaelic and Old English accounts of the Nine Years' War (1594-1603), looking in particular at significant narrative, polemic, and literary developments in such texts as Lughaidh Ó Cléirigh's *Beatha Aodha Ruaidh Uí Dhomhnaill*, Pilib Ó Súilleabháin Béarra's *Historiae Catholicae Iberniae Compendium*, and Peter Lombard's *De Hibernia Insula Commentarius*. In order to illustrate emergent new directions in Irish historiography, contrasts and comparisons will be drawn both with traditional Irish annalistic writings and with contemporary English and New English accounts of the conflict.

Presenter: N. Cronin, *National University of Ireland, Galway*

Paper Title: Desocializing Native Space: Renaissance Maps of the West of Ireland

Abstract: The trajectory of the cartographic knowledge of the West of Ireland in the Renaissance period is examined in this paper. The terra incognita of the West is linked to the silent geographies of the "Irishry," its native inhabitants. Were such blank spaces a failure of knowledge, colonization, and settlement, as J.H. Andrews has argued, or a legitimated silencing of native geographies? This paper argues that the silencing of the West was both intentional and unintentional, where the failure to map can also be read as the successful desocialization of native space.

Presenter: Salvador Michael Ryan, *National University of Ireland, Maynooth*

Paper Title: "Creativity or Continuity?" Translating Trent in Early Modern Ireland

Abstract: One of the major problems with examining Tridentine influence in early modern Ireland is just how one should define "Tridentine." Different understandings of the term have led scholars to debate the question of just how early signs of the effects of the famous council can be detected. A variety of views surrounding the question of how the "success" of the Catholic Reform movement should be gauged have similarly muddied the waters of recent research, resulting in some scholars hailing the achievements of seventeenth-century reformers and others claiming that targets were not adequately met until the second half of the nineteenth century. This paper attempts to unravel some of the most contentious issues surrounding the impact of Trent on early

modern Ireland. In so doing, it aims to elaborate on what was reasonably expected by the architects of Tridentine reform, how these expectations changed over time, and to what extent the objectives were examples of continuation rather than innovation.

Presenter: Willy Maley, *University of Glasgow*

Paper Title: Disorientalism? The Discourse on Ireland from Edward Walshe to Peter Walsh

Abstract: Edward Said saw Spenser's "View" as a founding document in a discourse of discrimination that "considered the Irish to be a separate and inferior race." Notwithstanding that everything about Spenser's dialogue is disputed, from its authorship and title to its racial politics, the preoccupation with Spenser has meant a wealth of material being overlooked, and not just the usual suspects who produced book-length studies — Rich, Stanyhurst, Derricke, Sidney, Herbert, Beacon, Davies — but a galaxy of less-well-known writers who made short but significant interventions. The purpose of this paper is to disregard the "View" and look at the depth and diversity of the "discourse on Ireland" between Edward Walshe's *Conjectures concerning the State of Ireland* (1552) and Peter Walsh's *A Prospect of the State of Ireland* (1682). Are we witnessing a "textual colonization in the sociopolitical realm" that is "of a piece?" Or something much more fragmented and fissured?

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Marvelous Arts in the Early Modern Period

Organizer: Robert Goulding, *University of Notre Dame*

Chair: Charles Burroughs, *State University of New York, Binghamton*

Presenter: Alexander Marr, *University of St. Andrews*

Paper Title: Wonder and Utility: Apologies for Automata in Late Renaissance Europe

Abstract: The period ca.1570-1640 witnessed a remarkable flourishing of interest in self-moving machines. Late Renaissance apologists for automata sought to enhance the status of self-movers, at a low ebb due to pejorative associations with the mechanical arts and *mala curiositas*, by appealing to wonder as a cognitive passion. In particular, figures such as Bernadino Baldi, Martin del Rio, Pierre le Loyer, Salomon de Caus, and others manipulated Aristotle's assertion in the *Metaphysics* that self-movers are devices that provoke wondering and hence philosophy. Taking this exemplum as an authoritative defense for the nobility of studying automata and their manufacture, these writers developed a discourse designed to elevate the standing of mechanics and craft skill. This discourse was, in some cases, embodied in artifacts such as small-scale clockwork automata or hydraulic automata of the princely garden or grotto, prompting noble audiences to engage in arguments over the virtue and utility of mechanics and artisanal practices.

Presenter: Stephen Clucas, *University of London, Birkbeck College*

Paper Title: Burning Mirrors: A Renaissance Quasi-Technology?

Abstract: In this paper I look at a series of Renaissance engagements with the art of fashioning burning mirrors, beginning with John Dee's *De speculis comburentibus* of 1558 and Giovanni Battista della Porta's *Magiae naturalis*, but also looking at William Bourne's treatise on mirrors (ca. 1580) and Thomas Harriot's manuscripts from the 1590s. Using John Dee's enthusiastic promotion of "Menadrie" in his *Mathematicall*

Praeface of 1570, which marvels at the prodigious powers of ancient burning mirrors, I examine the inheritance of these ideas from medieval sources such as Roger Bacon and Alhazen, and ask whether we can really consider burning mirrors to be a technology, or whether they were in fact a *fantasy* of technology, fostered and developed by advances in mathematical theories of optics in the sixteenth century. I will argue that technological limitations meant that this theory remained only a tantalizing possibility: a “quasi-technology” of mathematicians’ dreams.

Presenter: Robert Goulding, *University of Notre Dame*

Paper Title: Swimming, Necromancy, and Logic: The Marvelous Arts of Everard Digby

Abstract: Everard Digby’s *De arte natandi* of 1587 claims to address a pressing contemporary problem: the deaths by drowning of young Cambridge students. But this is far from a straightforward manual of swimming: the first half is a tangle of questions on the “theoretical” side of swimming, while the bizarrely illustrated second half describes a set of extraordinary, and apparently pointless swimming tricks. I shall argue that Digby’s book must be read in the context of his own earlier published discussions of the arts. In his *Theoria Analytica* of 1579, ostensibly a commentary on the *Posterior Analytics*, he had argued for a radical identity of all the arts under the magical gaze of the adept who had grasped Aristotle’s secret meanings. His “art of swimming,” like Aristotle’s text, hides more in its depths than it reveals on the surface, and draws his theory of art to its logical, and self-parodic conclusion.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Beyond the Printed Page: Rethinking Renaissance Women

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Co-organizers: Elizabeth A. Williamson, *University of Pennsylvania* and Jennifer Higginbotham, *University of Pennsylvania*

Chair: Juliet Fleming, *University of Cambridge*

Presenter: Elizabeth A. Williamson, *University of Pennsylvania*

Paper Title: The Performance of Piety: The Uses and Misuses of Sacred Books on the Early Modern Stage

Abstract: The devotional lives of Renaissance women, both Catholic and Protestant, were anchored by prayers and prayerbooks. The stage reflected the centrality of these objects by dramatizing moments in which female characters — usually, but not always, aristocratic — are seen reading or pretending to read. But as in the famous encounter between Ophelia and Hamlet, these theatrical moments often reveal as much about societal expectations surrounding female virtue as they do about the sincerity of an individual character. This paper will explore such moments in light of the complex relationship between women’s “private” devotional practice and the cultural performance of piety.

Presenter: Fiona Ritchie, *University of London, King’s College*

Paper Title: “The merciful construction of good women”: Women and the Theater in Medieval and Early Modern England and Shakespeare’s London

Abstract: The *Records of Early English Drama* (REED) series contains a large number of documents detailing women’s participation in theatrical activity across the country as

performers, spectators, supporters, financial organizers, and so on. This paper will analyze these records, which demonstrate that women had an active interest in drama in the period, and support the assertion that women subsequently played a crucial role in the Shakespearean playhouse audience. Drama is a commercial enterprise which by its very nature must take account of its audience, so if women were spectators in the playhouse, they, along with their male counterparts, must have influenced the nature of the drama that was produced on the stage and therefore played a vital role in the intellectual development of society.

Presenter: Jennifer Higginbotham, *University of Pennsylvania*

Paper Title: Renaissance Women and the Appropriation of Printed Texts

Abstract: Whenever criticized for her religious practices, Lady Letice Cary, Viscountess Falkland would bring out the household copy of Fox's *Book of Martyrs* and read aloud the story of Lady Knevit of Norfolk. Harnessing the authority of a culturally iconic book, Lady Letice appropriated the power of the printed text to recast herself in the role of Protestant martyr. Unlike her mother-in-law Elizabeth Cary, Lady Letice never published or produced her own writing, but her access to Renaissance print culture enabled her to use books in the service of her own religious agency. This paper explores the strategies of women like Lady Letice who used printed texts as springboards for their own narratives outside of the printed page.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: Justus Lipsius and the Humanist Letter

Organizer: Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

Chair and Respondent: Charles Fantazzi, *East Carolina University*

Presenter: Robert V. Young, *North Carolina State University*

Paper Title: *Constantia Nos Armat*: Lipsius's Letters and the Trials of Constancy

Abstract: The year 1600 was a time of great stress for Justus Lipsius. His health was poor, in the course of the year Protestant enemies would republish his indiscreet, anti-Catholic diatribe, *De Duplici Concordia Oratio*, from his years in Jena, and — above all — the civil war with the northern provinces entered a perilous stage, culminating in Prince Maurits's offensive and the Battle of Nieuwpoort at the end of June. In his letters of that year, Lipsius displays the variety and subtlety of his style in lamenting the deteriorating political situation while urging both himself and his correspondents to regard it with spiritual equanimity. These letters thus illustrate how he deploys his most important rhetorical preoccupation, epistolary style, in the service of his most persistent philosophical theme, constancy.

Presenter: Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

Paper Title: An Author and His Publisher: The Correspondence Between Lipsius and the Moretuses

Abstract: Among the correspondence of Justus Lipsius, the letters exchanged with his publisher, Johannes Moretus, and Moretus's son, Balthasar, provide an interesting contribution to the history of humanism and the history of the book. After Plantin's death (1589) and Lipsius's return to the South (1592), Lipsius became the showpiece of the *Officina Plantiniana*. The correspondence in French and in Latin, allows us to follow

almost step by step the publications of his final years, as well as the reissue of earlier works. It also offers a surprising insight into the difficulties of a literary environment subject to the control of Church and State.

Presenter: Jan L. M. Papy, *Katholieke Universiteit Leuven*

Paper Title: Humanist Epistles at Full Trot: Lipsius's Letter Essay on Horses

Abstract: In his letter-collections, published in *Centuriae* with the Plantin printing house, Justus Lipsius included several letter essays. His letters on the value of country life, the comparison between philology and philosophy, the usefulness of traveling to Italy, and the benefit of marriage indicate his humanist background, while his letters on being carried on a litter, on stenographic signs, on messengers, on drinkers and gourmands, on exposed children in antiquity, and such topics reveal his antiquarian interests. Yet Lipsius also devoted long letter essays to animals such as dogs, elephants, and horses. This paper will consider the pedagogical and stylistic intentions of Lipsius's letter on horses in order to show his sense of calling and his special care in composing his humanist letter collections.

Room: Mill Lane #1

Panel Title: Challenging the Center: Expression of Relativism in the Renaissance

Sponsor: Fédération Internationale des Sociétés et Instituts pour l'Étude de la Renaissance (FISIER)

Organizer and Chair: Max Engammare, *Librairie DROZ S.A.*

Respondent: Fernand Hallyn, *Ghent University*

Presenter: Victor Stoichita, *Université de Fribourg*

Paper Title: How to Taste a Painting: Some Thoughts on the Hierarchy of the Senses at the Renaissance

Abstract: The starting point of this presentation is one of Philostrate's ancient ekphrasis (*Eikones*, I, 6) and the pictorial transposition Titian makes of it in *Venus Feast* of the Prado (1518-19). Philostrate's description concerns a painting (lost or, even more likely, imaginary) able to appeal by its exceptional qualities, not only to sight (as does, by definition, pictorial art) but also to the other senses: hearing, taste, touch, and smell. An even greater challenge is put out by Titian who ventures to bring about the transition from a text (Philostrate's ekphrasis) to a concrete image which should be, in theory, plurisensorial (the painting of the Prado). The study of the rhetorical and pictorial means by which this shifting is carried out is the starting point of a reflection on "oculocentrism" at the Renaissance and on its reappraisal in view of the emergence of the "minor senses."

Presenter: Frederic Tinguely, *Universités de Genève & Lausanne*

Paper Title: Beyond Scepticism: Montaigne's Rhetoric of Relativity

Abstract: Montaigne's work can be regarded as the most devastating attack against ethnocentrism in early modern Europe. While most critics interested in relativism usually focus on "Des Cannibales" and "Des Coches," this paper will examine the rhetorical strategies developed in less famous essays like "De la coustume et de ne changer aisément une loy receüe" (I, 23) and "Des coustumes anciennes" (I, 49). It will suggest that these texts, although directly inspired by the arguments of ancient skepticism,

transcend the philosophical debate while infusing the reader with a deep sense of cultural relativity.

Presenter: Frank Lestringant, *Université de Paris IV, Sorbonne*

Paper Title: Anthropological Decentering

Abstract: Humanity suddenly expanded in the sixteenth century with the great voyages of discovery. Although missionaries vigorously reaffirmed monogenism and the Protestant Duplessis-Mornay, in his treatise *De la vérité de la religion chrétienne* (1581), favored the center over the periphery, the idea of the plurality of worlds, traceable in Montaigne's writing, slowly gathered momentum. This decentring is perhaps less evident in the areas of experience and observation than in declamation: in this open rhetorical genre, ranging from Thomas More's *Utopia* to Erasmus's *The Praise of Folly* and Montaigne's *Essays*, intellectual daring and risk-taking are encouraged.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power II: Festivals Republican and Regal

Sponsor: Canadian Society for Renaissance Studies/Société canadienne d'études de la Renaissance

Co-organizers: Benoît Bolduc, *University of Toronto, Groupe de Recherche sur les Entrées Solennelles*, and Konrad Eisenbichler, *University of Toronto, Victoria College*

Chair: Giuseppina Palma, *Southern Connecticut State University*

Presenter: Davide Panagia, *Trent University*

Paper Title: The Noise of the Utterance: Spectacle, Politics, and Liberty

Abstract: Historical research in political theory attends to linguistic forms of political expression that constitute an author's "argument." Yet much work remains in examining forms of political culture not reducible to linguistic expression. My paper examines the rise of republican liberty in Florence (1470-1510). Specifically focusing on popular festivals, I argue that by relying on rhetorical tools like comedy and derision (and through such cultural practices as painting, song, ritual, or theatrical performance) these spectacles challenged the political and religious powers of the day thereby creating occasion for political participation that furthered the emergence of a republican conception of liberty.

Presenter: Benoît Bolduc, *University of Toronto, Groupe de Recherche sur les Entrées Solennelles*

Paper Title: The Power of Inscription: Narrating French Royal Entries and Festivals

Abstract: Drawing from the corpus of texts relating Royal Entries and other festivals, this paper will analyze the narrative strategies used by the authors who represented these events, celebrated and legitimated royal power, and manufactured memory. Most of the texts are best known as mere descriptions, employing multiple points of view and the topoi of ekphrastic discourse, in order to inscribe the ceremony in the history of the city and guarantee its privileges. I will argue that some of these texts differ from the majority by trying not so much to fix the entirety of the event for administrative purposes, so as to seed an image of municipal identity and provoke a sense of awe and obedience before the royal presence.

Presenter: Hélène Visentin, *Smith College*

Paper Title: Le spectacle du pouvoir: L'emblématique de François Ier et de Henri II dans les entrées royales

Abstract: Drawing from the corpus of text relating Royal Entries and other festivals, my paper will analyze the representation of royal emblems in the *tableaux vivants* and the various decorative structures built for the entries of Francis I and Henri II.

Room: Mill Lane #3

Panel Title: Fountains, Grottos, and Waterworks in Early Modern Europe IV

Co-organizers: Robert W. Gaston, *La Trobe University* and Sheryl E. Reiss, *Cornell University*

Chair: Suzanne Butters, *University of Manchester*

Respondent: Sheila ffolliott, *George Mason University*

Presenter: Hubertus Günther, *Universität Zürich*

Paper Title: Ancient Roman Water-Constructions: The Views of Early Renaissance Humanists and Architects

Abstract: The paper will concentrate mainly on the writings of Poggio Bracciolini, Flavio Biondo, Leonbattista Alberti, and Filarete. It will show different aspects of their reactions to the remains of Roman buildings constructed for the use and distribution of water. On the one hand, there is deep admiration for the buildings, which were esteemed as signs of the enormous grandeur of ancient Rome, in contrast to the relatively poor conditions of the late middle ages; on the other, there is intense research on the buildings themselves through the media of written sources and the testimony of the architectural remains. These investigations constitute a very typical example of the beginnings of modern antiquarian scholarship in the Renaissance. Finally, I shall explore the specifically humanist aspect of the reactions to Roman architecture constructed for water, namely the moral and political ideals that are directly or indirectly expressed by them.

Presenter: Randi Klebanoff, *Carleton University*

Paper Title: Constituting the Urban Cosmos: Civic Fountains in Italy

Abstract: This paper is an examination of select examples of civic fountains from the late-thirteenth-century Fontana Maggiore in Perugia to the sixteenth-century Neptune fountains in Florence and Bologna. Earlier fountains articulate the city as sacred microcosm, indivisible from the sacred and secular geographies of the city they figure. With the triumphalizing Neptune fountains, the figure of the monument begins to emerge from the ground of the city as fountains act as agents, narrativizing the space around them. These changes are indicative of broader transformations, endemic enough to be considered epistemic, effected in socio-economic organization, as well as in visual and semantic models of space and the articulation of urban place. By looking at a number of Renaissance *piazze* and, specifically, the public fountains that articulate communal good, civic munificence and self-imaging in them, this talk will consider ways in which civic fountains articulate changing urban ontologies.

Room: Mill Lane #5

Panel Title: The Erotic Cultures of Italy III: Sexualizing Urban and Urbane Spaces

Sponsor: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

Co-organizers: Bette Talvacchia, *University of Connecticut, Storrs* and Iain Fenlon,

University of Cambridge, King's College

Chair and Respondent: Sandra Cavallo, *University of London, Royal Holloway College*

Presenter: Molly Bourne, *Syracuse University in Florence*

Paper Title: Mail Humor: Sexual Innuendo in the Epistolary Domain of Francesco II Gonzaga

Abstract: Correspondence between Marquis of Mantua Francesco II Gonzaga and a select group of his intimates reveals their use of sexually explicit letters to shape an elite masculine identity for themselves. In most instances they employ classical models to provide an erudite framework for misogynistic locker-room humor. In one example, Bolognese jurist Floriano Dolfo sent Francesco graphic descriptions of obscene activities at a popular bathing spa, peppering his letter with learned Latin phrases to evoke ancient and humanist literature on bath culture. In another, the marquis sealed a letter to his secretary with a signet ring showing a couple copulating, a bold image that could claim its roots in Roman *spintriae*. Using examples like these, my paper shows how the traditionally intellectual practice of letter writing at the Gonzaga court could be turned on its head and filled with sexual innuendo, providing a realm for transgression and male sociability.

Presenter: Stephen J. Milner, *University of Bristol*

Paper Title: Obscene Acts: Sex and Self in the Renaissance City

Abstract: This paper will examine the relation of sex and space to subjectivity within Renaissance urban culture. While de Certeau's notion of "rhetoric of walking" helps introduce the spatial dimension into the mapping of the subject into a social landscape, it largely ignores the sexual dimension of such mapping, the manner in which desire impacts upon agency. By examining the tension between the cultural construction of sexual identities and the resistance to such formations as inscribed in the spatial practices of individual subjects, desire becomes implicated with bodily motility. Given that subjects were simultaneously being constituted and were self-constituting through their interaction with the built and symbolic environment through which they moved, attention will be directed to the loiterly subject whose intent was to effect both spatial and symbolic reversal, by performing acts of transgression which problematized normative constructions of sexual identity while producing alternative discourses of selfhood. Such acts were necessarily obscene in that they displaced established behavioral patterns and symbolically reconfigured urban spaces to create places of (alternative) self-invention.

Presenter: Iain Fenlon, *University of Cambridge, King's College*

Paper Title: Gendering Choreography in Courtly Entertainment

Abstract: The novel concept of a lengthy and elaborately choreographed ballet performed as a discreet spectacle within a series of court entertainments lies at the heart of the French *ballet de cour* tradition. The first phase of the phenomenon, which began with the celebrations for the wedding of Henri Navarre and involved Baif's recently formed Academie, culminated in the Balet comique de la Royne of 1581, devised as a complex series of geometrical figures with an allegorical purpose; as such it stands in vivid contrast to contemporary social dancing. While the notion of the Balet and its forebears as a political instrument is familiar, less attention has been paid to the role of Catherine de' Medici as the director of an all-female cast of dancers. This paper explores these features of the French tradition, and compares them with contemporary Italian

developments, emphasizing their differently gendered characteristics, including cross-dressing.

Room: Mill Lane #6

Panel Title: Perspectives on Spanish Literature

Chair: Marcia L. Welles, *Barnard College*

Presenter: Marsha S. Collins, *University of North Carolina, Chapel Hill*

Paper Title: Lope's Transformation of Hagiography in the *Isidro*

Abstract: In 1599, Lope de Vega published the *Isidro*, a hybrid poem that mixes elements of the epic and hagiography to advocate for proclaiming the humble farmer saint Isidro the patron of Madrid, the new capital of the Spanish empire. This paper focuses on Lope's creative engagement with hagiographic conventions in *Isidro*, highlighting his innovative treatment of extant tradition(s). Lope's artistic experimentation with hagiography in *Isidro* reveals significant aspects of his emerging poetic style as well as important characteristics of the identity Madrid is forging for itself as an imperial city.

Presenter: Mar Martinez-Góngora, *Virginia Commonwealth University*

Paper Title: Pedro de Mexía, Antonio de Torquemada, and the Colonial Imagination: Hermaphrodites, Pope Joan, and Other Liminal Bodies in Early Modern Spanish Literature

Abstract: As Erich Auerbach demonstrated in his analysis of Rabelais, the conquest of America provoked an authentic emancipation of the imagination. In Spain, works of the literary genre known as *miscelánea* exhibit the emergence of the new perspectives opened by recent geographic encounters. These works, like *Silva de varia lección* by Pedro de Mexía and *Jardín de flores curiosas* by Antonio de Torquemada, show the important role of fantasy in the creation of a textual space that shapes alternative worlds defined by an absence of fixed categories and rigid classifications. The hybrid character of the *miscelánea* underlines the liminal condition of an imaginary other, whose ambiguous racial, gender, and sexual definitions transcend the rigid categorizations initiated by the Spanish state. In this study, I aim to analyze the way in which the representation of figures like monsters, hermaphrodites, Prester John, or Pope Joan show the subversive nature of the imaginary worlds created by Torquemada and Mexía.

Presenter: Anthony Mark Puglisi, *Cornell University*

Paper Title: Love and Transference: Fiction as Curative of History in *El Abencerraje*

Abstract: *El Abencerraje*, published anonymously in the 1560s in Spain, places historical figures in a fictional setting. This short novel introduces its protagonists, don Rodrigo de Narváez, a Christian, and Abindarráez Abencerraje, a Moor, as enemies who encounter each other in a scene of violence. Abindarráez's telling of his story creates the foundation upon which the two build their peaceful friendship. The center of that linguistic exchange is Jarifa, Abindarráez's forbidden lover. Cultural harmony, the "cure" for the ills of a society in conflict, results from centering love on a linguistic object of exchange in a dialogue that resembles transference. The Christian man listens to the Moor and cooperates with him, creating a story that looks at history with wishful eyes.

Room: Queens' College, Armitage Room

Panel Title: Renaissance Ethics III: Ethics and the Classical Tradition

Co-organizers: David A. Lines, *University of Miami* and Lodi Nauta, *University of Groningen*

Chair: John Monfasani, *State University of New York, Albany*

Presenter: David R. Marsh, *Rutgers University, New Brunswick*

Paper Title: "Lasciva est nobis pagina, vita proba est": Martial and Morality in the Quattrocento

Abstract: During his lifetime the poet Martial enjoyed celebrity for his epigrammatic vignettes of Roman society and its foibles, but had to defend himself against accusations of immoral obscenity. During the Quattrocento, humanist admirers of Martial imitated his licentiousness in works like Leonardo Bruni's *Oratio Heliogabali* and Antonio Panormita's *Hermaphroditus*, while the edifying potential of Martial's poetry was invoked by the fabulists Leon Battista Alberti and Bartolomeo Scala.

Presenter: Marianne Pade, *University of Copenhagen*

Paper Title: Plutarch's *Lives*, Ethics, and Humanist Historiography in Fifteenth-Century Italy

Abstract: In fifteenth-century Italy Plutarch's *Lives* became some of the most widely read Greek texts, in Latin translation. It has been argued that the *Lives*, together with the relevant works of Aristotle, were of paramount importance for the development of ethical theory. The study of the *Lives* certainly provoked discussions of the relationship between personal excellence, *virtus*, and luck, *fortuna*, and Plutarch's views on the possibility of man may have influenced humanist historians to secularize the interpretation of historical processes, seeing events as the result of the virtues and intentions of human actors, or as the outcome of a given political culture. In my paper I shall address the question of how the reading of the *Lives* influenced humanist conceptions of the relationship between *virtus* and *fortuna* and thereby the interpretation of history.

Presenter: Gian Mario Cao, *Library of Congress*

Paper Title: The Troubles of a Translator: Ambrogio Traversari and Diogenes Laertius

Abstract: Diogenes Laertius's *Vitae philosophorum* (3 A.D.) focuses on Greek philosophers from the seventh to the third centuries B.C. A complete Latin translation of the *Lives* was carried out between 1424-33 by Ambrogio Traversari. The so-called *Versio Ambrosiana* immediately began to circulate in several manuscript copies and soon was printed. I would like to sketch the making of Traversari's translation, by crossing his technical problems (the search for better Greek sources; the lack of a Latin lexicon for philosophy) with his ideological troubles. At a certain point Ambrogio, a Camaldolese monk, realized that his humanistic commitment could no longer keep him neutral in the restoration of the text, when he was editing such a dangerous thinker as Epicurus. Philology is not beyond ethics, particularly when ethics is what philology is dealing with.

Room: Queens' College, Bowett Room

Panel Title: Factionalism in Italy (1250-1500)

Organizer: Carol Lansing, *University of California, Santa Barbara*

Chair and Respondent: Alison M. Brown, *University of London, Royal Holloway*

Presenter: Daniel Bornstein, *Texas A & M University*

Paper Title: The Sanctification of Faction

Abstract: Studies of religion in medieval and Renaissance Italy have tended to privilege the urban commune as the unit of analysis, and to define civic religion as the attribution of holiness to the city itself. This paper shifts the focus from the urban community as a whole to those great enemies of harmonious civic life, the factions. It examines attempts to solidify factions and cloak them in an aura of sanctity by such devices as swearing oaths on sacred objects, employing religious symbols, and invoking saintly patrons. This paper argues that some of the developments commonly cited as evidence of civic religion, such as the enlargement of the civic pantheon of patron saints and the corresponding proliferation of public holidays, can be seen instead as commemorations of the triumph of one faction or another as one part of the urban community seized control of the whole.

Presenter: Carol Lansing, *University of California, Santa Barbara*

Paper Title: Faction and Class: *Magnate* and *Popolo* Revisited

Abstract: One of the central questions about the late-medieval Italian towns concerns the nature of factional division. For the thirteenth century, debate has centered on the conflict between *magnate* and *popolo*: was this a real clash of economic interests or a power struggle within a homogeneous elite? Andrea Zorzi has recently argued that the *magnates* were a constructed category, little different from the *popolo grasso*. This paper will return to the problem of the magnates. I will argue that late thirteenth-century Bolognese inquests offer a way to analyze the nature and scope of *magnate* clientelar networks and violence.

Presenter: Margery A. Ganz, *Spelman College*

Paper Title: The Medici Inner Circle: Working Together for Florence (1430s-50s)

Abstract: Agnolo Acciaiuoli, Dietisalvi Neroni, Luca Pitti, and Niccolò Soderini, ottimati from three different quarters of the city of Florence who would later lead the 1466 coup against Piero de' Medici, served as part of the inner circle of Medici *amici* for more than thirty years and helped turn the Medici faction into the Florentine Faction/government. Concentrating on Agnolo and Dietisalvi during their early years as members of the Medici inner circle, this paper examines how the Medici both created and then reinforced bonds of loyalty among the inner circle of their clients and allies. Cosimo's brilliant strategy for creating a Florentine faction from across the whole city — as opposed to a Medicean one located only in one quarter — enabled his family to rule Florence for sixty years.

Room: Queens' College, Erasmus Room

Panel Title: Hebrew Sources in the Renaissance III

Sponsor: Medieval & Renaissance Studies Society of Israel

Organizer: Ilana Y. Zinguer, *University of Haifa*

Chair: Maryanne Cline Horowitz, *Occidental College*

Presenter: Marc Deramaix, *Institut Universitaire de France, Paris*

Paper Title: Vox Sirenum: Giles of Viterbo, Jacopo Sannazaro, and the Christian Kabbalah

Abstract: This paper addresses the literary and spiritual friendship between the

Neapolitan poet Jacopo Sannazaro and Giles of Viterbo, to whom he owed his religious Latin Muse and his expectation of *renovatio temporum* once more so widely hoped for around 1512-13. Sannazaro, in fact, shifted between 1513-18 from a mere *Christias* (ca. 1512), centered on the Passion and the Resurrection and influenced by Giles's *Eclogues*, to the *De partu Virginis*, eventually published in 1526 and where the *Christias* forms part 1. A study of Giles's *Historia viginti saeculorum* (ca.1513-17, unpublished) and also of his *Scechina* (ca. 1528-30, published in 1959) shows that its theology of history, derived from the sefirotic structure typical of the Kabbalah, exerted a deep influence on the *De partu Virginis* as regards composition and signification, a strong response which may also be traced in details of Sannazaro's masterpiece, the best testimony to the contemporary call for *renovatio*.

Presenter: Arthur M. Lesley, *Baltimore Hebrew University*

Paper Title: Yohanan Alemanno's Notes from Collaboration with Giovanni Pico

Abstract: Pico's major Jewish collaborator after 1488, Alemanno, left voluminous Hebrew notes about kabbalah, philosophy, and Bible commentary. Read in the context of Pico's projects, the disconnected notes gain coherence and relative chronology. The notes modify the fragmentary record available from Pico's writings and show the manner in which the two scholars cooperated. As Pico prepared to write the *Heptaplus* and to supervise Alemanno's commentary on the Song of Songs, he acquainted him with classical and Christian writings, in exchange for apposite rabbinic, kabbalistic, and philosophic texts. They compared the opinions of mythic and religious teachers — notably Pythagoras, Plato, the Bible, and Augustine — with those of Aristotle and the scholastics. Pico's industry, astute asides and continued teaching of the condemned *Conclusiones* contradict speculation that he was chastened or melancholic after 1488. The continued collaboration with Alemanno also complicates Pico's religiosity.

Presenter: Daniel Stein Kokin, *Harvard University*

Paper Title: Kabbalah and History in Egidio da Viterbo's *Historia Viginti Saeculorum*

Abstract: The encounter of Christian Hebraists with the Jewish mystical tradition influenced their theological conceptions of the course of world history. Pico della Mirandola, for example, credits the Kabbalah with enabling him to determine the date of the end of the world. The *Historia Viginti Saeculorum* of Egidio da Viterbo constitutes an even more pronounced example of this phenomenon. For in this mammoth and as yet unedited text, Egidio outlines an entire theory of history rooted in the ten Kabbalistic sefirot, or divine emanations, and in exegesis of the Psalter. This paper will explore Egidio's use of Hebrew and Aramaic sources and will consider comparable treatments of history among his Jewish and Christian contemporaries. Special attention will be devoted to the emergence of the thirteenth-century Kabbalistic text *Sefer ha-Temunah* (*Book of the Image*) as an important source for Christian Hebraists and to techniques of Psalm interpretation popular in the Renaissance.

Room: St. Johns Bar, Corn Exchange

Panel Title: The Conspirator's Renaissance: Plots and Ideas in Fifteenth- and Sixteenth-Century Italy

Co-organizers: William J. Connell, *Seton Hall University* and Anthony Francis D'Elia, *Queen's University*

Chair: Melissa Meriam Bullard, *University of North Carolina, Chapel Hill*

Presenter: William J. Connell, *Seton Hall University*

Paper Title: Conspiracy and Prophecy in Machiavelli's Poetics

Abstract: The relationship of poetry to politics in the thought of Machiavelli has been the subject of much speculation. This paper shows how Machiavelli's account, in the *Florentine Histories*, of the role of Petrarch's poetry in the Porcari conspiracy, may serve as a key to answering many of the outstanding questions concerning Machiavelli's poetics.

Presenter: Anthony Francis D'Elia, *Queen's University*

Paper Title: The Conspiracy of Stefano Porcari and Popular and Elite Political Culture in Fifteenth-Century Rome

Abstract: This paper will explore the conspiracy of Stefano Porcari against Pope Nicholas V in 1453 as part of the larger struggle in fifteenth-century Rome between native popular culture and the usually foreign elite culture of the popes. The events of 1453 built upon the earlier crisis of 1434, when the Colonna convinced the Roman people to expel Pope Eugene IV and form a republic, and laid the foundation for the so-called humanist conspiracy of 1468. This paper will examine popular concepts of liberty, the tensions between communal and papal power, and the image of Stefano Porcari in his own speeches and contemporary and later humanist sources.

Presenter: Marcello Simonetta, *Wesleyan University*

Paper Title: The Conspiracy of Truth: Decoding Anti-Medicean Plots

Abstract: In the wake of my documentary discoveries about the Pazzi Conspiracy, I would like to address the political agendas behind Angelo Poliziano's and Niccolò Machiavelli's Medicean accounts of the famous plot, cross-analyzing them with Giovanni di Carlo's *Libri de temporibus suis*. This Dominican friar's opus is preserved in only one Vatican manuscript, on which Machiavelli left interesting marginalia. From the study of the text, I expect to draw some conclusions on historiographic practices and conspiracy theories in early Renaissance Italy. Often the problem of an excessively Florentine-centered perspective has influenced also modern interpreters, who have taken at face value literary fictions arisen under questionable circumstances. My aim is to plot against the post-plotters, and to reveal their intellectual and ideological motives.

Date: Friday, 8 April
Time: 9:00-10:30 AM

Room: Music Faculty, Lecture Room #1

Panel Title: Performances of the Self

Organizer and Chair: Ute Berns, *Freie Universität Berlin*

Presenter: Ralf Hertel, *Freie Universität Berlin*

Paper Title: Mapping the National Self: Spatial Strategies of Staging England in Shakespeare's History Plays

Abstract: Late sixteenth-century England witnesses a growing national self-awareness to which explorers, cartographers, lawyers, poets, and playwrights contribute, among others. Visual representations of England, especially through the printed map, render the changes in the concept of England particularly obvious. Fundamentally decentralizing, these maps demonstrate that England is no longer mainly perceived as the king's — or queen's — own land but as the vast territory of a heterogeneous nation. Thus, it is significant that Shakespeare prominently equips his rebels in *1 Henry IV* with a map. Does he condemn it as an anti-dynastic tool of revolt? Or is his relation towards the emergent territorial concept of England more complicated? I will analyze Shakespeare's spatial strategies of staging England as a means of performing the national self as an emergent nation-state.

Presenter: Andrew James Johnston, *Humboldt-Universität zu Berlin*

Paper Title: "Men whose heads do grow beneath their shoulders": Romance, Chivalry, and Othello's Self-Fashioning

Abstract: Criticism has tended to portray Othello as a noble, upright, and simple character, contrasting his apparent one-dimensionality with Iago's supposed Renaissance complexity. This dichotomy reproduces not only the familiar trope of the utterly transparent colonial subject easily victimized by the cunning westerner, but also reifies the traditional *grands récits* that keep in place the great divide between the artless archaism of the Middle Ages and the modern Machiavellianism of the Renaissance. A closer look at Othello reveals a character engaging in a sophisticated process of chivalric self-fashioning, staging before the Venetian council a performance of narrative, telling a tale of tale-telling based on the images and themes of medieval romance and travelogue. Othello's romance-like presentation of his romance with Desdemona is part of a rhetorical strategy that undermines the straightforward dichotomies between chivalric and colonial simplicity and Renaissance sophistication, and stresses, instead, the performativity of self-fashioning per se.

Room: Music Faculty, Lecture Room #2

Panel Title: Action, Interaction, and Contemplation: Italian Spirituality in the Age of Reform

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: Stephen D. Bowd, *Manchester Metropolitan University*

Chair: Elisabeth G. Gleason, *University of San Francisco*

Respondent: Thomas F. Mayer, *Augustana College*

Presenter: Abigail Sarah Brundin, *University of Cambridge, St. Catherine's College*

Paper Title: Petrarch and the Italian Reformation

Abstract: The close link between the movement for reform in sixteenth-century Italy and the print circulation of vernacular literature has been well established. A particularly

fertile area of study in this regard is courtly Petrarchism, which, despite its apparent exclusivity and insularity, seems to have offered a suitable voice to individuals interested in marrying their spiritual concerns with their literary vocation, in line with the Petrarchan model of aspiration towards spiritual love. An analysis of various elements of neo-Platonic thought (the stress on interiority, spiritual individuality) reveals the manner in which it can be seen as the vehicle for the development of proto-reformist sentiment in such lyric works. The example of Vittoria Colonna, closely involved with the *ecclesia viterbiensis* before Trent, perhaps best embodies this union between lyricism and so-called evangelism. In her mature sonnets, Colonna ably demonstrates the strikingly new ends to which the Petrarchan model can be turned.

Presenter: Stephen D. Bowd, *Manchester Metropolitan University*

Paper Title: Mad, Bad, and Dangerous to Know? Gian Pietro Carafa and the Venetian *Spirituali*

Abstract: During the first half of the sixteenth century, Venice was one of the liveliest centers of religious debate in Italy. As the “new Rome” in the aftermath of the sack of 1527, it provided a home to some of the most important Catholic reformers of the sixteenth century, notably Gasparo Contarini, Gian Pietro Carafa, and the proto-Jesuits led by Ignatius of Loyola. This paper explores the close links between these men during the 1530s and 1540s and examines the impact that Venetian society and culture had on them. In particular, it reveals a common interest in the eremitic or monastic way of life that existed alongside participation in charitable action in the city. While such a “middle way” of contemplation in action has often been associated with Venetian piety especially Contarini, Carafa’s attraction to eremiticism and the Jesuits’ interest in contemplation has not usually been noted, as it is outlined in this paper.

Presenter: Barry Collett, *University of Melbourne*

Paper Title: Cassinese Spirituality and the *Imago Dei* (1520-45)

Abstract: In 1985, I identified Cassinese spirituality as Pauline, drawn from Greek Antiochene rather than Protestant sources. The monks emphasized sin and the incapacity of the will to achieve salvation: the human consequence was not so much guilt as loss of full humanity, decay, and death; salvation was by grace — the *beneficio di Cristo* — accepted through faith, and manifest through the regeneration of full and vivacious humanity, restoring perfection and union with God. I argued that after the rejection of their conciliating doctrines at Trent, the Benedictines turned to heavily affective piety, mysticism, and obedience. This revisionist paper suggests that affective piety had earlier been present in Cassinese spirituality in ways I had not recognized. Long before the difficulties at Trent, the monks promoted the regeneration and fullness of fallen humanity and in their dealings with the world tried to express the fullness of humanity made in the image of God. Three examples are given: the work of Correggio, commissioned by Benedictine nuns and monks in Parma during the 1520s; Isidoro Chiari’s exhortation of 1540 to the citizens of Brescia; and the musician Zarlino’s use in 1544 of Chiari’s translation, with commentary, of *Canticum Canticorum*.

Room: Music Faculty Lecture Room #3

Panel Title: Renaissance Ethics IV: Ethics and the Higher Studies

Organizer and Chair: David A. Lines, *University of Miami*

Co-organizer: Lodi Nauta, *University of Groningen*

Presenter: Winfried Schleiner, *University of California, Davis*

Paper Title: A Problem of Renaissance Medical Ethics: Can a Physician Assist the Enemy?

Abstract: Is a physician allowed to assist a person if he knows that this person belongs to the enemy? Ancient medicine had a number of exceptions to the rule that the physician offer help: if the patients were known to malign physicians, the physician was under no obligation to help or was even forbidden to offer his services. “Renaissance” physicians took ancient advice seriously. As to the question whether the physician was allowed to cure someone who belonged to the enemy, there did not seem to be unanimity. According to a strong tradition, Hippocrates had turned down the Persian king’s request that he come and fight the plague in Persia for “patriotic” (Athenian) reasons: Persians were the enemies of the Athenians. This reasoning seems to have adopted by early modern Christian writers on medical ethics. Curiously it is in Jewish physicians (most prominently in the Portuguese Rodrigo a Castro, who published all his medical works in Hamburg) that one finds the opposite view.

Presenter: Lawrin Armstrong, *University of Toronto*

Paper Title: Ethics and Law: Gerard of Siena and Giovanni d’Andrea on Usury

Abstract: Law is not equivalent to ethics, although the two are related. Canon law — a system of positive law that claimed to reflect divine justice — posed the issue in an acute form, since its subject matter was often identical to that of moral theology. A topic that attracted the attention of both canonists and theologians was usury, which both defined as any charge for a loan, although they often differed on the application of the ban on such charges. The natural law argument against usury formulated by the friar and theologian Gerard of Siena (d. 1336) was adopted by most writers on economic ethics in the later Middle Ages and Renaissance, including the influential Bolognese canonist Giovanni d’Andrea (d. 1348). This paper considers the relationship between law and ethics as reflected in Giovanni d’Andrea’s analysis and critique of Gerard’s argument in his *quaestio disputata* written between 1329-48.

Presenter: Glen E. Carman, *DePaul University*

Paper Title: Principles to End with: The Peaceful World of Las Casas’s *Principia quaedam* (1552)

Abstract: In the shortest and last of the eight treatises that Bartolomé de Las Casas publishes in 1552, he offers “Some principles from which one must proceed in the dispute to show and defend the justice of the Indians.” As opposed to the devastation and chaos of the book’s first tract (the *Brevísima relación de la destrucción de las Indias*) the *Principia quaedam* takes the reader to a peaceful and ordered world of mostly abstract argument. This study examines how Las Casas modifies his arguments against the wars of conquest when he limits his reference to the American reality as he understands it, and how this treatise, which looks more like an introduction than a conclusion, relates to the other treatises in the book.

Room: Music Faculty, Lecture Room #4

Panel Title: Perspectives on Gender and Sexuality

Chair: Farah Karim-Cooper, *Shakespeare’s Globe and King’s College London*

Presenter: Laura Giannetti Ruggiero, *University of Miami*

Paper Title: The Taste of Sodomy

Abstract: In some sixteenth-century literary texts, the desire for food begins to be equated with the desire for male-male sex, labeled “sodomy” at the time. Comedies like *Il marescalco* by Aretino and *Il ragazzo* by Dolce play with the idea in the character of the pedant and in the language used against him as a sexual insult: glutton-ass (*ghiotticulo*) and all its variants. The pleasure of food and the pleasure of sodomy are united in the parodic *capitoli* written by Berni and Grazzini, where some types of food, especially peaches and melons — considered highly dangerous by medical authorities of the time — are exalted as very delicious and at the same time associated with sodomy. This paper aims at exploring how sodomy became identified with the immoderate desire for food reputed deliciously dangerous, taking into account dietary theories, conceptions of sexuality, and actual sexual practice and male culture in sixteenth-century Italy.

Presenter: Judith Bryce, *University of Bristol*

Paper Title: Lorenzo’s Female Mediators

Abstract: The 1480s was a period of increased public authority for Lorenzo de’ Medici vis-à-vis official Florentine foreign and diplomatic affairs, coupled with the strenuous cultivation, for personal and dynastic reasons, of relations with Italian peninsular elites. This paper will focus on a less frequently studied aspect of such relations, namely Lorenzo’s exploitation of connections with elite women and, in particular, the mutually exploitative relationship of Lorenzo and the Duchess of Calabria, Ippolita Sforza. The paper will seek to tease out the complex agendas of both individuals, for example, Lorenzo’s use of the Duchess as a conduit to male members of her natal and marital families, access to whom was complicated by virtue of his inferior status; and, in the case of Ippolita, the benefits arising from her not insignificant role in the diplomatic maneuverings which brought to a close the War of the Pazzi Conspiracy.

Room: Music Faculty, Lecture Room #5

Panel Title: Contacts Between England and Italy in the Fifteenth Century

Organizer: Paula Clarke, *McGill University*

Chair: Trevor Dean, *Roehampton University*

Presenter: Edoardo Giuffrida, *McGill University*

Paper Title: William Worcester and Italy

Abstract: Although William Worcester is generally known as an early English antiquarian of little intellectual merit, his historical significance is much greater. His interest in ancient Britain led him to hope for a revival of the legendary empire England had supposedly possessed beyond the seas, and this in turn aroused in him an interest in geography, including the latest geographical ideas of Renaissance Italy. Hence his concern to acquire knowledge of Italian intellectual developments, whether through contacts with Italians in England or by acquiring Italian books. The result was evidently an enthusiasm for exploration in the Atlantic, where Worcester hoped England might establish its rule. His enthusiasm undoubtedly contributed to the voyage of exploration conducted by his nephew, John Jay, from Bristol in 1480. Thus, a study of William Worcester reveals an Italian influence behind the early English interest in Atlantic exploration.

Presenter: Paula Clarke, *McGill University*

Paper Title: Venetian-English Commercial Relations in the Fifteenth Century

Abstract: From the 1380s, Venetian merchants established a lively trade with England based on the import of Mediterranean and Levantine goods and the export of English products. While this trade was obviously profitable to the Venetians, there is some doubt as to its effects on England, in particular, whether it represented an exploitation of England by the Italians or a contribution by Italians to the development of the English economy. This paper will address this issue by examining the commercial activities of some of the leading Venetian merchants in England and their involvement in the English economy during the fifteenth century. In addition, it will discuss the contacts of these Venetians with English merchants in order to assess the degree to which Venetians might have furthered the interests of English businessmen, not least by serving as their agents in the Mediterranean.

Presenter: James Bolton, *University of London, Queen Mary*

Paper Title: Splendid Isolation? The Staff of the Borromei Banks and Their Contacts with Londoners (1420s-50s)

Paper Abstract: From the 1420s-50s the Venetian and Milanese branches of the Borromei family had banks in London and Bruges. The managers of the London banks either lived in the city for many years or visited it on a regular basis. One of them, Felcie da Fagnano, was the brother-in-law of Count Vitaliano Borromei, a leading member of the court of the last Visconti duke of Milan, Filippo Maria. They did business with all the leading London merchants, and yet appear to have had little social contact with or cultural influence upon them. Why?

Room: Music Faculty, Recital Hall

Panel Title: Law and Theatre in Renaissance England

Organizer: Barbara Kreps, *Università degli Studi di Pisa*

Chair: Janet Clare, *University College Dublin, Ireland*

Presenter: Virginia Strain, *Independent Scholar*

Paper Title: TBA

Paper Abstract: In *The Merchant of Venice*, Shylock's daughter Jessica deserts his house and the conflict between the two — to be expected, given Jessica's theft, marriage, and conversion — never comes to a head onstage. While Shylock has an absent daughter, Portia has an absent father. The conditions of her father's testament leave Portia vulnerable to a marriage based on a game of chance. The climactic trial scene, with its struggle between Shylock and Portia, I argue, is a delayed dramatization of the father-daughter relationship. This father-daughter relationship and how it shapes, and takes shape in, a legal setting finds a slightly later historical analogue in the biography of Lady Anne Clifford (1590-1676), whose father's presence in the form of his will resulted in a protracted legal struggle for her inheritance (one in which she was opposed to King James himself).

Presenter: Terry Reilly, *University of Alaska, Fairbanks*

Paper Title: "The sense of death is most in apprehension": Law, Death, and Performance in *Measure for Measure*

Paper Abstract: In addition to the actual form of physical death, early modern English law recognized two other definitions of death. One occurred when a person joined a religious order. The second occurred at the moment a person was convicted of a capital

crime — not the moment one was executed. I discuss *Measure for Measure* within the context described by these two kinds of legal death.

Presenter: Florence Lannes, *Université de Limoges*

Paper Title: Shakespeare and the Forest Laws

Paper Abstract: At the margin of the common law, the fading forest legislation continues to exert symbolical fascination in the age of Shakespeare. The publication in the last decade of the sixteenth century of John Manwood's nostalgic *Treatise and Discourse on the Laws of the Forrests* testifies both to the fantasies and the anxieties that this separate jurisdiction generated. I shall focus on the emergence of this legal subtext, particularly in *Richard II*, *As You Like It*, and *Macbeth*. I examine how such legislation, centered on the person of the monarch, permeates these plays' political arguments as they examine legal issues of ownership and legitimacy.

Presenter: B. J. Sokol, *University of London, Goldsmiths College*

Paper Title: Shakespeare and Assumpsit, Again

Paper Abstract: The law of torts, which is the foundation of all present-day civil law in England, was in a rapid phase of its formation in Shakespeare's time. However, the process of extending access to the King's Courts beyond the limits imposed by the restrictive bounds of the court actions that could be initiated by formulaic writs obtained from Chancery had begun by the fourteenth century, while it was not until a hundred years after Shakespeare's lifetime that the law of torts emerged in a fully modern guise. The transitional state of civil law is several times reflected in Shakespeare's plays. I will discuss in an historical context the complications and controversies surrounding actions on the case, bill (as opposed to writ) procedure, *assumpsit super se*, and the jurisdictional problems leading to Slade's Case, and then attempt to refine or correct some earlier interpretations of how such issues had bearing on Shakespeare's work.

Room: Music Faculty, Concert Hall

Panel Title: The Italian Chivalric Epic I: Adaptations and Innovations in the Text

Organizer: Jane E. Everson, *University of London, Royal Holloway*

Chair: David R. Marsh, *Rutgers University, New Brunswick*

Presenter: Jane E. Everson, *University of London, Royal Holloway*

Paper Title: Angelica or Bradamante? Female or Feminine Epic

Abstract: A considerable volume of work has been building up on women as writers, readers, and subjects of various literary genres in the sixteenth century, but the links between many of these studies and the presentation of women in contemporary chivalric epic has still to be fully explored. Work done has concentrated on the big names (Ariosto and Tasso). This paper focuses is on a number of "minor" epics, produced in the period between the two major poems. It will examine the characterization of female figures, the roles they play, their importance in the plot, and the extent to which they are modeled on feminine role models or exceptional female figures.

Presenter: Luciana Borsetto, *Università degli Studi di Padova*

Paper Title: Judith in Italian Epic from the Fifteenth to Seventeenth Centuries

Abstract: The figure of Judith acquired great importance during the centuries of the Renaissance; her figure was well known and was studied as a subject of painting. This paper will discuss narrative vernacular poems in which Judith is the protagonist, and will

consider both those in Italian and those in other vernaculars linked to Italy, in particular Croatian.

Presenter: Elena Fini, *Università di Firenze, Istituto di Studi Umanistici*

Paper Title: Girone il Cortese: An Example of the Reactualization of Medieval Chivalry in the Sixteenth Century

Abstract: This paper examines Luigi Alamanni's poem "Girone il Cortese," a sixteenth-century "rewriting" of the medieval romance *Guiron le Courtois*. Starting from its dedicatory letter, where the poet declares his intentions, I examine aspects of the poem: fidelity to a model; the innovations that will be developed by the author and his successors. I am concerned, on the one hand, with the monarch's interest in the chivalric, recalling the medieval past and, on the other, with the necessity of adapting it to contemporary society. Alamanni, I argue, achieves this purpose through a process of "moralizing actualization," reflecting the new needs, both of the public and of the genre. In this way, Alamanni contributes to sixteenth-century debate about epic poems and chivalric romance. With its richness of values and formal solutions, I suggest that this poem can add interesting elements to our understanding of the fashioning of sixteenth-century culture.

Presenter: Annalisa Perrotta, *Università degli Studi di Roma, "La Sapienza"*

Paper Title: Christians and Saracens in the *Altobello*

Abstract: *Altobello* (late fifteenth century) describes the extraordinary deeds of a new figure at Charlemagne's court, Altobello, a Saracen converted to the Christian faith. Through analyzing Altobello's deeds, I will investigate the relationship between Christians and Saracens, and in particular the way in which Altobello represents in himself the stranger: though converted, he remains an outsider, and his difference from the rest of Christianity is written on his body. Young, handsome, and sexually ambiguous, his relationships, in particular with Rinaldo, and with Alda, Orlando's wife, are characterized by ambiguity. This representation of a converted Saracen suggests a new relationship between Christians and Saracens, not of opposition, but of cooperation. I will investigate how this new representation interacted with the situation in Venice, where contact with the Turks constituted both an opportunity and a threat.

Room: Clare College, Bennett Room

Panel Title: Humanist Protest and Subversion in Italy

Organizer and Chair: Margaret Meserve, *University of Notre Dame*

Co-organizer: Anthony Francis D'Elia, *Queen's University*

Presenter: Stefan Bauer, *Deutsches Historisches Institut, Rome*

Paper Title: Platina's Rhetorical Revenge on Paul II

Abstract: In one of the most famous episodes of the Renaissance, the humanist Bartolomeo Platina literally risked his life when he challenged Pope Paul II in 1464. When Paul dissolved the College of Abbreviators in the papal chancery, of which Platina was a member, the humanist attacked him in a letter and threatened to rally foreign princes to call a General Church Council. Platina was imprisoned but escaped the death sentence. In his *Lives of the Popes* and other writings, Platina later took rhetorical revenge against Paul II. A newly (re)discovered manuscript of the *Lives* enables us to trace Platina's working process. Although hailed as a sensational find in the Italian press, the contents of that manuscript will be discussed here in detail for the first time. I shall

explain how the humanist censored himself in order to blunt some (but not all) of his sharpest criticisms of his nemesis.

Presenter: Emily O'Brien, *Harvard University*

Paper Title: Passion and Polemic: Aeneas Sylvius Piccolomini's *Historia de duobus amantibus*

Abstract: In 1444, Aeneas Sylvius Piccolomini penned his *Historia de duobus amantibus*, a tragic tale of adulterous love that was to become one of the best-selling books of early modern Europe. Fourteen years later, when he ascended the papal throne as Pope Pius II, Aeneas regretted writing the "excessively lascivious" story, but at the same time insisted that beneath his tale of romance lay "an edifying moral lesson." This paper explores Aeneas's lesson in the broader culture of Quattrocento ethics and in so doing, proposes a new reading of this important text. The *De duobus amantibus* not only warns against the dangers of love, as some scholars have argued: it also warns against the dangers of traditional ethical pedagogy. In particular, this paper will illuminate Aeneas's pointed criticisms of the *exemplum* tradition and the ways his arguments connect with the polemics of Petrarch, Poggio, and Valla.

Presenter: Elizabeth May McCahill, *Princeton University*

Paper Title: Secretaries and Subversion in the Early Quattrocento Curia

Abstract: Lorenzo Valla's treatise on the Donation of Constantine offers a striking example of Quattrocento humanist subversion. Although many of Valla's contemporaries knew that the donation was a forgery, his treatise was nevertheless seen as a potent weapon in Alfonso of Aragon's war with Eugenius IV. The fact that Nicholas V (Eugenius's successor) offered Valla a position in the papal Curia is generally cited as evidence of the humanist pope's liberal attitude. Yet Nicholas was displeased by Poggio Bracciolini's *De varietate fortunae*. In books 2 and 3, Poggio emphasizes the power and inescapability of fortune, but he also condemns the actions of Tre- and Quattrocento rulers, with particular emphasis on Eugenius IV. Through an examination of *De varietate* and the treatise on the Donation, this paper will trace the ways in which Valla and Poggio used their newfound rhetorical skills to criticize the papacy with which they were so closely associated.

Room: Clare College, Neild Room

Panel Title: Platonic Influences in Nicholas of Cusa and His Contemporaries

Sponsor: The American Cusanus Society

Organizer: Thomas M. Izbicki, *The Johns Hopkins University*

Chair: Arjo J. Vanderjagt, *University of Groningen*

Presenter: Charles H. Carman, *State University of New York, Buffalo*

Paper Title: Alberti and Cusa: Modes of Renaissance Vision

Abstract: Alberti's treatise *On Painting* is credited with favoring naturalistic determinism in art. This paper relates Alberti's concept of space to a Platonic Christian tradition of vision with visual recognition of nature as a starting point for higher perceptions. Alberti's theory of perspectival vision is similar to what Nicholas of Cusa did in *De visione dei* and *De posset*. Cusa integrated temporal knowledge and contemplation of things eternal, knowledge of the world revealing more about God. Further, Alberti's emblematic "Winged Eye" adds to our understanding of his notion of vision and is epistemologically close to Cusa's development of the ascent of sight in *De*

apice theoriae. Alberti, like Cusa, was seeking God through exploration of experience in this world, a task that necessitates a cooperative relationship between sight of the eyes and of the mind.

Presenter: Matthieu van der Meer, *Rijksuniversiteit Groningen*

Paper Title: Nicholas of Cusa *ad fontes*: The Impact of Trebizond's Translation of Plato's *Parmenides* on Nicholas of Cusa's Later Philosophy

Abstract: Around 1459, George of Trebizond finished his translation of Plato's *Parmenides* on the insistence of Nicholas of Cusa. This work became available to the Latin West for the first time since antiquity. Cusanus was the first to use it. Most of his knowledge of Plato had been mediated by Proclus's commentary on Plato's *Parmenides*. Thanks to Trebizond's translation, Cusanus was able to differentiate between Proclus's thinking and Plato's, as is demonstrated in *De non aliud* and *De venatione sapientiae*. This paper shows that, in his last years, Nicholas shifted accents in his philosophy. We shall see if there is a correlation between Nicholas of Cusa's *posse* philosophy in these years and his reading of Plato's *Parmenides*. Cusanus's glosses in the manuscript of Trebizond's translation will lend support in this matter.

Presenter: Daniel P. O'Connell, *Universität Trier, Institut für Cusanus-Forschung*

Paper Title: The Influence of Proclus upon Cusa's Christology in *De docta ignorantia*

Abstract: This paper addresses Nicholas of Cusa's interpretation of the incarnation in *De docta ignorantia*. Its tasks are three: first, to show what the notion of "middle kinds" is in Cusanus's theology of the incarnation and where it originated in the writings of Proclus (esp. his *Stoicheiosis Theologike*); second, to show how the notion of "middle kinds" can help to resolve the objection of Jasper Hopkins that Cusanus's explanation of the incarnation is flawed; third, I will show that Cusanus had read Proclus when he wrote book 3 of *De docta ignorantia*. In light of this reading the current notions of the influence of Proclus on Cusanus in his early works needs to be reconsidered.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies III

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Co-organizers: William R. Bowen, *University of Toronto, Victoria College* and Raymond G. Siemens, *University of Victoria*

Chair: Richard Cunningham, *Acadia University*

Presenter: Kimberly Johnson, *Brigham Young University*

Paper Title: John Donne's Complete Sermons: An Electronic Archive

Abstract: In response to the increased scholarly interest in Donne's sermons (and their increasing scarcity in print), I spearheaded a project that is now nearing completion. With the administrative, financial, and technical support of the Lee Library's Online Collections division at BYU, we have launched an electronic database containing the complete sermons of John Donne. This archive is fully searchable by keyword, or by date of delivery, audience, location, or scriptural source text, and is available online through the Lee Library's website, without a subscription. My presentation will introduce interested scholars to this new database and its workings, answer questions concerning its operation, and lay plans for expansion to include texts by other major sermonists of the early seventeenth century, including Andrewes and Taylor.

Co-presenters: Chris Boswell, *University of Leeds* and Andrew McRae, *University of Exeter*

Paper Title: *Early Stuart Libels* and the Role of the Electronic Text in the Early Modern Academic Community

Abstract: *Early Stuart Libels* (Alastair Bellany and Andrew McRae, eds.) is an example of a sophisticated yet relatively small-scale project in electronic publishing. It brings into the public domain some 350 poems, more than half of which have never before been published, from manuscript sources in the United Kingdom and the United States. This paper aims to situate the project at what is potentially a pivotal moment in the development of academic electronic publication in our field. To date, such projects have focused predominantly on preparing canonical texts for teaching purposes, while their reputation has suffered somewhat due to concerns about stability and perishability associated with the hypertext medium. Within this context, *Early Stuart Libels* aims to provide a reliable and unique research resource, which also judiciously employs the potential benefits of the electronic medium.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Cross-Cultural Encounters in Early Modern England

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center

Organizer: Chanita R. Goodblatt, *Ben-Gurion University of the Negev*

Chair: Martin Elsky, *City University of New York, The Graduate Center*

Presenter: Chanita R. Goodblatt, *Ben-Gurion University of the Negev*

Paper Title: “The Words are Expressly ‘A Pound of Flesh’”: Christian Hebraism in Early Modern England

Abstract: In Shakespeare’s *The Merchant of Venice*, Portia’s insistence on the literal reading of a text — the bond between Antonio and Shylock — provides the Christian with a legal, moral, and religious victory over the Jews. This courtroom scene thus enfolds within it two aspects of the Christian concern with the Jews in England of the sixteenth and early seventeenth centuries: the focus on the cultural and theological aspects of the image the Jew, and the intellectual interest in Jewish biblical exegesis. This paper will focus on how central theological and literary texts of this first phase of Christian Hebraism in England negotiated the tension-ridden encounter between Jewish and Christian authority in reading the Hebrew Bible. These texts include the Geneva (1560) and King James (1611) Bibles, the *Sidneian Psalms* (1580’s-1621), *The Merchant of Venice* (1595-96), Richard Hooker’s *Of the Laws of Ecclesiastical Polity* (1593-1600), and John Donne’s *Sermons* (1615-31).

Presenter: Aaron Landau, *Ben-Gurion University of the Negev*

Paper Title: “Think this England, this Spain”: Imagining Spain in Early Modern England

Abstract: This paper will examine the manifold ways in which various notions of Spanish alterity were constructed and negotiated in early modern England. On the one hand, Spain represented the demonized “other” of English national identity: a stronghold of Roman-Catholicism and an awe-inspiring military and political adversary. On the other hand, Spanish culture, with its plethora of highly prestigious dramatic and literary output, served as a source of inspiration and as an object of imitation for native English

writers. A variety of English texts will be considered, taken especially from the conflict-ridden years of the late 1580s and 1590s (on the eve and in the wake of the Armada), that contributed to the aforementioned constructions of Spanish alterity, texts such as Thomas Kyd's *The Spanish Tragedy* (1585-87), Robert Greene's *The Spanish Masquerado* (1589), and Edward Daunce's *A Briefe Discourse of the Spanish State* (1590).

Presenter: Mary Arshagouni Papazian, *Montclair State University*

Paper Title: Early Modern England and the Muslim East

Abstract: Early modern England saw a complicated and sometimes conflicting array of experiences that emerged from its various encounters with the Muslim east, with emotions ranging from fascination to disgust. English men and women eagerly experienced the Muslim east through journals written by travelers to the exotic world of the Orient (such as Henry Blount's *A Voyage into the Levant* [1636]), as well as through the attempts of numerous dramatists to present these strange, distant, and alien figures on the British stage (such as John Mason's *The Turke* [1607]). This dual experience all too often resulted in magnifying the distance between the two cultures and their respective religions of Christianity and Islam. By focusing on these travelogues and plays, this paper will address the challenges inherent in such an encounter that was at various removes from direct experience, an encounter whose language of distance and otherness remains uncomfortably with us even today.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Prince Henry Reviv'd: New Scholarship on Henry, Prince of Wales (1594-1612)

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Organizer: Michael Ulliyot, *University of Toronto, Victoria College*

Chair: Susan Brigden, *University of Oxford, Lincoln College*

Respondent: Timothy Victor Wilks, *Southampton Institute*

Presenter: Aysha Pollnitz, *University of Cambridge, Trinity College*

Paper Title: Henry, The Student Prince

Abstract: This paper will analyze the humanist education of Henry, Prince of Wales, examining manuscript evidence of his schooling alongside the methods by which his father, James VI and I, and later Henry himself, fashioned his identity as a student prince. Henry's copybooks and juvenile compositions have been largely ignored in recent studies of his court culture. Surveying such evidence, this paper questions the extent of Henry's learning, the subject of many seventeenth-century panegyrics. I turn to a successful instance of renaissance self-fashioning to explain such praise. Literary events, ceremonies, dedications, and patronage introduced Henry to future subjects as a humanist prince-in-training. While historians and literary theorists have typically pitted father and son against each other, this analysis of Henry's education demonstrates a united front. Ultimately, this paper suggests 1594-1612 represented autumn in the fortunes of humanist princely education in Britain: the twilight of its pedagogical theory; something of an ambivalent courtly attitude towards its practice; yet the celebration of its values in the promotion of Britain's student prince.

Presenter: John A. Buchtel, *The Johns Hopkins University*

Paper Title: The Quantitative Analysis of Book Dedications to Henry, Prince of Wales

Abstract: Henry, Prince of Wales, received over 100 printed book dedications during a ten-year career as a patron, 1603-12. A quantitative analysis of these dedications sheds light not only on Prince Henry's practices as a patron, but also helps to situate them in the broader contexts of early modern print culture. This study examines the dedications to Henry in terms of the composition and presswork involved in the production of the books. It also takes into account the format, language, typography, and subject matter of the books and their relative proportions to each other within the total output of books dedicated to the prince. When set alongside the extensive researches into Prince Henry's court culture by Sir Roy Strong, Timothy V. Wilks, and others, these considerations provide a much more precise framework within which to explore the role these books played within that culture than has previously been available.

Presenter: Elizabeth Goldring, *University of Warwick*

Paper Title: The Politics of Mourning: Henry, Prince of Wales, and the Legacy of Sir Philip Sidney

Abstract: Although it is frequently stated that the mourning for Henry, Prince of Wales (d. 1612), echoed that for Sir Philip Sidney (d. 1586), the connection between the obsequies staged for these two young men has never been explored in detail. This paper will consider the affinities between the lives, deaths, and posthumous legacies of these two Protestant heroes by analyzing the elegies occasioned by their premature deaths. Attention also will be devoted to a comparative analysis of the funeral processions of each man. As this paper will demonstrate, just as Sidney's obsequies had been used to rally support for English military involvement in the Dutch revolt against Spain, so too was the genuine grief elicited by Henry's death harnessed for religio-political ends: namely, to bolster support for the forthcoming marriage of his sister, Elizabeth, to the Elector Palatine.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Renaissance Libraries I: Cambridge Readers

Sponsor: Society for the History of Authorship, Reading & Publishing

Co-organizers: Michael Ullyot, *University of Toronto, Victoria College* and Germaine Warkentin, *University of Toronto, Victoria College*

Chair: Fritz J. Levy, *University of Washington, Seattle*

Presenter: Katrin Ettenhuber, *University of Cambridge*

Paper Title: Religion, Politics, and Manuscript Culture in Early-Seventeenth-Century Cambridge

Abstract: This paper traces the changing fortunes of an early-seventeenth-century manuscript miscellany to illuminate one of the dominant academic, religious, and socio-political networks in Renaissance Cambridge. Throughout its various stages of compilation, Trinity College MS B.14.22 was associated with a group of Royalist and Laudian divines which included Lancelot Andrewes, Matthew Wren, John Cosin, and Francis White. All these figures were in some way linked with Pembroke and Peterhouse College. The traffic of people, texts and ideas between these two institutions was facilitated by an important intermediary figure, Samuel Wright. In his various roles as Andrewes's secretary, Pembroke College librarian and Wren's registrar, Wright deployed his scribal and editorial skills to add to, modify and reconfigure the texts in the volume. These textual interventions reflect the changing power relations and shifts of political

emphasis within the group, whilst simultaneously revealing a desire to establish a sense of ideological continuity.

Presenter: Tamara A. Goeglein, *Franklin & Marshall College*

Paper Title: Reading Two Cambridge Emblem Books

Abstract: Cambridge was the publication site for these two early modern emblem books: Andrew Willet's *Sacrorum emblematum centuria una* (John Legate, 1592) and Francis Quarles's *Emblemes* (Francis Eglesfield, 1643). The Cambridge University Library holds copies of these books, which are so rare that Charles Moseley says they must have been "read to bits." But, what did the books do to their readers? Willet is considered England's first religious emblemist with Quarles seen following in his Protestant footsteps, though just barely. Willet's "naked emblems" have no pictures, while Quarles emblems contain the elegant engravings of William Marshall. Willet's simple emblems render biblical verse in iconic poetry, while Quarles's emblems arise from a complex of engraving, motto, verse, biblical reference, exegetical commentary, and epigram. The pictorialism displayed in these two Cambridge emblem books place their readers, as I will explain, in an increasingly dramatic space that is hospitable to devotional posturing.

Presenter: Richard G. Maber, *University of Durham*

Paper Title: John Cosin's French Library

Abstract: When John Cosin (1595-1672), the great seventeenth-century Bishop of Durham, built his Episcopal Library on Palace Green in the late 1660s, the remarkable collection comprised, in effect, three consecutive libraries: Cosin's acquisitions in Cambridge and Durham before the Civil War, culminating in his years as Master of Peterhouse, 1635-44; the library he built up in exile in France, 1644-60; and finally the substantial additions he continued to make to his reunited library when Bishop of Durham, 1660-72. This paper will focus on Cosin's French book collection, the finest of its kind and period in Britain. It will study how Cosin built it up, and, particularly, the striking contrast between his theological preoccupations in France (Protestant, anti-Catholic) and those from his earlier Cambridge years (Arminian, anti-Calvinist). In each case, Cosin reacts against antithetical extremes in a way crucial to the evolution of his Restoration Anglicanism.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Renaissance Portrait Busts

Organizer and Chair: Adrienne C. DeAngelis, *Morehead State University*

Presenter: Maria Loh, *University College London*

Paper Title: Ancients on the Shoulders on Moderns: A Seventeenth-Century Self-Portrait with an Old Master Bust

Paper Abstract: The title of this paper is a conflation of two references: the first is a play on Bernard de Chartes's phrase "we are dwarfs on the shoulders of giants"; the second alludes to the competition between *antichi* and *moderni*. This paper will consider how the double theme of generational *paragone* is played out in a self-portrait by the Venetian painter,

Alessandro Varotari (Il Padovanino, 1588-1649). Padovanino's painting is virtually unique in early modern self-portraiture, for the seventeenth-century artist represents himself with a half-length bust of Titian (ca. 1490-1576). The family romance enacted in this self-portrait

demonstrates at once the redefinition of “ancients” that was taking place in the first quarter of the seventeenth century as well as the confidence of the new generation of “moderns” and *antioggiadini*.

Presenter: Laura Jacobus, *University of London, Birkbeck College*

Paper Title: A Matter of Life and Death: Facial Casts and The Birth of Facsimile Portraiture

Paper Abstract: Although use of death masks in the preparation of sculpted and painted portraits has been much disputed in the literature on portraiture, the use of life-masks has barely been discussed at all. This paper sheds light on the issues involved by analyzing three early Trecento portraits of the same individual: Enrico Scrovegni, patron of the Arena Chapel in Padua. One is by Giotto, one by an unknown sculptor, another by a sculptor whose identity will here be revealed! Together, the portraits give new insights into Giotto’s role in the history of portraiture, and place sculptors’ use of life masks at the beginnings of a history of what might be called “facsimile portraiture.”

Presenter: Stephanie R. Miller, *University of Wisconsin, Whitewater*

Paper Title: Enameled Terra Cotta Portraits in the Fifteenth and Early Sixteenth Centuries

Paper Abstract: The goals of this paper are to examine some of the enameled terra cotta and terra cotta portraits produced by the della Robbia family to gain a better understanding of how these objects contribute to the larger genre. Questions of how these materials — primarily enameled terra cotta — affect the interpretation, purpose, or location of display will be explored. By fully integrating this medium into the genre of Renaissance portraiture we can consider how it advances our perceptions of the genre.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Sidney’s *Arcadia*

Sponsor: The Sidney Society

Chair: Michael Brennan, *University of Leeds*

Respondent: Roger J. P. Kuin, *York University*

Presenter: John Mulryan, *St. Bonaventure University*

Paper Title: Erotic Passion and Inspired Exegesis: Miso’s Reading of “The Tale of Erona” in *The Countess of Pembroke’s Arcadia*

Abstract: As Philoclea pieces together the tale of Erona related to her by her father Basilius (2.13-14), her audience fails to take the point of the story: that erotic love is personally debilitating and a powerful threat to the stability of the state. Only the ignorant Miso sees the danger of uncontrolled eroticism, embodied in the figure of Cupid, who so terrifies her that she keeps a poem attacking the god in her “prayer book.” That poem, which explores the paradoxes of a nakedly deceptive and a blind, far-seeing Cupid, also posits a unique ancestry for the god as the love child of Argus and Io. In Conti’s *Mythologiae*, Argus is sometimes construed as naked “impulse” and Io as prostitute. Otherwise, this genealogy constitutes a piece of creative mythologizing on Sidney’s part, and enriches the context of the tale (Cupid), within a tale (Erona), within a tale (Cymochles and Musidorus).

Presenter: Ayesha Ramachandran, *Yale University*

Paper Title: Narrative Trials, Legal Entanglements: Sidney’s *Old Arcadia* and Greek Prose Romance

Abstract: This paper places the famous legal trial at the end Sidney's *Old Arcadia* within the generic frame of Greek prose romance, which typically ends with a courtroom scene. The legal process enforces a firm sense of closure on the endless narrative entanglements, deceptions, and diversions characteristic of romance; however, it simultaneously mimics and foregrounds the method of narrative exposition and interlace as well as the sophistication of plot. The trial scene thus becomes a trope for romance metanarrative and authorial control, and reveals the moral importance of imposing recognizable structures of narrative on an amorphous field of contingent experience. While tracing the relationship between Sidney and his sources in Achilles Tatius, Heliodorus, and Longus, I analyze the reasons why the legal trial was integral to the Greek romance, and what Sidney may have found compelling about this generic convention.

Presenter: Cynthia Bowers, *Kennesaw State University*

Paper Title: Natural Duty to their Prince's Blood

Abstract: The early chapters of book 2 of the "New" *Arcadia* identify four pairs of close friendships/familial relationships. Chief among them are Euarchus, King of Macedonia, and Dorilaus, King of Thessalia, and their sons Pyrocles and Musidorus, whose devotion to each other provides much of the action of *Arcadia*. But there are also minor players whose relationships to the aristocrats I explore in this paper, specifically, Nelsus and Leucippus, and Tydeus and Telenor. These brothers' situations question the extent to which a servant class may resist unworthy and/or tyrannical masters — a highly charged issue in the period. But the brothers' tales also demonstrate the usefulness of poetry in pondering such political questions. Sidney's portrait of the servant brothers is provocative especially because, whether their masters are virtuous or vicious, both pairs wind up equally dead. This paper looks closely at the links between their fates and Sidney's complex lessons.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Cultures of Cleanliness in Sixteenth- and Seventeenth-Century Italy

Organizer: Sandra Cavallo, *University of London, Royal Holloway*

Chair: Allen J. Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Presenter: Stephanie Hanke, *Kunsthistorisches Institut in Florenz*

Paper Title: Private Bathrooms in Genoese palaces and Villas in the Sixteenth Century

Abstract: An almost unknown characteristic of Genoese architecture in the sixteenth century is the extraordinary number of private bathrooms in palaces or villas built by members of the local oligarchic society. These baths are still in part existing or documented in Rubens's *Palazzi di Genova* (1622). Most of them combine a bathing tub with a sweating bath, generally of octagonal shape. Several descriptions attest to the role of the Genoese bath — as in antiquity — as a place of social contacts, accessible also for distinguished guests. Here should be recalled the city's own system to accommodate official visitors of the Republic in private palaces. At the same time, given the presence of numerous easterners in Genoa, a Turkish influence both on the architecture and on the prevailing style of bathing appears plausible, inasmuch as there are indications of an authentic Turkish bath in the city during the sixteenth century.

Presenter: Sandra Cavallo, *University of London, Royal Holloway*

Paper Title: Surgeons, Barbers, and Beauty Care in Seventeenth-Century Turin

Abstract: The professional and social advance that surgeons experienced in the seventeenth century is often connected with their emancipation from barbers, barbering, and beauty care activities. Allegedly, the association with barbers was increasingly perceived as diminishing and undignified by the “medicalized” surgeon. Very little is known, however, about the activities of barbers. What exactly did a barber do? Were his tasks regarded as unskilled, messy, and entirely unrelated to medicine as the received picture would have us think? Were barbers seen as a low status occupation due to its association with blood and pollution as recent evidence from Germany suggests? This paper will employ a range of printed, archival, and visual sources, and biographical research on Turin, to reconsider the relationship between cleanliness and health in the seventeenth century and argue that, far from becoming undesirable, the connection between surgeons and barbers, medicine and appearances was even reinforced in this period.

Presenter: Angelica Pediconi, *Royal College of Art*

Paper Title: Designing Spaces for Sweating, Barbering, and Bodily Hygiene in Sixteenth-Century Rome

Abstract: Recent histories of daily life in Renaissance Italy have stressed the idea, previously formulated by studies in the history of intimacy and hygiene, that people in the sixteenth century did not wash with water and that the practice of bathing virtually disappeared. However, references to the perception and use of water for bodily hygiene in the sixteenth and early seventeenth centuries can be drawn from sources of various kind: from manuals of conduct and books for household management to the entries in household inventories that refer to objects and utensils designed for the care and hygiene of the body. Focusing on bathhouses, *stufe*, sweating closets, and barbers’ shops that emerged as new spaces within the private and public domain in sixteenth-century Rome, this paper attempts to reconstruct practices of individual cleanliness and the physical space where activities related to the cure and hygiene of the body were performed.

Presenter: Paula Hohti, *University of Sussex*

Paper Title: Barbers, Status, and Property in Sixteenth-Century Siena

Abstract: Besides performing duties traditionally associated with the profession, sixteenth-century barbers also carried out medical tasks that required skill. The expertise and the economic capital required for the exercise of the occupation set this professional group off from the lowest levels of the society, and barbers often emerge from the documentation as self-conscious individuals, conveying awareness of status through material goods. This paper will discuss the material and social circumstances of barbers in sixteenth-century Siena. Drawing on contemporary fiscal and notarial documentation, the attempt is first to present a scenario of their economic, professional, and social conditions, and then to consider how objects might have been used by barbers to convey familial, professional, and social status. It is hoped that by focusing on the material and social aspects of barbers and their work, this paper will shed some light on how one professional category involved with cleanliness was regarded in sixteenth-century society.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Perspectives on Renaissance Humanism

Chair: David E. Baum, *Union College*

Presenter: Daniel Joseph Nodes, *Ave Maria University*

Paper Title: Restoring The Golden Age: Echoes Of Lactantius In Egidio Of Viterbo (1469-1532)

Abstract: The classical motif of Golden Age was linked to Christian eschatology largely by Lactantius's hand, not only as symbolic of the second coming of Christ, but, even more important, as representative of enlightened souls striving toward virtue in any age. Lactantius reflected on the ages of the world, at whose end the world's corruption and iniquity would be replaced by tranquility and justice. But it was also Lactantius who presented even a corrupt age as potentially "golden" for souls properly disposed. "So that now these times of ours," he wrote in the *Divine Institutes*, "in which iniquity and impiety have increased even to the highest degree, may be judged happy and almost golden in the face of that incurable evil." This paper examines Renaissance presentations of the Christian Golden Age and its restoration in light of Lactantius's influential development of that theme. Egidio of Viterbo's oration on the Golden Age and its likely Lactantian roots will provide the principal example.

Presenter: Elena Ronzón, *Universidad de Oviedo*

Paper Title: Historical-Philological Humanism: Alonso de Cartagena and his *Proposición contra los ingleses* (1434)

Abstract: The *Proposición* on the preeminence of the King of Castile over the King of England was written by Alonso de Cartagena (ca. 1385-1456) as a consequence of the conflict of protocol between the Castilians and the English at the Council of Basel. This paper (notwithstanding the peculiarities of Castilian humanism) interprets humanism as "historical-philological humanism" in the aforementioned text. This interpretation uses Paul O. Kristeller's thesis as a starting point, in which humanism is *originally* considered to be a philological movement (grammarians, rhetoricians), on which a "philosophy of man" would have *subsequently* developed, and presumes that this "philosophy of man" is mainly a "philosophy of history" of a *profane* nature, in contrast to the *sacred* Christian-medieval perspective. Although strictly speaking Cartagena's work is not a historical text, but a rhetorical discourse, there are historical and critical contents that constitute a clear indication of this profane historical perspective, characteristic of the Renaissance.

Presenter: Shulamit Furstenberg-Levi, *Università degli Studi di Siena, Jewish Studies Program*

Paper Title: Fifteenth-Century Accademia Pontaniana and the Development of a Network of Italian Humanists

Abstract: Recent Renaissance scholarship has emphasized the differences in expression of humanism in the various Italian city-states; this paper demonstrates the role of the early humanistic academies in the diffusion of a common culture, shared by fifteenth-century humanists from all parts of Italy. The Accademia Pontaniana played an important role in developing this network of Italian humanists, functioning both as an actual center welcoming visitors and as a model to be imitated of a "communicative culture." I will examine representative figures who acted as bridges between the Accademia Pontaniana and other large humanistic centers, later creating their own academies while, notably, integrating aspects of Pontano's model into their humanistic culture. I will also trace the foundation of new humanistic centers in southern Italy by members of the Accademia Pontaniana who attempted to preserve the original model of Pontano's academy.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: Women and Prayer in Early Modern England: Prose Prayers by Women

Organizer: Micheline White, *Carleton University*

Chair and Respondent: Elizabeth Hodgson, *University of British Columbia*

Presenter: Sharon L. Arnoult, *Midwestern State University*

Paper Title: “The Whole Duty of Woman”: Lady Pakington’s Prayers

Abstract: This paper examines the prayers of Lady Pakington — composed during the English Civil War — in the context of not only the genre of women’s prayers — both published and, like Lady Pakington’s, circulated in manuscript — but also the increasing privileging of prayer, especially common/public/shared prayer, in the early Stuart church. It argues that the latter created an important context in which women’s religious expression through formally written and shared prayers gave them an important means of participation and even influence in the established church.

Presenter: Kate Narveson, *Luther College*

Paper Title: Composition Circumscribed: Collation and Prayer in Bentley’s *Monument of Matrons*

Abstract: It is a commonplace in scholarship on early modern women that writing was transgressive, and that some writing may have been encouraged has not enjoyed sufficient attention. Clearly, women’s devotional writing received some approbation, but this writing leaves scholars ambivalent: does it represent an outlet, or simply a different kind of constraint? Bentley’s *Monument of Matrons* embodies the problem, offering works by a wide range of women, and yet containing them within a male edited construct. I will look at prayers in the *Monument* composed by collation from the Psalms, and situate them within the context of the way that clergy taught collation as a skill that both enabled lay people to write their own devotions and also kept a rein on content and style.

Presenter: Micheline White, *Carleton University*

Paper Title: The Prayers of Lady Frances Aburgavenny and Lay Understanding of the *Book of Common Prayer*

Abstract: This paper examines the prayers by Lady Frances Aburgavenny printed in Thomas Bentley’s *Monument of Matrons* (1582). While most of the forty-six prayers are designed for private or household use, six of them address the liturgy and other ceremonies found in the *Book of Common Prayer*. The participation of the laity in common prayer was still a relatively new practice in Elizabethan England, and while it provided a practical demonstration of the priesthood of all believers, it also demanded a degree of understanding that many felt the laity had not yet achieved. Aburgavenny’s prayers seek to promulgate Protestant orthodoxy and prepare lay women to participate in the public ceremonies of the Church by attacking Catholic views and explaining the Protestant position on the Lord’s Supper, original sin, the importance of the Word, and the relationship between faith and works.

Room: Mill Lane #1

Panel Title: “Piedi Nudi”: In the Footpath of Christ and His Followers in Renaissance and Baroque Imagery

Co-organizers: Livio M. Pestilli, *Trinity College, Rome Campus* and Pamela M. Jones, *University of Massachusetts, Boston*

Chair and Respondent: Anthony D. Colantuono, *University of Maryland, College Park*

Presenter: Ingrid D. Rowland, *The American Academy in Rome*

Paper Title: The Roman Foot and the Measure of Christ

Abstract: Early sixteenth-century scholars and artists in Rome were obsessed with the length of the ancient Roman foot, the standard by which the columns and buildings of the ancient city had been laid out with such consummate elegance. Humanists like Angelo Colocci tried to reconcile the measure of the Roman foot with the stature of Christ, whose height could be ascertained from a column in the Lateran Palace known as the *mensura Christi*, using Vitruvius as their guide to ideal human proportion. Colocci's calculation for the Roman foot was so accurate that it stood for more than a century; more curiously, he and his contemporaries also hoped to measure the weight of angels and the size of God. In these endeavors they were, on the whole, less successful.

Presenter: Livio M. Pestilli, *Trinity College, Rome Campus*

Paper Title: Foot-Notes on Christ and the "poveri di Cristo"

Abstract: Renaissance images depicting Christ and the Apostles barefoot, such as Masaccio's *The Tribute Money*, were based on a literal rather than a metaphorical reading of Christ's charge to the Apostles (Mt. 10, 6-10). In this paper I will argue that the interpretation of bare feet as symbols of the early Christians' "dress code" was the result of an exaggerated reading of the New Testament that initially occurred with the rise of eastern monasticism and was subsequently resumed in the Middle Ages in western monastic circles. Indeed, the preference for the abandonment of footwear that occurred between the codification of the Rule of St. Benedict (early sixth century) and that of St. Francis (1223) signaled the physical deprivation that was believed to have characterized the early Christians' *contemptus mundi* and exaltation of the meek in body and spirit.

Presenter: Pamela M. Jones, *University of Massachusetts, Boston*

Paper Title: Bare Feet, Humility, and the Passion of Christ in the Cults of Carlo Borromeo and the Magdalene in Seicento Rome

Abstract: S. Carlo Borromeo's official iconography underscored both his humility and his selfless ministry to the afflicted during Milan's plague of 1576-77. I will focus on S. Carlo's bare feet as a locus of humility in paintings in the Roman churches of S. Carlo ai Catinari and SS. Ambrogio e Carlo al Corso. These paintings depict the saint's attempt to appease God's wrath during the plague through the exercise of penance in imitation of Christ. I will also discuss Guercino's *Penitent Magdalene* for S. Maria Maddalena delle Convertite al Corso, in which the saint contemplates S. Carlo's cherished relic of the Holy Nail. This unique iconography links the cults of the two saints, as celebrated in Seicento Rome, precisely in light of bare feet, penitential humility, and devotion to Christ's Passion.

Room: Sidgwick Avenue, Little Hall

Panel Title: Strategies of Afterlife in Cinquecento Florence: Three Generations of Medici in San Lorenzo

Organizer: Mauro Mussolin, *Oregon University, Siena Study Center*

Chair: Bruce L. Edelstein, *New York University in Florence*

Presenter: Mauro Mussolin, *The American University in London*

Paper Title: Clement VII and the Tribuna delle Reliquie

Abstract: This paper concentrates on the Tribuna delle Reliquie, the least known among the projects commissioned by Clement VII to Michelangelo for San Lorenzo (1526-32). Conceived as a revival of Quattrocento architectural vocabulary, the Tribuna served, after 1532, for the display on Easter Sunday of important relics inserted in the renowned vases of Lorenzo the Magnificent. Those who attended the ceremony were granted numerous indulgences. The display was clearly intended, therefore, to reconcile the Medici with the Florentine populace after the Siege of 1530. The study of the function of this neglected work by Michelangelo induces us to reconsider also the other Medicean projects in the complex (Biblioteca Laurentiana, Sagrestia Nuova) as part of the pope's attempt to preserve the memory of his family in a city that grew more and more hostile to the first Medici duke, Alessandro.

Presenter: Emanuela Ferretti, *Università degli Studi di Firenze*

Paper Title: Cosimo I and the Monument for Giovanni delle Bande Nere

Abstract: This paper will provide a first account on the neglected relations between the second Duke of Florence, Cosimo I, and San Lorenzo. One of Cosimo's priorities lay in stressing his links to the extinct major branch of the Medici. Therefore, upon acceding to the ducal title, he moved into the old family palace in via Larga, close to San Lorenzo, where he resided until 1540. Almost contemporaneously, he began planning to have a funerary chapel built in San Lorenzo for his father, Giovanni delle Bande Nere. It is the history of this aborted project (1540-59) that will be discussed here and how it led, after the consolidation of the duke's power, into the visionary conception of an architectonically independent family chapel attached to the basilica during the 1560s.

Presenter: Dimitrios Zikos, *TBA*

Paper Title: The Colossi in the Cappella dei Principi

Abstract: The Cappella dei Principi marks the last act in the "appropriation" of the space of San Lorenzo by the Medici. Based on Cosimo's project of a family chapel, it was conceived by his son Ferdinando I as a dynastic mausoleum. Particularly striking, indeed unique, is the way colossal statues of the dukes are set up above their tombs. Based on current research on Giambologna (who was, as now appears, commissioned to carve the first ducal statues in marble already in 1596), this paper attempts a new interpretation of these effigies in the light of the oeuvre of Giambologna and his followers (who were eventually to cast the statues in bronze); the history of the Standbild; Ferdinando's patronage; and the specific Florentine, and especially Medicean, tradition of displaying lay portraits in a sacred context.

Room: Mill Lane #3

Panel Title: Northern Renaissance Art I

Chair: Mia M. Mochizuki, *Columbia University*

Presenter: Jeffrey Chipps Smith, *The University of Texas, Austin*

Paper Title: Albrecht Dürer, Cardinal Matthäus Lang, and the Throne of Invention

Abstract: In 1521 Albrecht Dürer made a drawing for a fanciful throne for Cardinal Matthäus Lang, Archbishop of Salzburg (r. 1519-40). This attractive drawing, now in the Herzog Anton Ulrich-Museum in Braunschweig, was a conversation piece and not the design for an actual throne. This paper will explore their relationship, their mutual associations with Emperor Maximilian I (r. 1493-1519), and the concept of visual whimsy.

Presenter: Catherine H. Lusheck, *Santa Clara University*

Paper Title: Stylistic Eclecticism and its Stakes in the Drawings of Peter Paul Rubens

Abstract: The drawings of Peter Paul Rubens (1577-1640) testify to the Flemish artist's profound interest in the mastery and utilization of various styles to achieve a variety of expressive effects. This paper explores the forms, stakes, and interdisciplinary ramifications of Rubens's commitment to graphic *copia*, particularly in the first two decades of the seventeenth century. By situating the look and formal address of individual drawings in terms of the early modern, humanist cultural attachment to what Marc Fumaroli has called "le style d'une pensée," I demonstrate how and why Rubens mobilized a range of graphic manners. More specifically, I situate Rubens's eclectic approach within a humanist, Neostoic rhetorical model in which style and the translation of esteemed models played a crucial role in a design's capacity to be visually persuasive for a discriminating audience, and in creating a new "living" artistic language for early modern Europe.

Presenter: Barbara Haeger, *The Ohio State University*

Paper Title: Incredulity of Thomas's: *Historia* and *Imago*

Abstract: The central panel of the Rockox Triptych painted in 1613-15 (Antwerp, Koninklijk Museum voor Schone Kunsten) continues to be entitled the *Incredulity of Thomas*, despite agreement that it does not represent the biblical episode. This paper accounts for the persistence of the title. Like several other works that Rubens painted for Antwerp churches between 1615 and 1620, the picture cannot be typed as either *historia* or *imago*. Rather it combines both narrative and iconic modes of representation as a means of leading the viewer from the events that are recounted in John 20, which include Christ's encounter with Thomas, to the truth that they reveal. This truth, as stated in traditional and coeval exegeses of the text, is the mystery of the Incarnation, the dual nature of Christ that Thomas recognizes with the words "My Lord and my God" (John 20:28). By examining Rubens's painting in the context of the visual and exegetical tradition, it can be demonstrated that Rubens's transcends the scriptural narrative — eliminating features essential to depictions of the biblical event and incorporating Paul who was not present — in order to lead the viewer from scriptural event to the image of Christ that is to be venerated. The believing viewer is not contrasted to a doubting Thomas, as has been argued, but compared to a believing one; like Thomas, s/he perceives the dual nature of Christ and venerates the image of the invisible God.

Presenter: Scott Manning Stevens, *State University of New York, Buffalo*

Paper Title: The Iconology of Devotion in the English Revolution

Abstract: My paper examines competing iconographic symbologies for the representation of devotional practice during the English Revolution. Taking as my starting point the polemical broadsides of the Caroline and Revolutionary years, I examine how popular devotional practices were represented in the battles concerning church authority and Puritan iconoclasm. Recent work on visual culture has tended to emphasize the court and prelacy but I wish to attend to more popular examples of such contentious practices as baptism, eucharist and preaching. The famous attack on the Ferrar family's Little Gidding community as an Arminian Nunnery serves as a case in point. How did High Churchmen respond? How is Puritan zeal parodied or critiqued? These are issues my paper will explore.

Room: Mill Lane #5

Panel Title: Episodes of *Imitazione* I: The Exploitation of Models in Renaissance Art

Co-organizers: Victoria Gardner Coates, *University of Pennsylvania* and Patricia L. Reilly, *Swarthmore College*

Chair: Christelle L. Baskins, *Tufts University*

Presenter: Webster Smith, *Michigan State University*

Paper Title: Copies after Michelangelo's Drawings for Vittoria Colonna

Abstract: Soon after Michelangelo had drawn a *Christ on the Cross* and a *Pietà* for Vittoria Colonna (ca. 1541-43), several artists began making copies after them.

Compared with other episodes of *imitazione* of the Master, these early copies are exceptional as spiritualized replicas of holy images. I argue that Colonna herself urged the making of these copies. She had once described several of the Master's images of Christ as "miracles" inspired directly by God. She may therefore have wanted copies of them made. She also expressed an analogous faith in the efficacy of portraits. She believed that the influence of the physical likeness and spiritual presence of a portrait might be spread indefinitely by means of copies. The earliest and even the later copies of the Colonna *Christ on the Cross* and *Pietà* intend to be true to the authoritative models and to reaffirm the status of these images by Michelangelo as icons.

Presenter: Judith B. Gregory, *Delaware College of Art & Design*

Paper Title: *Imitazione* in Palma Vecchio's *La Bella*

Abstract: Palma Vecchio's *La Bella* (ca. 1515), now in the Museo Thyssen-Bornemisza in Madrid, was long thought to have been painted by Titian because of its similarities to *Sacred and Profane Love* (also ca. 1515). In each painting a richly clothed young woman, either wearing or holding jewels, is positioned next to an antique carved relief panel. This paper will discuss Palma Vecchio's *La Bella* as a multi-layered example of *imitazione*, arguing that Palma not only imitated Titian's visual model, but also his choice of a literary subject. *La Bella* translates into painting poetic elements from a Petrarchan *canzone* found in Pietro Bembo's *Gli Asolani* (Aldine Press, 1505). These include celebration of the beautiful beloved and love's triumph over adversity. The paper will also consider what role letters, script, and an antique seal played in Palma's poetic *imitazione*.

Presenter: Patricia L. Reilly, *Swarthmore College*

Paper Title: When Imitation Is Not the Sincerest Form of Flattery: Raphael's Michelangelesque Figures in the *Fire in the Borgo*

Abstract: As first noted by Giorgio Vasari in *Lives of the Artists*, Raphael's *Fire in the Borgo* in the Vatican (ca. 1516) includes a group of nudes painted in the manner of Michelangelo. According to Vasari and his successors, these nudes are gratuitous, unnecessarily flexed, and, in a word, unsuccessful. This paper will argue, however, that these nudes were purposefully unsuccessful, and that Raphael employed them to demonstrate the limits of the Michelangelesque manner to convey a narrative. He juxtaposes this *imitazione* of Michelangelo with a narrative section painted in his signature Albertian manner, which employed decorous and elegantly draped figures, complementary and artfully distributed colors, and a variety of architectural styles and decorative embellishments. In doing so, Raphael showcased the sophisticated efficacy of his own manner while demonstrating the awkward limitations of his rivals — a strategy

that Vasari recognized in his revised *Lives* and then expressly imitated in his murals in the Palazzo Vecchio in Florence.

Room: Mill Lane #6

Panel Title: *Le Livre des Marchans* d'Antoine Marcourt

Organizer and Chair: William Kemp, *McGill University*

Presenter: Diane Desrosiers-Bonin, *McGill University*

Paper Title: Procédés éristiques dans *Le Livre des marchans* d'Antoine Marcourt

Abstract: Sorti en 1533 des presses de Pierre de Vingle récemment installé à Neuchâtel, *Le Livre des marchans* d'Antoine Marcourt figure, avec *Les Grands Pardons et indulgences* ainsi que *La Confession de Maistre Noel Beda*, parmi les premiers ouvrages de polémique religieuse de la réforme précalviniste française. Antoine Marcourt, qui a joué un rôle important au début de cette réforme, serait l'auteur présumé des *Articles veritables*, les fameux Placards d'octobre 1534. Dans son *Livre des marchans*, il se livre à une critique en règle des membres du clergé et de leurs pratiques, en filant tout du long plusieurs réseaux de métaphores, dont celle de la vente de marchandises annoncée dès le titre. Nous nous proposons d'interroger les finalités rhétoriques de ce texte composé en "language rustique" ainsi que les divers procédés satiriques qu'il met en oeuvre.

Presenter: Claude La Charité, *Université du Québec, Rimouski*

Paper Title: Le Sire de Pantapole, singe de Rabelais?

Abstract: Dans l'édition *princeps* du *Livre des Marchans* (1533), Antoine Marcourt, sous le pseudonyme du "Sire Pantapole", se présente comme le "prochain voysin du seigneur Pantagruel". Gabrielle Berthoud a montré en quoi ce pamphlet était l'hypertexte du *Pantagruel* (1532), par la référence au procès de Baisecul et de Humevesne et à la fourbe des marchands, digne de celle de Panurge. Elle supposait, en outre, que la condamnation du *Pantagruel* avait entraîné la suppression de l'intertexte rabelaisien dès la réédition de 1534, par crainte d'indisposer le lectorat catholique que Marcourt cherchait à convertir. Il resterait à voir comment Marcourt, par son "rustique langage" "expressif, rythmé, jamais languissant" pourrait être mis au rang de ceux qu'Estienne Pasquier stigmatisera comme les "singes de Rabelais" et, donc, à étudier l'augustinisme rhétorique à l'oeuvre dans le *Livre des Marchans*.

Presenter: Geneviève Gross, *Université de Genève*

Paper Title: Les rééditions du *Livre des Marchans* d'Antoine Marcourt: succès commercial ou acte délibéré d'auteur?

Abstract: *Le Livre des Marchans* a connu, en raison de sa virulence, de l'actualité de ses arguments et de la clarté de l'exposé, une large diffusion. Ces facteurs auraient garanti sa popularité et légitimé ses rééditions. Le succès commercial n'est pas à nier; cependant, il faut nuancer et aborder différemment la question de ces rééditions du vivant d'Antoine Marcourt. Elles auraient été pour Marcourt un acte de publicité ou une manière de revendiquer son autorité, de s'immiscer et de garder sa place dans le monde en mouvement de la Réforme. Il faut pour cela mettre à plat le contexte et la géographie de la Réforme dans ces années 1530-1560: géographie de la Réforme au sens large d'une réforme attachée à une ville, à une discipline, à une organisation ecclésiale, mais aussi et surtout au sens personnel rattaché à tel ou tel acteur.

Presenter: Torrance Kirby, *McGill University*

Paper Title: *The Boke of Marchauntes* and Tudor Political Theory

Abstract: Antoine Marcourt's *Livre des marchans* (1533) was translated into English and published on two separate occasions. The first English edition, titled *The Boke of Marchauntes / right necessarye unto all folks / Newly made by the lorde Pantopole / right expert in suche busynesse / nere neybour unto the lorde Pantagrulle*, was published by Thomas Godfray in August 1534 — the year of Parliament's passage of the Act of Supremacy. A second, inferior translation of a second French edition of 1544 was published by Richard Jugge in 1547, coinciding with the accession of Edward VI. John Foxe later observed that this text had been prohibited in the reign of King Henry VIII. Nonetheless, the political theology of the book has a distinctively Erastian flavor. What was the place of this work of early French Reform in the developing political theology of mid-Tudor England?

Room: Queens' College, Armitage Room

Panel Title: Poetry, Politics, and Performance at Catherine de Médicis's Fêtes de Fontainebleau

Sponsor: The North American Society for Court Studies

Organizer: Virginia Scott, *University of Massachusetts, Amherst*

Chair: Arthur F. Kinney, *University of Massachusetts, Amherst*

Presenter: Sara Sturm-Maddox, *University of Massachusetts, Amherst*

Paper Title: Catherine de Médicis and the Golden Age at Fontainebleau

Abstract: In 1564, during the precarious peace that followed the first of the Wars of Religion in France, Pierre de Ronsard penned a pastoral play called simply *Bergerie* for the festivities ordained by Catherine de Médicis at Fontainebleau. Its theme is reconciliation. Ronsard's celebration of the Medici queen Catherine as the restorer of the Golden Age through the achievement of peace is particularly apt in its affinities with Medici culture, not least in the attribution to the sovereign of the return of the Golden Age, the accolade that E. H. Gombrich argues was indeed the essence of "the Medici myth."

Presenter: Virginia Scott, *University of Massachusetts, Amherst*

Paper Title: The Prince de Condé at Fontainebleau

Abstract: Louis de Bourbon, Prince de Condé, was a leader of the Huguenot faction during the First War of Religion. He, with the Constable de Montmorency, negotiated the Peace of Amboise in March 1563 and led his Huguenot troops to join the royal army in the recapture of Le Havre from the English. For these actions he was deemed a traitor by the Huguenots and a hero by the moderates. He participated in the Fêtes de Fontainebleau in several events, including a theatricalized tournament. More surprisingly for a war hero, he is listed in one source as a cast member in a play performed by the royal children and others. This paper will suggest that his role may have been the shepherd-surrogate for Catherine de Médicis in Ronsard's *Bergerie*

Presenter: Margaret McGowan, *University of Sussex*

Paper Title: Charles IX, Participant in the Fêtes de Fontainebleau

Abstract: Tuccaro's *L'Art de sauter* (1599) begins with an evocation of the *fêtes* at Fontainebleau (1564) placing Charles IX at their center and praising his skill in dancing, and his love of music and poetry. His recollection is accurate in so far as the king was the focus of attention both as principal spectator and as participant. My paper will examine how the *fêtes* were intended to enhance Charles IX's status using Ronsard's contribution

to the occasion, discussing the nature of dispersed decor, informed by the testimony of financial accounts, memoirs and ambassadors' reports.

Room: Queens' College, Bowett Room

Panel Title: Confraternities in Ireland Before and After Protestantism

Sponsor: The Society for Confraternal Studies

Organizer: Colm A. Lennon, *National University of Ireland, Maynooth*

Chair: Anne-Laure Van Bruaene, *Ghent University*

Presenter: Colm A. Lennon, *National University of Ireland*

Paper Title: Protestant Confraternalism in Irish Towns (1550-1660): A Case Study of St. Audoen's Parish, Dublin

Abstract: After the Reformation, ownership of the parishes in Irish towns fell to the Protestants, but the bonds of artificial kinship were strong enough to ensure coexistence with the Catholic majority in non-confessional areas of civic, social, and commercial life. As upholders of corporate traditions, the Protestant community shared the defensiveness of their fellow citizens in respect of local as well as municipal institutions. Protestant families continued their association with some of the parish fraternities. They also played a leading role in devising a system of welfare and poor relief in the post-monastic era, favoring one based on late-medieval fraternalism, though adapted to the new philanthropy. Drawing upon management skills inherited from the world of the pre-Reformation parish associations, the vestry members worked to transform the old misericordial system of good works into new secularized welfare schemes. This paper will use the parish of St. Audoen in Dublin as a case study.

Presenter: Colmán Ó Clabaigh, *University College Dublin*

Paper Title: Being Unable to Repay You with the Things of this Earth: Friars, Tertiaries, and Confraternity in Late Medieval Ireland

Abstract: From their arrival in the thirteenth century the mendicant friars were among the most influential forces in Irish Church and society. This paper explores the symbiotic relationship they enjoyed with both Gaelic and Anglo-Irish patrons through the promotion of their respective Third Orders and the admission of laymen and women to confraternity. Drawing on recently discovered primary material it demonstrates how these institutions gave expression in rural Gaelic territories to late-medieval lay piety. It will also show how, in the late fifteenth and sixteenth centuries, the Observant friars in particular used these institutions to provide for their own material support and how they operated as networks for the distribution of devotional texts and practices. The paper concludes with a brief overview of the emergence of regular tertiaries (Third Order members living the Conventual life), from the ranks of the secular tertiaries promoted by the Irish Dominicans and Franciscans.

Presenter: Clodagh Tait, *University of Essex*

Paper Title: "For the Health of my Soul": Prayer for the Dead, Confraternities, and Testamentary Evasion in Early Modern Ireland

Abstract: There were many mechanisms that allowed Catholic worship and structures to continue in early modern Ireland, despite pressure from the government and established church. The removal of Catholic practice from churches to private houses and other spaces did pose problems for those wishing to establish commemorative and corporate institutions along traditional lines though, through burial, they retained contact with

church buildings. A variety of less obtrusive pious options assisted those wishing to store up benefits for their souls. Legacies to priests, clerical students, the poor, hospitals, and almshouses continued. It also becomes clear that such institutions might be used as fronts for chantries, confraternities, and other Catholic activities. The increasing extent of very vaguely worded sections in wills in relation to these and other types of bequests arouse suspicion of collusion to conceal bequests to Catholic causes, revealing a hitherto underestimated world of religious activity.

Room: Queens' College, Erasmus Room

Panel Title: Erasmus and His World

Chair: Erika Rummel, *University of Toronto, Emmanuel College*

Presenter: Denis L. Drysdall, *University of Waikato*

Paper Title: The "Youth Who Would Teach his Elders" and the Final Version of Erasmus's *Annotations*

Abstract: Most of the changes introduced as a result of the controversy with Frans Titelmans are part of a process in which the *Annotations* become increasingly an instrument of Erasmus's polemic against his Catholic critics. Erasmus found it necessary to publish a more widely disseminated response on certain major issues: not merely the questions of correct Latin and the need for *copia*, but of alleged heresy and the validity of humanist philology. The arguments about the language the Vulgate uses or should use are part of the larger dispute about scholastic and humanist method and about the right to interpret scripture.

Presenter: Ari Wesseling, *Universiteit van Amsterdam*

Paper Title: Decoding Nicknames: Unidentified Characters in Erasmus's *Colloquies*

Abstract: Erasmus's *Colloquies* abound in veiled and cryptic references to humanist friends and theological opponents. It is hard to tell whether he expected his readers to recognize each and every allusion. This paper examines his "technique" and proposes a number of identifications.

Presenter: Judith A. Deitch, *York University*

Paper Title: The Books of Erasmus's Youth

Abstract: Scholarship relating Erasmus to his predecessors has largely focused on his own comments. This paper will approach the problem differently by examining the production of Richard Pafraet, the first printer in Deventer. Erasmus attended the Latin School between 1478-83 (see Koch); from 1477-85 Pafraet was printing in collaboration with a community of top ranking scholars centered in this town. Alexander Hegius, Rudolph Agricola, Rudolph Langen, and Johann Synthen all published with Pafraet (their own works as well as school texts). I suggest that this community of scholars had a profound influence on the mature productions of Erasmus, as well as meriting our interest in their own right. The book history of Deventer is a window on a moment of cultural transition involving communities, knowledge, and technology. Other communities, like the pre-print book-producing Devotio Moderna centered in Deventer, may have contributed to the remarkable range of Pafraet's first press. Among his eighty-four texts we find works of theology and popular piety, Cyprian and Cicero, grammar, rhetoric, and history.

Presenter: Paolo Sartori, *Katholieke Universiteit Leuven*

Paper Title: The Sources of Biblical Scholarship in the Early Renaissance and the Controversies Against Erasmus

Abstract: The controversies around Erasmus's *Novum Instrumentum* are not known in detail as far as the sources of the biblical debate are concerned. In this matter, however, Sutor's *De traslatione Bibliae* provides us with plentiful information. Through this work we can follow the approach to the Bible adopted by the theologians at that time, for instance about the topics of the original languages of the New and Old Testament (here analyzed through patristic sources) and of the tradition of the letter of Aristeia, which involves the problem of the divine inspiration of the Bible translators. The French theologian allows us to discover the contents of the theological education in the early sixteenth century and throughout his explanations we can rediscover some connections among Erasmus's critics.

Room: St Johns Bar, Corn Exchange

Panel Title: Staging Genre and History in Early Modern England

Organizer: Heather James, *University of Southern California*

Chair: Raphael Lyne, *University of Cambridge, New Hall*

Presenter: Lorna Hutson, *University of St. Andrews*

Paper Title: Plot, Probability, and Generic Irregularity in English Renaissance Drama

Abstract: In Dryden's *Of Dramatick Poesie* (1668), Neander counters the charge that English dramatic writing is generically irregular with a defense based on plot. The French, he wrote, "content themselves ... with some flat design, which, like an ill Riddle, is found out e're it be half propos'd; such Plots we can make every way regular as easily as they: but when they endeavor to rise to any quick turns and counterturns of Plot ... you see they write as irregularly as we." Where did the English preference for copiousness of plot in both comedy and tragedy come from? I will argue that it comes from a concern, in English drama, with forensic scenes of evaluating evidence, which serve to confound generic distinctions, and lead, as Dryden says, to the "variety ... of characters" and the "copiousness ... of intrigues" characteristic of drama of the previous age.

Presenter: Adam Zucker, *University of Massachusetts, Amherst*

Paper Title: Living in a Material Green World

Abstract: Northrop Frye famously claimed that the green world of Shakespearean comedy "illustrates the archetypal function of literature in visualizing the world of desire, not as an escape from reality, but as the genuine form of the world that human life tries to imitate." In this paper, I bring history to the genre-defining space of the green world, looking to *The Merry Wives of Windsor* and its jarring shift from jocular town comedy to lyric romance at the base of Herne's Oak in order to explore the social logic hinted at, yet obscured by Frye's anthropological formalism. I show how the materials of an imaginary woodland scene — the oak, the ghostly keeper, the deer, and the silks and tapers that call the Fairy Queen into being — refigure in comic forms the social and political relations inherent to Windsor forest itself, positing a located, historical "world of desire" for early modern comedy.

Presenter: Heather James, *University of Southern California*

Paper Title: Christopher Marlowe and the Poet's Toys

Abstract: Can literary genres so light that they are termed "toys" sustain the weight of history and especially political history? This paper argues that Ovid's elegies, which he

called “toys” and “games” and which helped earn him banishment on official charges of moral *error*, featured prominently in early modern debates over expressive liberties. Primary evidence that poetic toys served political functions comes from defenses of and attacks on poetry, early modern commentaries on Ovid and his career, and the poems and plays of Marlowe and Jonson.

Date: Friday, 8 April
Time: 11:00-12:30 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Philosophy in the Renaissance

Chair: Sheila J. Rabin, *St. Peter's College*

Presenter: Irving A. Kelter, *University of St. Thomas, Houston*

Paper Title: It is Better to Believe Moses than the Philosophers: Cornelius Valerius (1512-78) and the Construction of a Sacred Philosophy

Abstract: One of the most important debates in early modern science concerned the physical nature of the cosmos. Catholic and Protestant thinkers alike developed a “Mosaic cosmology” or “sacred philosophy” founded on biblical and patristic authorities to counter the traditional “Aristotelian” cosmology with its “perfect” ether and “solid/hard” celestial spheres. This paper focuses on Catholic authors and especially on the Louvain professor Cornelius Valerius in order to demonstrate the creation of an early modern “Mosaic cosmology.”

Presenter: Thomas P. Flint, *University of Notre Dame*

Paper Title: Molina and the Counterfactuals of Divine Freedom

Abstract: Much attention has been devoted over the years to the theory of middle knowledge developed by the sixteenth-century Spanish theologian and philosopher Luis de Molina. Molina claimed that God has knowledge of counterfactuals of creaturely freedom (conditionals stating what creatures would do in any freedom-preserving situation) and that such knowledge is prevolitional (i.e., independent of God’s will). While this Molinist position has elicited enormous debate, little attention has been paid to Molina’s assertion that there are also counterfactuals of divine freedom — conditionals stating what God would freely do if placed in different situations. In this paper, I examine Molina’s claims that there are such truths and that they would be true only postvolitionally — that is, only subject to his free will. My aim is to see whether one who is Molinist regarding middle knowledge might reasonably diverge from Molina on this issue.

Presenter: Luc Deitz, *National Library of Luxemburg*

Paper Title: Francesco Patrizi da Cherso’s Criticism of Aristotle’s Logic

Abstract: In his violent anti-Aristotelian treatise, the *Discussiones Peripateticae* (1581), Francesco Patrizi da Cherso devotes several chapters to the interpretation and refutation of the philosophical adequacy and presumed originality of Aristotle’s *Organon*. The paper will analyze Patrizi’s philosophical premises, explain his freakish interpretation of Aristotle, and deal with the possible implications of Patrizi’s account for our own understanding of the *Organon*.

Room: Music Faculty, Lecture Room #2

Panel Title: Caroline Theater: Spaces, Performances, Editions

Organizer: Barbara Ravelhofer, *University of Durham*

Chair: Arthur F. Kinney, *University of Massachusetts, Amherst*

Presenter: Teresa Grant, *University of Warwick*

Paper Title: William Gifford and the Politics of Editing Caroline Drama

Abstract: Nineteenth-century literary scholarship engaged in political appropriations of Caroline drama. Thus, the work of the noted Tory satirist William Gifford (1756-1826) illustrates contemporary attitudes towards dramatists such as Massinger, Jonson, Shirley, and Ford. Gifford allegedly regarded the playwrights whose works he edited with “the fierce affection that a tigress bears to her cubs.” Commentators have observed ever since that Gifford’s emotional involvement with his object of study sometimes clouded his critical judgment. Such fondness was often politically motivated, as Gifford chose plays that, he felt, reinforced not only his literary tastes but also the High Anglican Tory worldview. The paper assesses Gifford’s historical accuracy and his impact on subsequent scholarship.

Presenter: Eva Griffith, *The Huntington Library*

Paper Title: Caroline Spaces: The Cockpit Theater in Context

Abstract: Discoveries of sources concerning Jacobean and Caroline playhouses has sparked off renewed critical interest in London’s theater world during the 1630s. Drawing upon some measure of new material, this paper engages with the activities of the entrepreneur Christopher Beeston during the 1620s and beyond. Furthermore, it discusses various venues such as the Red Bull and the Cockpit Theatre, and their implications as 1630s performance spaces.

Presenter: Barbara Ravelhofer, *University of Durham*

Paper Title: Nonverbal Theatrical Vocabulary and the Caroline Stage

Abstract: How did an early modern actor come across on stage without speaking? A few plays of the Caroline period developed an extraordinary taste for nonverbal communication by costume, stage design, and the like. Drawing on examples by Massinger, Cavendish, and Shirley, this paper explores the impact of seventeenth-century fashion, dancing practice, and the conventions of court masques on plays of the period.

Presenter: Hester Jones, *University of Liverpool*

Paper Title: Staging Religion in Caroline Plays

Abstract: This paper explores the complex relation between courtly Platonism and Catholic iconography as exhibited in various Caroline plays and, in particular, in the dramatic works of James Shirley. In a notorious statement, Anthony Wood, Shirley’s first biographer, wrote that his subject “changed his religion for that of Rome.” Shirley is well known for his ambivalent relation to courtly extravagance, and for a special type of worldly Platonism that colors the social and interpersonal relations in his plays. Did Shirley keep his faith to himself, as a recent editor (Ronald Huebert) has claimed, or do we need to read his politic reticence in different terms?

Room: Music Faculty, Lecture Room #3

Panel Title: Renaissance Ethics V: Ethics Beyond the Universities

Co-organizers: David A. Lines, *University of Miami* and Lodi Nauta, *University of Groningen*

Chair: Ullrich G. Langer, *University of Wisconsin, Madison*

Presenter: Andreas Vieth, *University of Muenster*

Paper Title: Science, Ethics, Aesthetics: Some Implications for Ethical Theory in Renaissance Discussions of Artistic Theory

Abstract: In my paper I will compare artistic theories in some treatises on the *paragone* theme and Renaissance artistic theory. In these texts one can observe in artistic theory a change of paradigm of the conception of science. There is a move from something like science as rational knowledge of eternal truths to empirical science. This move is accompanied by a growing interest in analysis of the principles of visual sensation. These principles are accounted for as “mathematical perspective” which is not only a constitutive feature of works of art but of the human visual sense. This change of paradigm leads to a change of the concept of beauty as the central aesthetic quality. This kind of quality has some important epithets that are also indicators of ethical qualities of virtuous persons and actions. The aim of my paper will therefore be to take a closer look at the ethical implications of this change of paradigm.

Presenter: Hans-Peter Neumann, *Freie Universität Berlin*

Paper Title: The Virtue of the Natural Philosopher: Paracelsian Natural Philosophy and Ethics

Abstract: In sixteenth-century Germany, Paracelsians like Bodenstein, Toxites, and Khunrath intended to lay the foundations of natural philosophy on the Wisdom of God. In their worldview, Paracelsus stands for a dynamic knowledge of the treasures of nature, which are provided by the Creator himself. According to Bodenstein, with Paracelsus a new Golden Era begins, in which the Adamic wisdom is to be rediscovered. Bodenstein does not even hesitate in comparing Paracelsus with Christ himself. It is this image which underlies the professional ethics of the Paracelsians: hard work, piety, charity, grace and inspiration from above have to come together to provide a pure Christian medical art. Thus, Paracelsus serves as an ideal example of a Christian scientist. In my paper I want to ask about what type of natural philosopher is postulated by the ethics of the Paracelsians.

Presenter: Sue W. Farquhar, *Virginia Polytechnic Institute and State University*

Paper Title: Ethics Within the Palace Academy of Henri III and on its Margins

Abstract: The shifting frontier of ethical discourse within the academy and on its margins was a productive site for humanist exchange in sixteenth-century France. In the context of the Palace Academy debates on moral philosophy, this paper will discuss a change of program that occurred when the Palace Academy followed Henri III to Blois during the 1576 meeting of the Estates General. At the king’s request, Du Perron gave a series of lectures in praise of natural theology, arousing lively interest. Did the introduction of a new topic, natural theology, reflect upon contemporary political events and significantly influence Renaissance ethics? Entering the debate from outside the academy, I suggest, was the “Apology of Raymond Sebond,” Montaigne’s programmatic essay critiquing natural theology. The curious convergence of ethics and natural theology with politics in these humanist discourses, both within the academy and without, has interesting implications for Renaissance ethics.

Room: Music Faculty, Lecture Room #4

Panel Title: Italian Society

Chair: Luci M. Fortunato-DeLisle, *Bridgewater State College*

Presenter: Joanne M. Ferraro, *San Diego State University*

Paper Title: One Community’s Secret: Incest and Infanticide in the Sixteenth-Century

Venetian Hinterland

Abstract: The paper explores a rarely documented case of father-daughter incest in a rural hamlet outside of Venice in 1592. The trial includes complete testimony from the father, the victim, and her siblings, as well as neighbors. It is a rare opportunity to hear the voices of rural laborers. This paper will shed new light on several important themes: sexual abuse, the relationship between the family and the community, the relationship between rural inhabitants and Venetian state officials, and the role of Venetian governors in cases of sexual abuse and infanticide. The trial is also set within the wider context of the phenomenon of incest in the Renaissance imagination.

Presenter: Anne Leader, *The City University of New York, The City College of New York*

Paper Title: The Politics of Piety at the Badia Fiorentina (1419-39)

Abstract: In 1419, Abbot Gomezio di Giovanni came to the Badia Fiorentina to implement the Benedictine Observance. Eager to recruit new members and moneys, he turned to the great families of Florence, including the Strozzi, the Albizzi, and the Medici. Factional politics underlie this activity, as the Badia became a patronal battleground in the 1420s, with growing competition between Florence's nobility and nouveaux riches to offer support through loans, gifts, and bequests. Cosimo de' Medici recognized Gomezio's reforms (and need for cash) as an opportunity to join the ranks of the Florentine aristocracy — a scheme postponed by and then abandoned after his exile. Cosimo's negotiations with Gomezio, plagued by disagreement between the self-aggrandizing Cosimo and the headstrong abbot, were cut short in 1433. Upon his return in 1434, Cosimo abandoned his interest in the Badia, turning attention to San Marco where he carried out his grand plans for the Dominicans instead.

Presenter: Robert A. Fredona, *Cornell University*

Paper Title: Baldo degli Ubaldi, Coluccio Salutati, and the December 1379 Conspiracy against the Florentine Guild Regime

Abstract: On 17 December 1379, when the Priorate of Florence learned of a plot to overthrow of the city's precarious guild regime, Florence's magistrates acted swiftly, arresting scores of conspirators and executing more than a dozen men (including Piero degli Albizzi, Jacopo Sacchetti, and Donato Barbadori) within a week. The city's severe response, which raised vexing legal and philosophical questions, was defended by Coluccio Salutati in a public letter and criticized by Baldo degli Ubaldi in a lengthy *consilium*. In this paper, I will examine these opinions and explore a set of larger issues, including the legal status of the free Italian communes, the rapport between *ius commune* and statutory law, the problems of *pro parte* legal consulting, and the nature of treason (*crimen laesae maiestatis*) against a city without a prince.

Presenter: Mary Lampe, *University of California, Santa Barbara*

Paper Title: Survival and Profit-Notarial Witnesses in Post-Vespers Palermo

Abstract: The bloody struggle for control over Sicily between the Angevins and Aragonese empires erupted into civil war and factional fighting in Sicily's major cities. In the ensuing chaos, some local entrepreneurs survived and even prospered because of the contacts they made through their habitual participation in the witnessing of notarial documents. My paper demonstrates the commercial and social value of the witnessing group by mapping the membership of such a group and investigating their relationships

both inside and outside the witnessing group. No study has tied together notarial witnesses as a group because their repetitive association is barely noticeable in the terse nature of business contracts. The regularity and public nature of notarial witnessing, however, positioned witnesses for opportunities in office-holding, especially as judges and magistrates. Witnessing groups provided an important venue for identity formation, community recognition, and social interaction — a key to survival and profit.

Room: Music Faculty, Lecture Room #5

Panel Title: The Sidney Psalms

Sponsor: The Sidney Society

Chair: Margaret P. Hannay, *Siena College*

Respondent: Anne Lake Prescott, *Barnard College*

Presenter: Kenneth J. Graham, *University of Waterloo*

Paper Title: Copious Measures: The Sidney Psalms and the Meaning of Abundance

Abstract: This paper considers the stylistic variety and plenitude of the Sidney-Pembroke Psalter in relation to several contested discourses of abundance prominent in sixteenth-century England. One of these is the theology of abundant and free grace, proclaimed in many of the Psalms as the grounds for praise, but restricted in others to an elect few. Another is economic writing, and in particular considerations of wealth and poverty — another recurrent concern of the Psalms — which mix suspicions of superfluity with admiration for aristocratic bounty. A third is the Erasmian theory of copia itself, set against ideas of scriptural plainness. This paper argues that our understanding of the place of the Sidney Psalms in the history of Renaissance poetry is enriched by an understanding of how they might be seen as part of a cultural rethinking of the meaning of abundance.

Presenter: Gerard Kilroy, *King Edward's School, Bath*

Paper Title: Scribal Coincidences: Campion, Byrd, Harington, and the Sidney Circle

Abstract: The importance of Sir John Harington in transcribing the *Old Arcadia* and the translation of the psalms by Mary and Philip Sidney has been fully acknowledged. It now appears that Harington, his father and his scribes were involved in transcribing not only Henry Walpole's elegy on Edmund Campion, "Why doe I use my paper, ynke and pen," but at least two copies of an epic poem by Campion. Manuscripts of Sidney's works circulated among families such as the Huddlestone of Sawston, who shared a base, and possibly the same paper source, in the Catholic enclave of St. Mary Spital. While Lady Penelope Rich was secretly consulting John Gerard S.J., William Byrd, Thomas Watson, and Edward Paston were transcribing Sidney and Campion material. A missing manuscript, once owned by James Boswell, combines Campion's epic with "Certain Psalms" translated by the Countess of Pembroke. What do these coincidences reveal about Campion, Sidney, and their scribal communities?

Presenter: Arlen Nydam, *The University of Texas, Austin*

Paper Title: Rank and Merit in the Sidney Psalms

Abstract: Rank and merit are potential heuristics in the continuing delineation of Catholic and Protestant aesthetics. In particular, between the time of Luther and More and that of Bellarmine and Henry Constable, the notion of *ex opere operato* and *ex opere*

operantis with respect to titles and offices shifted, with Luther and Bellarmine sharing similar opinions on one side, and More and a pre-Catholic Constable in company on the other. The Sidney Psalms provide a locus for this discussion, as has been shown by recent scholarship on the Sidneys' sensitivity towards rank. The results of the investigation will contribute to the study of Sidney's poetics and help to more exactly situate his theology within the religious continuum of the Elizabethan era.

Room: Music Faculty, Recital Hall

Panel Title: Beyond Florence, Beyond Venice: Renaissance Milan

Organizer and Chair: Giorgio Chittolini, *Università degli Studi di Milano*

Co-organizer: William J. Connell, *Seton Hall University*

Respondent: Evelyn Welch, *University of London, Queen Mary*

Presenter: Francesco Somaini, *Università di Lecce*

Paper Title: A Capital Not Dominant

Abstract: During the Renaissance, Milan estimated at about 150,000 inhabitants, was probably the largest city in Italy and perhaps the second largest (after Paris) in the whole of Latin Christendom. By the first decades of the fourteenth century Milan was also the capital of an important regional state. Nevertheless, unlike other Italian capitals, Milan was not a dominant, ruling city. In fact, the Milanese were only the subjects of their lords, and had no possibility of establishing an institutional dialogue with the ducal power. Of course, the Milanese could serve the dukes (and they actually did so in great numbers) in the court, the administration of the state, or the Church. But, as a collective body, they had neither voice nor way of determining or influencing the political decisions of the princes. This weakness gave rise over time to latent discontent, and to a constant state of tension that at many points determined the history of the whole Duchy of Milan. The situation of discontent and conflict continued until the duchy lost its independence, and a significant change began only with the sixteenth century, when Milan, still not dominant, also lost its standing as the capital of a sovereign state.

Presenter: Maria Nadia Covini, *Università degli Studi di Milano*

Paper Title: The Lawyers in the Duchy of Milan (Fourteenth-Fifteenth Centuries)

Abstract: "Wherever we look in Florentine public affairs," Lauro Martines wrote, "we find lawyers at work: in diplomacy, in relations with the Church, in territorial government, in the formulation of policy, in administration and adjudication, and in the political struggle proper." In the Duchy of Milan, as well, the lawyers (natives and foreigners) performed important functions throughout the whole spectrum of public affairs, putting their competencies and legal skills at the service of the state. We shall consider a certain number of lawyers employed as jurisconsults and as state functionaries. Special attention will be devoted to the construction of new ideas of sovereignty and legitimacy. Comparisons will be proposed with other contemporary territorial states: Venice, Ferrara, and Naples.

Presenter: Marco Gentile, *Università Statale di Milano*

Paper Title: The Landed Nobility of Lombardy and the Milanese State

Abstract: As Niccolò Machiavelli pointed out in a famous passage of the *Discourses*, if we compare Renaissance Lombardy with the Veneto and Tuscany we are struck by the

presence of a powerful and deep-rooted landed nobility, which made the material constitution of the Milanese state quite different from that of Florentine Tuscany or the Republic of Venice. Torn between the desire to defend its own liberties and the need to cooperate with the prince, this landed elite, which comprised much of the regional ruling class and in many areas was indispensable for territorial control, cannot be dismissed as an obstacle to be overcome on the way to state building. This paper treats a subject that has increasingly drawn the attention of historians of the Visconti and Sforza periods, after being substantially neglected (apart from a brief and important season in the 1970s) in favor of a tendency to emphasize similarities rather than the differences among northern and central Italy regional states. A closer look at the Lombard territorial aristocracy provides an insight into Lombard “distinctiveness,” which was more than just a matter of institutional form (principality vs. republic).

Room: Music Faculty, Concert Hall

Panel Title: John Milton: Providence and Politics

Co-organizers: Tobias Gregory, *Claremont McKenna College* and Abraham Stoll, *University of San Diego*

Chair and Respondent: Barbara Kiefer Lewalski, *Harvard University*

Presenter: Tobias B. Gregory, *Claremont McKenna College*

Paper Title: Milton’s Divine Motives

Abstract: What do gods want? What *can* gods want? This paper will discuss how Milton handles the difficult business of ascribing motives to the divine characters in *Paradise Lost*. It will consider the implications of Milton’s divine motives for his theodicy, and attempt to shed some new light on an old critical question: why Milton chose to handle the poem’s divine action in the famously (some would say notoriously) direct manner that he did.

Presenter: Linda Gregerson, *University of Michigan, Ann Arbor*

Paper Title: Community after the Commonwealth

Abstract: In the *Dialogue on Orators*, published at the turn of the first century AD and commonly attributed to Tacitus, four characters debate the relative merits and historical standing of oratory and literature. Public debate and public eloquence had flourished in Republican Rome, they all agree, but under the tyranny of the Caesars, political analysis has retired from the public forum and assumed the mediating guises of history and poem. Under similar historical pressures (the Restoration of the Stuarts), Milton, too, returned to histories and poems. All the more remarkable, I would argue, that one of these poems — *Paradise Regained* — owes more to the genre of epideictic oratory than to any purely literary genre. This paper attempts to analyze the Son’s discovery of public ministry and the extended Temptation of the Kingdoms in the context of Milton’s reformulated investment in the interim vessel we call “nation.”

Presenter: Jason P. Rosenblatt, *Georgetown University*

Paper Title: Milton’s Muse and the Active Intellect

Abstract: A central idea in the post-skeptical, anti-scholastic epistemology of John Selden’s *De Jure Naturali et Gentium* (1640) is the need for supernatural mediation in the

search for truth. Averroes, Avicenna, and especially Maimonides are Selden's principal sources for the idea of an external divine or angelic active intellect (*intellectus agens*). Milton praises *De Jure*, which cites Maimonides' presentation of the bible's own metaphors of the active intellect making possible all intellectual activity: the inexhaustible sources of light ("in thy light shall we see light" [Psalm 36:9]) and water ("the fountain of living waters "[Jeremiah 2:13]). Milton's great invocation to light in book 3 of *Paradise Lost* employs the same two metaphors: "Bright effluence of bright essence increate./ Or, hear'st thou rather pure Ethereal stream,/ Whose Fountain who shall tell?" (3.6-8). The paper explores other similarities between Milton's and Maimonides' conceptions prophetic inspiration — the latter as presented in *De Jure*.

Presenter: Abraham Stoll, *University of San Diego*

Paper Title: Divine Disposal: Revelation in *Paradise Regained* and *Samson Agonistes*

Abstract: Whether or not the Son in *Paradise Regained* knows that he is something more than a man depends on his receiving a divine revelation. The possibility of such miraculous communication influences the dramatic tension of the poem, as well as the efficacy of Satan, the identity of the Son, and the question whether *Paradise Regained* is a Socinian document. Similarly, the truth of the Chorus's assertion at the end of *Samson Agonistes* that "All is best" depends upon the inward revelations Samson may receive his "intimate impulse" and "rousing motions." In these paired poems Milton investigates the theological and political ramifications of divine revelation. The late poems entertain a radical position of skepticism towards enthusiasm and miraculous revelation that also occupied thinkers such as John Locke and John Toland.

Room: Clare College, Bennett Room

Panel Title: Litigants, Authority, and the Law in Spain and its Colonies

Organizer: Osvaldo F. Pardo, *University of Connecticut, Storrs*

Chair: Steven Wagschal, *Indiana University*

Presenter: Osvaldo F. Pardo, *University of Connecticut, Storrs*

Paper Title: Missionaries and the Law: Religious Views on Secular Law and Indigenous Culture in Early Colonial America

Abstract: Until recently the study of law in the Spanish American colonies had remained mainly focused on the transmission and subsequent transformation of the institutions that sought to regulate the social and economic life of the new territories. Besides the indispensable picture provided by institutional history, we have now begun to account for the ways in which both Spaniards and Indians interacted and resorted to legal institutions to express their claims and settle their differences. This perspective has made us aware of the extent to which colonial law in Spanish America has been both the product of as well as the promoter of social change. In this paper I will explore the role played by early Mexican missionaries in the interpretation and transmission of secular law in order to understand better how legal norms and concepts are transformed in a cross cultural context.

Presenter: Scott K. Taylor, *Siena College*

Paper Title: Honor, Violence, and the Law in Castile (1600-50)

Abstract: Historians of Castilian jurisprudence see early modern criminal law and

practice as the instruments of state repression. Arbitrary powers allowed judges allowed for the oppressive treatment of criminal suspects, who were powerless to defend themselves. A look at actual criminal cases from Yébenes provides a different picture. There was a wide gap between legal theory and legal practice, because for one the presiding judge had to rely almost completely on the cooperation of the local community in order to enforce his will. His reliance on eyewitness testimony, the role of the local petty officials who represented the law in the community, and built-in tools of conciliation such as pardons skewed the balance of power away from the judge. When involved in disputes over violence and honor with their neighbors, the peasants and townsmen of Yébenes took advantage of the judge's paradoxical powerlessness and used the criminal court for their own ends as yet another means to discomfit their opponents.

Presenter: Edward J. Behrend-Martinez, *Appalachian State University*

Paper Title: Litigious Cuckolds: Husbands Seeking Separations from Adulterous and Abusive Wives in Early Modern Castile

Abstract: This paper examines the language that lawyers and their male clients used in seeking separations from their wives. Wives in these cases had allegedly emasculated their husbands either by committing adultery or by physically abusing them. In short, women had stained their husbands' honor. Instead of resorting to violence, the husbands in these cases were attracted by the promises of litigation. With a legal separation, a husband would take all of his wife's property and leave her completely destitute, or dependent on her family. My paper demonstrates how early courts increasingly supplanted other methods of conflict resolution. In the cases I analyze, men accepted the role of cuckolds if it meant monetary gain.

Presenter: John Charles, *Tulane University*

Paper Title: Felipe Guaman Poma de Ayala, Capitulante of the Ecclesiastical Court

Abstract: This paper examines an overlooked aspect of the literary vocation of the Andean chronicler Guaman Poma de Ayala: the relationship of his historical writings to the discourse of Spanish colonial law. Focusing on Guaman Poma's critique of the pastoral methodologies employed by missionary priests in colonial Peru, I analyze the rhetorical and thematic features of his prose to demonstrate two key points: first, the author's familiarity with contemporary canon law and notarial procedure, and second, the close relationship of his rhetorical style to the formulas of the *causa de capítulos*, or legal petition of the ecclesiastical courts. My study provides a fuller context for understanding how the deep-seated tradition of indigenous activism in the legal system of the Church influenced the underlying conceptualization of his work. The link between Guaman Poma's composition and these external documentary sources reveals new insights into indigenous uses and understandings of Spanish colonial law.

Room: Clare College, Neild Room

Panel Title: The Non-European as Other

Chair: Celso Martins Azar Filho, *Estácio de Sá University*

Presenter: Surekha S. Davies, *British Library and University of London, Warburg Institute*

Paper Title: "An Appalling Nation of Anthropophages": Monstrous Peoples on European Maps of America (ca. 1506-1648)

Abstract: This paper examines the relationship between first-hand testimony and received knowledge in the New World in the sixteenth and seventeenth centuries. It analyzes representations of monstrous peoples on maps of America. Monstrous Amerindians on maps — cannibals, giants, headless men, and others — provide a rich source for investigating the reception of Renaissance travel narratives and for locating monsters within the study of early ethnography. Examples of monstrous races in the Renaissance are often explained as throwbacks to medieval superstition. Comparative analysis of monstrous peoples on maps and travel accounts reveals that the discourse on New World monsters was in fact the product of complex negotiations between first-hand observation, received ideas and the aim of cartographers to be up-to-date and accurate. Mapmakers strove to reflect the ethnographic discoveries, observations, and beliefs of contemporary explorers whose accounts were often disputed.

Presenter: Eric R. Dursteler, *Brigham Young University*

Paper Title: Encountering “the Turk”: The Venetian *Relazioni* as Travel Literature

Abstract: While originally valued for their political insights, the *relazioni* of Venice’s ambassadors to the Ottoman Empire have more recently fallen on hard times and been re-classed as more akin to travel literature because of their perceived Orientalist slant. Some scholars maintain that the reports provide little accurate insight into the culture they describe, but instead are more valuable as windows into the cultural biases of their authors. This paper will argue that because Venice’s ruling class depended increasingly on regular and accurate political and economic information to survive in the difficult sixteenth century, there was an informational imperative that the *relazioni* provide up-to-date information, which the ambassadors strived to accomplish. As a result, the reports cannot be dismissed as presenting an imagined or invented Ottoman Empire, nor do they simply refract the image of their creators onto the Ottoman visage. Read carefully, the *relazioni* can provide important and unique insights into the culture of the early modern Ottoman Empire.

Presenter: Edith J. Benkov, *San Diego State University*

Paper Title: Images of the “New World”: Las Casas and Montaigne

Abstract: In his *History of the Indies* Las Casas reflects: “The more I thought about it the more convinced I was that everything we had done to the native people so far was nothing but tyranny and barbarism.” The notion of the Spaniards as barbarians invites a comparison with Montaigne’s “On Cannibals.” While differing in purpose and in sources of their information, both writers treat indigenous peoples in a positive light. Early Mexican codices, such as Xolotl, Azcatitlan, or Ixtlilxochitl, provide visual representations of the Aztecs and their conquerors, as do the manuals of Christian doctrine. Las Casas’s “Indians” are not dissimilar from the manuscript depictions, sometimes “noble savage”; other times Christian innocent or martyr. Montaigne’s cannibals, compared with classical antiquity, double in some sense the engravings in Thévet’s text. I suggest the differing approaches in their texts are shaped both by their experiences and by the images they encountered.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies IV

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria

College

Organizer and Chair: Raymond G. Siemens, *University of Victoria*

Co-organizer: William R. Bowen, *University of Toronto, Victoria College*

Co-Presenters: Harold Short, *University of London, King's College, Centre For Computing in the Humanities* and Marilyn Deegan, *University of London, King's College, Centre For Computing in the Humanities*

Paper Title: Computing in Research in English Studies: New Interdisciplinarity, New Modes of Collaboration

Abstract: An important feature in the application of new technologies in humanities research is the increasing potential for using a number of different technologies, tools, and techniques in a single research project, and integrating them in such a way that the research is enhanced, and the “user” experience in using the outputs of the research is significantly enriched. A closely related feature is the potential, even the imperative, for collaborative research across discipline boundaries, involving not only scholars from other humanities disciplines but also humanities computing specialists. These new collaborative modes have been relatively uncommon in the humanities, and they raise important issues in relation to research method and scholarly practice. In this paper we will reflect on experience gained in a number of research projects, and will discuss illustrative failures as well as successes. We will also discuss the importance of collaboration between projects.

Presenter: Shawn Jeremy Martin, *University of Michigan, Ann Arbor*

Paper Title: Early English Books Online-Text Creation Partnership (EEBO-TCP): The Future of Electronic Resources?

Abstract: The Early English Books Online-Text Creation Partnership (EEBO-TCP) a cooperative academic project has created a database of thousands of fully searchable texts and a new model for scholarly and commercial collaboration. Thus, it has become an interesting hybrid of a commercial product produced by librarians who are advised by scholars. Therefore, the project pushes the boundaries of all three worlds. Yet, the value of such a project lies not in its structure but in its use by all of these communities. How has EEBO-TCP influenced teaching and learning? How has it changed the landscape within the scholarly publishing community? How has it produced new ways of thinking within early modern scholarship? The experience of the EEBO-TCP project offers some unique insights into how new technologies can shape the future of scholarship and what role the academic community can and should play in influencing that future.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Ireland in the Renaissance II: Archaeology and Iconoclasm in South-Central Ireland

Organizer: Thomas Herron, *Hampden-Sydney College*

Chair: Victor Skretkowicz, *University of Dundee*

Presenter: John Bradley, *National University of Ireland, Maynooth*

Paper Title: The Sidney Stones: A Galling Experience for the Gael

Abstract: This paper focuses on the archaeology and iconography of extensive building projects undertaken by Lord Deputy of Ireland Sir Henry Sidney in the mid-sixteenth

century. These include the Athlone Bridge and the restoration of both Christ Church Cathedral and Dublin Castle.

Presenter: Paul David Cockerham, *University of Exeter*

Paper Title: “To mak a Tombe for the Earell of Ormon and to set it up in Iarland”:
Renaissance Ideals in Irish Funeral Monuments

Abstract: There are as many tombs dating from 1480-1660 in the city and county of Kilkenny as there are in the rest of Ireland. This resource facilitates an examination of the complex socio-religious strategies of that period and location, using the active contemporary role of memorials in articulating the cultural dynamics of Kilkenny gentry families. Individually, Kilkenny monuments illustrate changes in artistic ideals and design concepts that compare with contemporary architectural practices. A wider, holistic analysis of the role of monuments in exemplifying the commemorated’s status, lineage, and power, constructs a network of family power links and socio-religious affinities. A paradox consequently emerges in Kilkenny of Renaissance ideals articulated on monuments erected by a traditionally Catholic elite. This paradigm of memorialization contrasts with patterns in England and the Continent where the artistic concepts of the Renaissance were equally reflected on monuments, but were commissioned by socially and religiously different élites.

Presenter: Niall Brady, *The Discovery Programme and The Archaeological Diving Company Ltd.*

Paper Title: Bishops, Bridges, and Burying the Past: The Case of Medieval Tombstones in the River Nore, Kilkenny City

Abstract: Archaeological excavations in the River Nore, Kilkenny City, during 2001 and 2002 revealed the fascinating destruction wrought by the Great Flood of 1763, when John’s Bridge was pulled asunder and collapsed, again, into the torrential flow. Quite apart from the insight provided into the technology of bridge-building in sixteenth-century Ireland, the underwater excavations uncovered a series of later medieval tombstones. These were not bonded into the stone masonry, but lay quite separately below the fallen arches. This paper explores whether they could have been cast into the river during the Reformation, as part of the iconoclasm that has denied scholars of many ornate funerary monuments. In considering the possible destructions wrought by the reforming Bishop Bale, who was based in Kilkenny for a time, the paper concludes by reviewing the new information that this corpus of stonework provides in the study of funerary monuments in Ireland.

Presenter: James Lyttleton, *University College Cork*

Paper Title: The “Noble” Lifestyle and Gentility in Seventeenth-Century Offaly: An Archaeological Perspective

Abstract: The upper echelons of Gaelic Irish society did not remain oblivious to the ideals of the Renaissance and Reformation that were impacting upon the European consciousness. This paper will examine the impact of these ideological movements by examining the remains of early modern settlement in County Offaly. The architectural features of secular and religious buildings do not merely reflect aspects of society such as power, ethnicity, gender or religious practice in a passive manner. Instead, these buildings provided a setting where the manipulation and negotiation of such identities could be acted out between individuals. As such the examination of remains such as

tower houses, fortified houses and grave memorials along with other historical and cartographic sources allows for the elaboration of how Irish society accommodated the challenges posed by the transformation of late medieval feudal lordship into an aristocracy inspired by the Renaissance ideal of an enlightened noble lifestyle. The Gaelic Irish nobility in early modern Offaly and their places of residence and worship will be taken as a case study.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Renaissance Libraries II: Erudite Readers

Sponsor: Society for the History of Authorship, Reading & Publishing

Co-organizers: Michael Ullyot, *University of Toronto, Victoria College* and Germaine Warkentin, *University of Toronto, Victoria College*

Chair: William H. Sherman, *Folger Shakespeare Library*

Presenter: Angela Maria Nuovo, *Università degli Studi di Udine*

Paper Title: The Library Collections in the *Respublica literarum*: The Idea of a Private Library from Gian Vincenzo Pinelli (1535-1601) to Nicolas-Claude Fabri de Peiresc (1580-1637)

Abstract: In 1599, Peiresc made his grand tour in Italy in order to complete his education in law. Instead he was introduced, through his contact with Pinelli's circle in Padua, to classical philology, antiquarianism, and book collecting. Pinelli had one of the largest private libraries ever assembled (as shown today by three inventories in Milan at the Biblioteca Ambrosiana, and in Venice at the Biblioteca Nazionale Marciana), which today is housed in the Biblioteca Ambrosiana. The young Peiresc was able to take a large number of notes from the catalogues of the Pinelli collection (Carpentras, Bibliothèque Inguimbertaine, MS 1769), focusing on those aspects of the library which he considered to be the most interesting and vital. My paper will deal with the specific features of book collections between the sixteenth and seventeenth centuries, spanning the lives of these two dominant personalities in the *République des Lettres*, in Italy and France respectively.

Presenter: Pascale Catherine Hummel, *Independent Scholar*

Paper Title: *De legendis antiquorum libris*: invitations à la lecture des auteurs classiques dans les bibliothèques privées des XVI^e-XVII^e siècles

Abstract: Le petit traité de Basile de Césarée (IV^e siècle) *Aux jeunes gens sur la manière de tirer profit des lettres helléniques*, invitant la jeunesse chrétienne à la lecture des auteurs anciens, fut régulièrement lu et traduit dès la fin de l'Antiquité, notamment dans les éditions renaissantes de P. P. Vergerio et l'Arétin (*De legendis profanorum scriptorum libris*, *De legendis gentilium libris*, 1475 et suiv.), à Paris dans une édition de G. Morel (1558). Dans son sillage parurent ensuite des ouvrages comme ceux de R. de Bury, *Bibliotheca, sive tractatus de colligendis, discernendis et legendis libris* (1614), G.A. Saldenus, *De scribendis legendis et aestimandis libris* (1681), J.F. Hodann, *De libris legendis* (1705), et Th. Bartholin, *De libris legendis* (1711). Le livre sur le livre antique, et plus particulièrement l'invitation à lire les livres de l'antiquité, peut être considéré comme un genre propre clairement circonscrit. Quelle place ce type d'ouvrage tient-il dans les bibliothèques privées des XVI^e-XVII^e siècles dont les catalogues nous conservent la trace? Le genre "mineur" du livre-guide de la littérature antique peut

contribuer à éclairer la place faite à l'antiquité dans la lecture privée des oeuvres classiques, et le regard que l'humanisme chrétien porte sur le passé païen.

Presenter: Brandi K. Adams, *University of Maryland, College Park*

Paper Title: "My books little case": Entering into the Renaissance Academic's Study

Abstract: Set in a university likely based on late sixteenth century Cambridge, Christopher Marlowe's play *Doctor Faustus* calls attention to the importance of physical places where reading occurs, particularly when readers live and work in a university. The "study" where Dr. Faustus engages with and eventually discards his books allows him to drift from more traditional academic pursuits to the occult. Arguing that the theater is an untapped resource through which to explore ongoing conversations about Renaissance books and readers, this paper seeks to examine the ways in which Marlowe's tragedy highlights complications surrounding privacy and reading, specifically as they pertain to the space of the study in university environments. Using *Doctor Faustus* as a stepping-stone, the paper then considers similar issues by examining the content and physical makeup of actual studies by employing book inventories compiled by E.S. Needham Green as well as architectural and building histories of Cambridge.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Excavating the Early Church in Counter-Reformation Rome

Co-organizers: Dorigen Caldwell, *University of London* and Emma Stirrup, *University of Oxford, Lincoln College*

Chair: Clare Robertson, *The University of Reading*

Presenter: Dorigen Caldwell, *University of London*

Paper Title: Early Christian Symbols and the Post-Tridentine Church

Abstract: The Renaissance fascination with symbolic images, from hieroglyphs to emblems and *impresae*, was underscored by the idea that such metaphorical communication had an ancient, indeed divine, lineage. Some traced the use of such symbols back to the Bible, others to a pre-Biblical tradition of veiled revelation. These lines of enquiry are found not only in the treatises on symbolic images, but also in the writings of the art theorists, who expanded the discourse to include, and indeed focus upon, the use of symbols by the Early Christians. In this paper, I intend to explore the relationship between theory and practice — between readings of the physical evidence being unearthed in the catacombs and early churches, and a new language of sacred signs.

Presenter: Caroline J. Goodson, *University of Notre Dame*

Paper Title: Envisioning the Early Christian Basilica

Abstract: Counter Reformation church builders in Rome responded to the material remains of Early Christian basilicas in diverse ways. Some privileged an austere aesthetic of bare halls stripped of liturgical furniture, while others attempted to recreate early-Medieval decorations by following ancient descriptions of their interiors. Cardinal Baronio at SS. Nereo ed Achilleo and Cardinal Sfondrato at Santa Cecilia responded to what were probably two very similar church interiors originally constructed by Leo III and Paschal I, respectively. The essential difference in their renovations is to be found in the glorification of the body of Saint Cecilia. Sfondrato's shrine to her (ca. 1600) employed the materials and descriptions of the ninth-century church, itself a reworking of

Roman ruins, to craft a *locus sanctus* marking Cecilia's martyrdom. I shall argue that his attitude of renovation was conditioned by faithfulness to the archaeology of the site, very different from other contemporary approaches.

Presenter: Emma Stirrup, *University of Oxford, Lincoln College*

Paper Title: Archaeology, Relics, and Sainly Effigies in Early Modern Rome

Abstract: By the end of the sixteenth century, the very ground of Rome was worthy of celebration on two counts: first, for the discovery of Pliny's "second population" of ancient Rome, the greatly lauded and fervently sought-after antique statues; secondly, as the ground upon which the many Early Christian martyrs had shed their blood, and whose precious relics were now inhumed beneath its surface. This paper will consider not only the coupling of the two relic body types unearthed from the Roman ground — martyr and ancient statuary — but the exigency of archaeological witness for these events and, most especially, the subsequent influence of archaeologists upon contemporary sculptural developments. Particular attention will be given to examples commemorating the rediscovery of early Christian virgin martyrs, as marble statues afforded a symbolic and decorous alternative to the actual handling of their body relics.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Early Modern Flesh

Organizer: Elizabeth D. Harvey, *University of Toronto*

Chair: Sean Keilen, *University of Pennsylvania*

Presenter: Paula Blank, *College of William & Mary*

Paper Title: Pounds of Flesh

Abstract: "Pounds of Flesh" examines early modern discourses of "human measurement" — assessments of human value based on the body. Focusing on Shakespeare's Venice plays, the paper explores sixteenth- and early seventeenth-century notions of the "relatedness" of Jews and Muslims; it offers evidence, based on Renaissance measures of man, that Iago, no less than Shylock before him, bears traces of a Jewish "kind." Although conversion promised to recreate diverse bodies as and in the "one body" of Christ, it's not clear that Jews or Muslims, by Renaissance standards, were equal to the change. What is at stake, for Shakespeare, is the possibility of a human "equality by nature" that transcends distinctions of body and blood.

Presenter: Elizabeth D. Harvey, *University of Toronto*

Paper Title: Flesh Colors and Shakespeare's *Sonnets*

Abstract: This paper explores early modern ideas of color in Shakespeare's *Sonnets*. Drawing on traditions that derive from classical philosophical, medical, and artistic sources (Plato, Aristotle, Hippocrates, and Galen), I examine points of convergence between classical and early modern color theory and psychoanalytic accounts that see color as a bodily or gestural language, closely aligned with and even deriving from a corporeal register. I juxtapose the chromatic lexicons of humoral medicine, cosmetics, art, and the rhetorical tradition in order to investigate on the one hand the relationship between language and somatic expressiveness, "dumb speech," and on the other, depictions of the body as an erotics of surface, the interiorization of affect, and the place of the senses in an erotic epistemology.

Presenter: Cynthia Marshall, *Rhodes College*

Paper Title: The Text of Burton's Body

Abstract: Writing his *Anatomy of Melancholy* serves a therapeutic purpose, Robert Burton suggests, by providing a task to prevent him from sliding into the slough of his own melancholy. Yet given the conception of humors as simultaneously physiological and psychological, writing about melancholy might be just as likely to engender it as to offer an escape or cure; along these lines, Burton warns that his work may prove hazardous to melancholy readers. My paper discusses Burton's equivocal attempt to gain diagnostic distance from the physical liabilities of melancholy, especially in relation to the *Anatomy's* picture of the early modern body subject to humoral ebbs and flows. Claiming to have "turned mine inside outward," Burton converts his flesh into words. The connection between body and language in the *Anatomy* partially anticipates the psychoanalytic understanding of the unconscious as motor, image, and disruptor of the speaking (or writing) self.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: The Migration of the Italian Renaissance to England in the Sixteenth Century I

Organizer: Cinzia M. Bursill-Hall, *Università di Pisa*

Chair: John Easton Law, *University of Wales, Swansea*

Respondent: Sheryl E. Reiss, *Cornell University*

Presenter: Cinzia M. Bursill-Hall, *Università di Pisa*

Paper Title: The Courtier's Image: The Death Effigy of Thomas Hoby

Abstract: In England, funerary and portrait sculpture were the genres most affected by Italian aesthetic principles, and it has been widely recognized that Pietro Torrigiano's works of this type dramatically altered previous trends. Comparatively little attention has been paid, however, to the possible interaction of painting and sculpture in the definition of the death effigy, or to the changes that it underwent throughout the sixteenth century. This paper will focus on the tomb of Thomas Hoby in Bisham, Bucks where the reclining figure of the deceased departs from tradition by borrowing from full-length Italian portraiture the well known gesture of the arm akimbo. Hoby, whose translation of Castiglione's *The Booke of the Courtyer* was published in 1561, ensured that through deportment his effigy would transmit to posterity his gentlemanly identity, this was closely modeled on visual Italianate precedents strictly connected with courtly social aesthetics disseminated through the highest canons of portraiture.

Presenter: Jonathan Foyle, *University of Reading*

Paper Title: The Principle Problem: The Importation, Study, and Some Effects of Italian Architectural Texts in Early Tudor England

Abstract: It has long been maintained that English Renaissance architecture consisted of superficial embellishments prior to the application of theory, ornament being easier to imitate and fix on a facade than theory to understand and assimilate in a design. Furthermore, Serlio's illustrated manuals published after 1537 seemed to have been prerequisite for the understanding and imitation of systematic Italianate design, of the sort found from the 1540s at Old Somerset House and Longleat. New evidence is emerging for the purchase and importation of the first printed editions of Vitruvius's *De*

architectura (1486) and Alberti's *De re aedificatoria* (1486) within one year of their publication by John Shirwood, Apostolic Protonotary to Henry VII, and for the English humanist circle's continued engagement with Italian theoretical material on architecture prior to 1520. This paper will argue that the new learning probably generated a distinctive rational planning in English court architecture, in tandem with semantic ornament, and engendered a new role of the learned surveyor as principal designer.

Presenter: Peter R.K.A. Davidson, *University of Aberdeen*

Paper Title: Italian Renaissance Influence on the English Counter Reformation

Abstract: This paper considers aspects of Italian influence on the small minority of English people who remained Catholics after the English Reformation, and who lived marginal and circumscribed lives as a result. The extraordinary sequence of symbolic buildings erected on his estates in Northamptonshire by the Recusant squire Sir Thomas Tresham draw considerably on the *Hypnerotomachia* of Francesco Colonna. I would also consider the images of England constructed in Italian exile chiefly the paintings in S. Tomasso di Canterbury in Rome, which provide much of the imagery for the counter-reformation "English Mission." This paper would mostly contain unpublished original research.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Cambridge and Poetry in the English Renaissance

Sponsor: Southeastern Renaissance Conference

Chair: Jessica Lynn Wolfe, *University of North Carolina, Chapel Hill*

Presenter: John N. Wall, *North Carolina State University*

Paper Title: Milton Reading Marlowe: The Cambridge Connection

Abstract: Milton is rarely regarded as linked to Marlowe; in this paper I will document numerous allusions to Marlowe's work in Milton's early poems. I will then suggest ways in which Milton comments on Marlowe's work to establish a conversation with his fellow Cambridge poet aimed in part at demonstrating limits in Marlowe's moral vision and Milton's corrective for them. I will suggest that Milton in the process begins to shape an identity as a peculiarly academic poet whose goal of "pleasing old Damoetas" has consequences for the future shape of his work.

Presenter: Steven W. May, *Georgetown College*

Paper Title: Spenser and Cambridge Verse Anthologies of the 1580s

Abstract: Some of the most important late-Elizabethan manuscript anthologies of poetry were compiled in whole or part at Cambridge University. These include Marsh's Library, Dublin, MS Z 3.5.21, Folger Library MS V.a.176, and Bodleian Library's Rawlinson Poet. 85. These and other documents testify to an undergraduate community that not only collected but also produced some of the age's most important literature, for its members included Thomas Nashe, Abraham Fraunce, Gabriel Harvey, and Christopher Marlowe, as well as Edmund Spenser. In this paper I explore some of the connections among the extant manuscripts that testify to the interests of this community and the interactions among its members. Even this tentative reconstruction of the formative literary environment common to these writers reveals tastes and interests that influenced some of the most important dramatic, narrative, and lyric poetry of the English Renaissance.

Presenter: Richard K. Todd, *University of Leiden*

Paper Title: Academic Praise: Herbert and the Profession of Orator

Abstract: This paper will discuss Herbert's post as University Orator for Cambridge University in light of Herbert's later comments about his early "academic praise" and its relationship to his later priestly vocation. It will also consider Herbert's occupational choices in the context of recent discussions of Renaissance professions.

Presenter: Pamela Royston Macfie, *The University of the South*

Paper Title: Violence and Allusion in Marlowe's *Hero and Leander*

Abstract: This paper will explore Marlowe's allusions to various Latin texts in his poems, arguing that his awareness of these texts was shaped by the Cambridge curriculum and by the holdings of the Corpus Christi library. In several charged passages in *Hero and Leander*, Marlowe incorporates images and phrases that closely derive from his translation of Lucan's *Civil Wars*. I am interested in the programmatic results of Marlowe's returns to Lucan. Without variation, these returns inform those passages in *Hero and Leander* that associate erotic love with cosmic disorder. Each passage marks a crucial moment in the narrative of love; each, as this paper demonstrates, also marks the poet's authority. In these passages, Marlowe yokes his exploration of erotic passion to the universal violence that is at once Lucan's subject matter and his method. Doing so, Marlowe imparts strange energies not only to his subject matter, love, but also to his own identity as a poet who writes of love's dark complexity.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: The English Renaissance as a Culture of Translation I: Strategic Translation in Hoby, Marlowe, and Others

Organizer and Chair: Hannibal Hamlin, *The Ohio State University, Mansfield*

Presenter: Christopher D. Johnson, *Northwestern University*

Paper Title: Marlowe's Hyperbolic Lucan

Abstract: Christopher Marlowe's translation of book 1 of Lucan's *De bello civili* has been the subject of various articles tracing its metrical innovations, debts to the commentary tradition, relation to his drama, and, most recently, as a "counter-Virgilian genre." My paper, however, will examine how Marlowe transmits Lucan's Stoic rhetoric of cosmic dissolution into an Elizabethan context. Specifically, by considering Lucan's emblematic phrase, "in se magna ruunt," and Marlowe's rendering of it, "All great things crush themselves," I will show how Lucan's pervasive, but often ironic, hyperbolicism is subtly transformed by Marlowe to challenge certain political and cosmographic conventions. By focusing on these aspects of Marlowe's *translatio studii et imperii*, I question Robert Greene's condemnation of Marlowe for having "set the end of *scollarisme* in an English blank verse," as well as F. O. Matthiessen's assertion that Elizabethan verse translations are, "as a whole distinctly inferior to those in prose."

Presenter: Jaime L. Goodrich, *Boston College*

Paper Title: Mother Tongue: Gender and Early Modern Translation Theory

Abstract: Early modern translation theorists often speak of translation in feminine terms. Translation had several ties to women: educators saw the vulgar tongue as feminine, and humanists positioned translation as one of the few acceptable genres for women to compose in. Still another cause produced gendered ideas about translation. The word

translation itself often meant “to transform,” a sense that links translation with the proverbial mutability of women. Yet if translation is mutation, how does that affect humanist pedagogy, which centered on translation and *imitatio*? If translation is feminine, does its mutability affect the translated text, the translator, or the reader? To answer these questions, this paper examines the theoretical gendering of translation in Hoby’s *Courtier*, Ascham’s *Schoolmaster*, and Florio’s Montaigne. Humanists may have used translation to reproduce social and cultural ideologies, but another realm of translation existed: subversive mutability, which reflected fears of potentially alterable religious, class, and gender roles.

Presenter: Kenneth R. Bartlett, *University of Toronto, Victoria College*

Paper Title: The Translation of Experience: The Travel Journal of Thomas Hoby

Abstract: Thomas Hoby is celebrated as the translator of Baldassare Castiglione’s *Il Cortegiano*, a monument to Italian Renaissance culture in England. This, however, was not his first attempt at translating from the Italian: there was earlier a version of Francesco Negri’s *Tragedia del libero arbitrio*; and his autograph travel journal, *The Travaile and Lief of Me, Thomas Hoby*, contains substantial direct translations from Leandro Alberti’s *Discriptione di Tutta Italia* (first edition 1550). Hoby clearly incorporated the material from Alberti in the record of his own experience. Did Hoby, therefore, actually see and visit the places noted in his journal or were they the translations of another’s life; and to what extent were Hoby’s Italian journeys and his deep appreciation of contemporary Italian culture a constructed product of reading rather than personal experience? This paper will review Hoby’s journal as an instrument for investigating the function of translation in his literary and actual life.

Presenter: Chris R. Kyle, *Syracuse University*

Paper Title: Written Representation: Parliament, Diarists, and Scribblers

Abstract: The early modern English Parliament was an institution heavily invested in recording its own practices and procedures and generating a written representation of itself. This paper explores how MPs took notes while listening to debates. By looking at how they wrote and at what they managed to record, it offers examples of the difficulties of recording speech, uses of shorthand, and other types of note taking. It looks at the personal motivations behind the diarists’ records, examining whether they took notes for their own antiquarian interest, for political patrons in the Lords or at Court, or for circulation among their gentry neighbors in the counties. Despite the view that the proceedings of Parliament were *arcana sacra* (secrets of state), dozens of MPs and peers spent their parliamentary time scribbling in books and papers. This paper seeks to place this parliamentary scribbling culture in the wider context of a burgeoning interest in political news in early modern England.

Presenter: Michael Mendle, *University of Alabama*

Paper Title: From Squiggle to Transcript: Shorthand and Information in Seventeenth-Century England

Abstract: The *notae* of the ancient world — its shorthand — expired in Carolingian Europe. England, however, experienced a veritable renaissance of shorthand in the seventeenth century. New systems and the creation of a considerable user base put shorthand at the epicenter of a new information culture. Energized initially by homiletic impulses of Puritanism, by mid-century shorthand assumed a key role in news reportage

and the public culture. Shorthand writers strove to create verbatim reports of scaffold speeches, disputations, and — above all — trials. By the 1680s, reliable shorthand transcripts of the great “show” trials were a given of the emergent public sphere. The movement from squiggle to printed transcript remains mysterious in many of its details. Nevertheless, the outlines of the process can be made out, and somewhat more of the controls upon willful misrepresentation. Remarkably, in a fiercely partisan age, the printed trials became the recognized baseline of factuality in a world where virtually all else was bitterly contested.

Presenter: Henry Woudhuysen, *University College London*

Paper Title: Writing Tables and Writing Notes in Early Modern England

Abstract: When we look at early modern English manuscripts we should be aware that they are the end products of a complicated series of transmissional acts. To what extent can we recover these transmissional acts, and what can be said about the sorts of materials available to those who wanted to write down what they saw or heard? I shall focus on the history of the word “manuscript” itself and to tie this in with a consideration of such items as writing-tables, tablets, notebooks and noting-books. A recently discovered text of part of Sidney’s *Astrophil and Stella*, will play a central role in some of the questions I wish to pose. My approach will revolve initially around means — the very materials, especially paper and non-paper mediums, out of which manuscripts were eventually made — and then will move on to think about ends, such as to what use different methods of taking notes were put.

Room: Mill Lane #1

Panel Title: The Spectacle of Power III: Appealing to the Gods

Sponsor: Canadian Society for Renaissance Studies/Société canadienne d'études de la Renaissance

Organizer: Konrad Eisenbichler, *University of Toronto, Victoria College*

Chair: Benoît Bolduc, *University of Toronto, Groupe de Recherche sur les Entrées Solennelles*

Presenter: Raimondo Guarino, *Università degli Studi di Roma Tre*

Paper Title: In Their Image and Likeness: Pagan Gods and Myths in Quattrocento Italian Festivals

Abstract: This paper focuses on the presence of the pagan gods in some performances in Quattrocento Italy. The survival of the ancient myths in courtly and civic performances is related to organization, settings, and symbolic values, and to the general process of comparison between the modern cities and the classical Rome. Examples are chosen from Padua (a 1466 joust), Pesaro and Bologna wedding feasts (1475 and 1487), and a Venetian presentation about the foundation of Athens in 1493. A crucial consideration is dedicated to the value of humanistic and vernacular sources in fixing the memory of the performances.

Presenter: Elena Brizio, *Commune di Siena*

Paper Title: The Offering of the Candles in Medieval Siena

Abstract: At the feast of Assumption during the Tre- and Quattrocento, the city of Siena would ask its subject cities and territorial lords to make a wax offering for city churches to be delivered through a solemn procession to the Cathedral in front of authorities and

city dwellers. The large decorated candle had to be brought by the official deputy of the community into the Cathedral together with some other people bringing other candles to be given to the city. The use of the feast for the recognition of lay authority is strategic: it's not the city asking for the offer, but it's the Virgin who renews her protection of the city and, through the city itself, of the subject territory. The tradition of the large candle's offer is alive still today, on Assumption, but now it's the city *contrade* who offer the decorated candle to the Cathedral.

Presenter: Efrat El-Hanany, *Indiana University*

Paper Title: Virgin Mary to the Rescue: Forceful Interventions of the “Madonna del Soccorso” in Italian Renaissance Art

Abstract: An unusually empowered devotional image of the Virgin Mary, the so-called “Madonna del Soccorso,” appeared for a brief period in the history of Italian art (1480s-1520s). This paper will investigate the Augustinian Order's promotion of the striking spectacle of the Queen of Heaven as a dominant and forceful presence, wielding a club and chasing away a devil. I will argue that this powerful image was intended to give comfort in societal disasters of the period, especially in instances of the inexplicable death of children, and that it served to define and promote specific Augustinian ideologies, such as the power of speech and early Baptism.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Voices and the Arts of Learned Religious Women in the Early Modern Period

Co-organizers: Leopoldine H. Prosperetti, *The Johns Hopkins University* and Giancarla Periti, *Università delgi Studi di Macerata*

Respondent: C. Jean Campbell, *Emory University*

Chair: Irena Backus, *Université de Geneve*

Presenter: Leopoldine H. Prosperetti, *The Johns Hopkins University*

Paper Title: *Viola animae inscribitur*: Floral Trophies and Aristocratic Piety in Seventeenth-Century Belgium

Abstract: Exploring the parallel pedagogies of an aristocratic nunnery near Liège and the devotional life of an ancient dynasty reestablishing itself at the Court of Brussels, I will show the affinities between the cultural poetics of cloister and court in early seventeenth-century Belgium. Our protagonists are “the illustrious lady” Marguerite de Sancte-Fontaine, abbess of an ancient Benedictine Monastery near Liège and the Infanta Isabella, at her court in Brussels. Our texts include Alard Le Roy's *La Saincteté de vie tirée de la consideration des Fleurs* (Liege, 1641) and the 1551 Paris edition of *Viola animae*, a courtier's manual on how to draw “doctrinam et documentam” from the idle hours spent in gardens, fields, and forests. The goal is to show that cloister and court are parallel universes, each *idealiter* suffused with the scent of the *fleuretez* (devotional trophies) that turn these habitats into simulacra of heaven.

Presenter: Giancarla Periti, *Univesità delgi Studi di Macerata*

Paper Title: “Per ben fare”: The Maiolica Decorated Tiles for the Abbess Maria de' Benedetti

Abstract: Maria de' Benedetti, the abbess of the Benedictine convent of San Paolo in

Parma from 1460-82, commissioned a set of decorated floor tiles for her cell-study (*studiolo*). Produced in the 1470s, the floor tiles represent mythological themes, scenes of Petrarchan and chivalric love, and amatorial motifs and *motti*. These floor tiles, which enriched a private room suitable for the abbess's activities of learning and entertainment, enhanced the ideal of representational space for a learned woman to a new level of significance, proposing a sophisticated pictorial-literary mimesis as the paradigm for ornamented floor. I discuss the reception of the maiolica pavement on the part of humanists in the early modern period and argue for its production in Pesaro. The decorated tiles of San Paolo constituted the first example of the courtly conventual culture that will culminate with the artistic patronage of Maria De Benedetti's relative, the learned abbess Giovanna da Piacenza.

Presenter: Aislinn Loconte, *University of Oxford, Linacre College*

Paper Title: Wisdom has Built Herself a House: Female Religious Patronage at Santa Maria della Sapienza in Naples

Abstract: Cardinal Oliviero Carafa began the convent of Santa Maria della Sapienza in 1507 and during the sixteenth and seventeenth centuries it grew to become one of the most important female foundations in Naples. The noble women it housed were renowned for both their sanctity and devout nature, as well as their wealth and cultivated tastes. Maria Carafa (d. 1552), the first abbess of the convent and sister of Pope Paul IV, began a tradition of artistic patronage and architectural renewal that was subsequently expanded upon by her successors and other nuns of the convent. Indeed, various aristocratic sisters of Santa Maria della Sapienza took on active roles in shaping the architectural spaces, artistic decoration, and cultural atmosphere of their convent. The refined and learned environment within their cloistered walls was publicly proclaimed in the Latin inscription on the monumental facade of the church: "Sapientia Edificavit sibi Domum."

Presenter: Elissa B. Weaver, *The University of Chicago*

Paper Title: Suor Fiammetta Frescobaldi's Account of Life at San Jacopo di Ripoli

Abstract: Fiammetta Frescobaldi is the author of many books and compilations written for the edification of her convent sisters at San Jacopo di Ripoli in Florence. In her diary, she narrates the events of the years 1576-86 as they were lived in her convent, including the activities of the jubilee year of 1575, the sermons delivered there during special feasts, the theatrical activities of the nuns, and many aspects of their everyday lives. She also considers life in the city as she knew it from her convent perspective. I will discuss Frescobaldi's *Diario*, especially her representations of convent and city culture during the last ten years of her life.

Room: Mill Lane #3

Panel Title: The Renaissance and the Preservation of Antiquity

Organizer: David Karmon, *University of Pittsburgh*

Chair and Respondent: Ingrid D. Rowland, *The American Academy in Rome*

Presenter: Anthony Grafton, *Princeton University*

Paper Title: Alberti and the Preservation of Antiquity

Abstract: This paper deals with Alberti and ideas of protecting and preserving antiquity

in the Quattrocento.

Presenter: David Karmon, *University of Pittsburgh*

Paper Title: The Baths of Diocletian: The Protection of an Ancient Monument in Rome

Abstract: A case study of the interventions upon the Baths of Diocletian and Michelangelo's project for S. Maria degli Angeli.

Presenter: Francesco Paolo di Teodoro, *Politecnico di Torino*

Paper Title: Carlo Fea and the Protection of Ancient Remains

Abstract: This paper deals with the work of Carlo Fea in articulating protective policies for ancient remains in Rome.

Room: Mill Lane #5

Panel Title: Episodes of *Imitazione* II: The Exploitation of Models in Renaissance Art

Organizer and Chair: Victoria Gardner Coates, *University of Pennsylvania*

Co-organizer: Patricia L. Reilly, *Swarthmore College*

Presenter: Elena Calvillo, *University of Richmond*

Paper Title: Artifice, Michelangelo, and The Authoritative Copy

Abstract: In Francisco de Holanda's *Diálogos em Roma* (1548), the author engages in fictional conversations about art theory and patronage with Michelangelo, Vittoria Colonna, and, in the fourth dialogue, Giulio Clovio. De Holanda's description of Clovio's work in this last dialogue includes a series of remarks about a method of stippling that he and Clovio had mastered in the last decade. The way in which de Holanda describes the difficulty of this technique — both in practice and theory — recalls comments made earlier in the dialogues about spiritual revelation and personal piety, especially as they pertain to the works and person of Michelangelo. In the context of the imitation of Michelangelo's art around 1540, this paper argues that the stippling method employed by Clovio was one of a number of techniques that allowed Clovio and other artists to claim a proximity, both to Michelangelo's design for a Pietà and the divine original, while signaling the virtuosity of their own artifice.

Presenter: Christine Tauber, *Universität Bonn*

Paper Title: Replicating Ideologies: Primaticcio's Casts of the Belvedere Antiques

Abstract: Francesco Primaticcio was sent to Rome twice (in 1540 and again in 1545) in order to take molds of the famous Belvedere antiques in papal possession. Those molds were afterwards cast in bronze at Fontainebleau for the French King Francis I. A close analysis of the casting campaigns will focus on the transfer of ideology by means of replication (as can equally be shown in Francis's desire to obtain the *Laocoön* or at least Baccio Bandinelli's copy of it). This act of appropriating replicated works of art that are integrated in a highly charged ideological context shall be interpreted as an extreme case of *imitazione*. This case study may not only elucidate the specific French reception of antiquity but also the political use of an aesthetic concept, located between innovation and sovereignty of reproduction.

Presenter: Gwendolyn Ann Trottein, *Bishop's University*

Paper Title: Imitating Artemis: Cellini's Seals for the Accademia del Disegno

Abstract: In his earliest proposal of a seal for the Florentine Accademia del Disegno (ca. 1563), Benvenuto Cellini takes as his model the multi-breasted *Ephesian Artemis*, not

only as she appeared in Roman statues, but also in Cinquecento frescoes allegorizing the art of painting. A number of curious details of this first of several drawings accompanied by commentaries reveals the goldsmith-sculptor's will to appropriate to his own ends a model already invested with meaning by rival artists. As he reworks his "lunar" model for *disegno*, the goddess metamorphoses into her twin brother Apollo, a solar deity more suitable for figuring Sculpture's superiority, especially an art of sculpture based not so much on the imitation of the natural world as on the model of Michelangelo's art.

Room: Mill Lane #6

Panel Title: Echoes of Ficino in Unexpected Places

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: Valery Rees, *School of Economic Science, London*

Chair: Douglas Hedley, *University of Cambridge, Clare College*

Presenter: Marieke E.J. van den Doel, *Universiteit van Amsterdam*

Paper Title: "Such stuff as dreams are made on": Ficino's *Imaginatio* and Sixteenth-Century Art Theory

Abstract: Ficino's concept of the *imaginatio* as an intermediary faculty of the soul, as well as related notions on melancholy and *furor*, influenced Italian art theory from the sixteenth century onwards. Ficino's views were incorporated in the theoretical framework of the art treatises of the period, which stressed the legitimacy of painting as an art, as opposed to a craft, while emphasizing the innate genius of the artist, as well as his difficult character and inspiration. In my presentation I will look at Ficino's influence by means of both textual sources and visual material, concentrating on Michelangelo's drawing *Il sogno* (1533-34).

Presenter: Cristina Neagu, *University of Oxford, Christ Church College*

Paper Title: Frances Godwin, Ficino, and Giordano Bruno's Lectures at Oxford

Abstract: Bruno's Oxford lectures of 1583 were plagued by fierce opposition. His uncompromising anti-Aristotelian approach infuriated most scholars, and in one disputation on Copernican heliocentricity he was accused of plagiarizing Marsilio Ficino's *De vita coelitus comparanda*. Florentine neo-Platonism doubtlessly had a profound influence on Bruno's philosophy. However, it is hard to imagine that a man of his caliber would resort to what he was accused of. Bruno generally acknowledged his sources, his own writings being remarkable for daring originality stemming from past tradition. Scant information documents Bruno's stay in Oxford, but this paper aims at filling some gaps by following the trail of his defenders. Francis Godwin, author of the first story of space travel, *Man in the Moone*, was a student at Christ Church at the time of Bruno's lectures. His voice may shed new light on Bruno's impact at Oxford and his recourse to Ficino's *De vita*.

Presenter: Diana Stanciu, *University of Bucharest*

Paper Title: The Influence of Ficino's Concept of Universal Religion upon Cudworth's *Defense of Rational Religion and Toleration*

Abstract: Cambridge Platonists agreed with the idea of a universal religion that had been advocated by the Platonists of Florence. I would like to show how this concept of universal religion, used by Ficino to defend a view opposed to the irreligious modes of

thought in the philosophy of his time, became quite influential on Cudworth's defense of a religious view of life as well. Moreover, I would like to explain in what way Ficino's insistence on proving that religion is founded on natural reason was taken over by Cudworth, equally hostile to the irreligious philosophy of his age, when he tried to prove that rational religion and toleration are the only ways to resist Hobbes's materialist relativism and what he saw as the consequent disintegration of the traditional bases of moral thought. Furthermore, in promoting tolerance, Cudworth used the same "rational order of the universe," which made it intelligible and accessible to human intellect, not to the senses.

Room: Queens' College, Armitage Room

Panel Title: Mary Stuart and Renaissance French Poetry

Organizer: Philip Ford, *University of Cambridge, Clare College*

Chair: Jean-Claude Carron, *University of California, Los Angeles*

Presenter: Philip Ford, *University of Cambridge, Clare College*

Paper Title: Mary Stuart's Reputation among Neo-Latin Poets in France

Abstract: Mary Stuart's period at the French court and the significant political role that she assumed upon her betrothal to the dauphin meant that she could not be ignored in the traditionally austere, male circles of French humanism. However, her striking appearance and wit seem to have ensured that even they were not immune to her charms. This paper will examine the response to Mary by neo-Latin poets such as Jean Dorat, Michel de L'Hospital, and George Buchanan.

Presenter: François Rigolot, *Princeton University*

Paper Title: Mary Stuart's Royal Errors: The French Poetry Connection

Abstract: Mary Stuart (1542-87), mostly known as Mary, Queen of Scots, yet also Queen Dowager of France, loved to read French poets, especially Pierre de Ronsard, who served as her tutor. Although she has been virtually excluded from the canon of Renaissance poets, she wrote a number of French poems in which she imitated and transformed her principal models in often creative and challenging ways. This paper will focus on Mary's mannerist misreading of the Augustinian and Petrarchan tradition of the *giovanile errore*, as reinterpreted by Ronsard in his own *Amours*. It will also analyze some of Mary's political as well as poetical motivations as she carved out a playful space for expressing the paradoxical truthfulness of her royal errors.

Presenter: Roberto E. Campo, *University of North Carolina, Greensboro*

Paper Title: Ronsard au sein de la querelle des reines: Catherine de Médicis, Elisabeth d'Angleterre, et Marie d'Ecosse

Abstract: In this paper, I shall link the subtle shifts in Ronsard's poetically inscribed affection for the Queen of Scotland to his close but ambivalent relations with the Queen Mother and to his deference toward France's geopolitical alliance with the Queen of England.

Room: Queens' College, Bowett Room

Panel Title: The Reception of Nicholas of Cusa in the Renaissance

Sponsor: The American Cusanus Society

Organizer: Thomas M. Izbicki, *The Johns Hopkins University*

Chair: John Monfasani, *State University of New York, Albany*

Presenter: Thomas M. Izbicki, *The Johns Hopkins University*

Paper Title: The Reception of Nicholas of Cusa in Tudor and Stuart England

Abstract: The reception of Cusanus in England mostly has been studied through English translations. This paper uses database searches to establish the use of Cusanus's texts, both political and speculative, by Tudor and Stuart intellectuals. Figures as different as John Jewel and John Dee are found citing "Cardinal Cusanus." In some cases, the exact edition employed, that of Jacques Lefevre d'Étaples, can be identified.

Presenter: Paul Richard Blum, *Loyola College*

Paper Title: Nicholas of Cusa in Petrus Bungus's *Numerorum Mysteria* (1599)

Abstract: In his *Numerorum Mysteria*, Petrus Bungus (Pietro Bongo, d. 1601) expressly intended to prove the compatibility of Pythagorean numerology with Christian doctrine. This work, contemporary with Giordano Bruno and John Dee, has the characteristics of late-Renaissance syncretism and pre-baroque encyclopedism. The author despised Scholastic rationalizing and believed in the power of authorities on the mystic and symbolic meaning of numbers. Nicholas Cusanus plays an important role as a source, especially for the first four cardinal numbers. One aspect is surprising: his sermons are far more often quoted than *De docta ignorantia* or other texts. Bungus's appropriation of Cusanus not only helps understanding of his syncretistic approach to theology and philosophy, it also sheds light on Cusanus's philosophical theology as it was perceived in the later Renaissance.

Presenter: Jacob Vance, *The Johns Hopkins University*

Paper Title: Cusanus in Sixteenth-Century French Christian Humanism

Abstract: This talk examines a set of philosophical and theological questions for which French Catholic Reformers (Lefèvre d'Étaples, Guillaume Briçonnet, and Charles de Bovelles in particular) turned to Nicholas of Cusa's works between 1494-1540. It considers in which of Cusa's works they sought their answers, and how their questions led them to adopt or reject various theses set forth in those texts. The purpose is to consider which aspects of their dialogue with Cusa's thought can be said to have been shaped by the historical and cultural circumstances of the French Prereform Movement.

Room: Queens' College, Erasmus Room

Panel Title: Erasmus in England

Sponsor: Erasmus of Rotterdam Society

Organizer: Jane E. Phillips, *University of Kentucky*

Chair: Hilmar M. Pabel, *Simon Fraser University*

Presenter: Alan W. Reese, *University of Saskatchewan*

Paper Title: Neither Platonist Nor Pelagian: The Problem of Erasmus's Theological Anthropology

Abstract: Discussions of Erasmus in European thought often contextualize him in the Renaissance platonic revival. In light of recent attention to his patristic scholarship in the

Paraphrases and related works, I discuss his theological anthropology. Edwards's *Origen against Plato* (2002) shows that the Greek theological tradition cannot be labeled "Platonist." Erasmus's use of Plato and Platonists likewise merely echoes patristic accommodation of pagan philosophical traditions. Erasmus's own views, based on study of patristics and the classics, are not dependent on any school of Christian anthropology. While attracted to Greek theology's relatively optimistic assessment of human nature, Erasmus tweaked Greek theologizing with arguments from other non-platonic or non-patristic ancients, including Epicurus. Especially in consequence of his polemics with Luther, Erasmus understood more deeply tensions involved in articulation of any Christian anthropology. Never losing sight of Greek theological notions of "synergy," he worked to avoid extremism and is no more "Pelagian" than "Platonist."

Presenter: Christine Christ-von Wedel, *Universität Zürich*

Paper Title: Heinrich Bullinger and Erasmus of Rotterdam

Abstract: The importance of Bullinger (1504-75) for English Protestantism is beyond question. The works of Bullinger were widespread throughout the British Isles; many were even translated into English. Yet the influence of Erasmus on Bullinger is still an open issue. Bullinger resented the Erasmian doctrine of free will and the humanist's conviction that there is a variable history of faith, especially that the faith of Moses and the Prophets, though it "prepared for the cognition of truth, was not effective enough to ensure perfect salvation." Yet Bullinger repeatedly acknowledged that for his commentaries he used chiefly Erasmus's *Annotations* and *Paraphrases*, adding in 1542: "Nobody else has done more for humanities, the study of theology and real piety." The paper suggests some answers to the question of how Bullinger could rely on the works of Erasmus even though the Reformer and the humanist did not agree in — as it seems — fundamental positions.

Presenter: Judith Buchanan, *University of York*

Paper Title: Erasmus, St. Jerome, and Prospero: A Shared Iconography and Literary Inheritance

Abstract: From Maguire's assertion that "there is reason to believe . . . sixteenth-century Englishmen would have been acquainted with and interested in Erasmus' *Life of Jerome* (*RQ* 26 [1973] 271), I argue that one Englishman, Shakespeare, was both acquainted with it and made use of it in *The Tempest*; specifically, the Erasmian figure of Jerome as elderly scholar in the wilderness is detectable in the Shakespearean figure of Prospero as elderly scholar in exile. Erasmus's Jerome as a referent for Prospero in 1611 would have been further enhanced by an awareness of the painterly image of Jerome's remote, isolated, and elderly bookishness. While contextualizing some broader cultural and mythologized understandings of Jerome in sixteenth-century England, which Erasmus's *Vita* both contributed to and challenged, I trace linguistic, narrative, and thematic parallels between the *Vita* and *The Tempest*, with an aside about Erasmus's own sources for the *Vita* also tellingly expressed in *The Tempest*.

Presenter: Gregory D. Dodds, *Walla Walla College*

Paper Title: "Puritan Punk" Rewriting Erasmus in Early-Seventeenth-Century England

Abstract: This paper examines three English editions of select Erasmian Colloquies in the early seventeenth century. William Burton's *Seven Dialogues* (1606), Robert Snawsel's *A Looking Glasse* (1610), and F. S.'s *Picture of a Wanton* (1615) reveal the

complex and problematic nature of Erasmian ideas and texts in Jacobean England. These texts demonstrate three things: first, that Erasmus remained an authoritative and popular voice in early Stuart England; second, that Erasmus's religious ideas were available to an English audience; and third, that English translators, editors, and publishers of his writings were disturbed by his theological thought and therefore employed creative techniques to present a "Protestant" Erasmus to English readers. Examining the use and manipulation of Erasmus's writings provides an important angle for understanding not only Erasmus's English legacy, but also the increasingly controversial nature of religion in early Stuart England.

Room: St Johns Bar, Corn Exchange

Panel Title: Emotions in Renaissance Art and Literature

Organizer and Chair: Joanna Woods-Marsden, *University of California, Los Angeles*

Presenter: Katherine A. Rowe, *Bryn Mawr College*

Paper Title: Managed Hearts: Genre and Emotion in Shakespearean *Blason*

Abstract: The paper discusses *blason* conventions in Shakespeare's *Two Noble Kinsmen*, acts 4 and 5, and *A Lover's Complaint* in the context of contemporary theories of emotional discipline. I'm particularly interested in the way Shakespeare's female *blasonneurs* seek to marshal emotions using Petrarchan convention, in terms consistent with the Ciceronian scripts for counterbalancing emotion made popular by contemporary theorists such as Thomas Wright.

Presenter: Elena Carrera, *Oxford Brookes University*

Paper Title: Passions and Affects in Sixteenth-Century Spanish Devotional Literature

Abstract:

Presenter: Vanessa Walker-Oakes, *University of California, Los Angeles*

Paper Title: The Battered Body and the Enlightened Spirit: The Role of Physical Suffering in the Martyrdom Cycle at Santo Stefano Rotondo, Rome

Abstract: Although described by one twentieth-century art historian as "the most repugnant things that the Mannerists ever created," the ambulatory frescoes of the martyrs at Santo Stefano Rotondo, Rome, caused sixteenth-century viewers to weep in empathy, so struck were they by the images. This paper aims to explain the cultural and ideological roots of such disparate emotional reactions. Drawing upon recent research in history, anthropology, and psychology suggesting that the conception of the body and the meaning given to bodily sensation and experience change with time, I argue that twentieth-century revulsion caused by the frescoes results from a characteristically modern separation of body and mind in spiritual practice that is antithetical to the Counter-Reformation understanding of the role of somatic experience, including violence and suffering, in devotional and spiritual awakening. There was a time when suffering was beautiful.

Date: Friday, 8 April

Time: 1:30-3:00 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Perspectives on English Prose

Chair: Lorna Hutson, *University of St. Andrews*

Presenter: Joseph J. Gwara, *United States Naval Academy*

Paper Title: A Newly Discovered English Translation of Juan de Flores's *Grisel y Mirabella* (ca. 1475) Printed by Wynkyn de Worde (ca. 1531)

Abstract: Juan de Flores's courtly romance *Grisel y Mirabella* (ca. 1475) was translated into virtually every European language by the beginning of the seventeenth century. At present scholars have identified English, French, German, Italian, and even Polish translations of the work. Most of these translations were issued in polyglot editions, as Flores's romance was recast as a primer for learning foreign languages. In 1999, an important new witness of *Grisel y Mirabella* was discovered: a one-folio printed fragment containing a unique English translation of the romance. I discuss the attribution of the leaf to the printer Wynkyn de Worde (conclusive), the date of the printed leaf (about 1531), the probable identity of the translator (Robert Copland), and the French source of the text (*Le iugement damour*). I comment on the characteristics of this third-generation translation (Spanish to Italian to French to English) and its significance for our understanding of de Worde's sixteenth-century "popular" output.

Presenter: Viviana Comensoli, *Wilfrid Laurier University*

Paper Title: Reinventing the Rogue Pamphlet: Dekker's *Lantern and Candlelight* (1608)

Abstract: The paper explores Dekker's reconstitution in *Lantern and Candlelight* of the early modern rogue book, arguing for a more complex and sophisticated narratology than is found in the pamphlet's sources.

Presenter: Akiko Kusunoki, *Tokyo Woman's Christian University*

Paper Title: Gender and Representations of Miscegenation in English Renaissance Literature

Abstract: The paper explores representations of miscegenation in English Renaissance literature and considers the possible relations of gender of the authors to the specific kinds of its representations. The discussion will be focused on the episodes of miscegenation in Lady Mary Wroth's *Urania* and Shakespeare's *Othello*. The issues raised in the paper include: How differently is miscegenation represented in male and female authored works? How are the portrayals of miscegenation related to the construction of the male and the female subject in each work? What cultural and social significance do these representations have? These issues will be examined in the context of racial problems in societies in the English Renaissance and the European Renaissance in general.

Room: Music Faculty, Lecture Room #2

Panel Title: Song and Book in Spain

Sponsor: Society for the History of Authorship, Reading & Publishing

Co-organizers: Michael Ullyot, *University of Toronto, Victoria College* and Germaine Warkentin, *University of Toronto, Victoria College*

Chair: Tess Knighton, *University of Cambridge*

Presenter: Lorenzo F. Candelaria, *The University of Texas, Austin*

Paper Title: The Chantbooks of San Pedro Mártir de Toledo: Cultural Artifacts from Renaissance Spain

Abstract: This paper examines the influence of foreign prints on the decoration of chantbooks made for San Pedro Mártir de Toledo, a Dominican convent that housed one of the first major printing presses in Castile, established there in the early 1480s. These chantbooks on vellum (each of which measures an extraordinary 90 x 60 centimeters) were commissioned for San Pedro Mártir by a wealthy Toledan rosary confraternity around 1500, and their lavish illuminations reflect the influence of prints by Antonio del Pollaiuolo, Martin Schongauer, Albrecht Dürer, and printed literature connected to the rosary confraternity Jakob Sprenger established at Cologne in 1475. The derived images in these chantbooks reveal not only the extent to which foreign prints were known in Toledo, but also the manner in which they were being read and utilized in the production of manuscripts to reflect local history and religious culture.

Presenter: Michael J. Noone, *Boston College*

Paper Title: Choirbook Culture at Toledo Cathedral in the Golden Age (ca. 1480-1604)

Abstract: The Spanish primatial cathedral's collection of over 230 atlas-sized choirbooks is one of the world's most important and least studied. The polyphonic parchment manuscripts, described in the *New Grove* as "the largest and most handsome set" copied in sixteenth-century Spain, preserve over 300 works by over sixty composers. The more than 200 plainsong choirbooks remain uncatalogued and undescribed. A complete series of payment documents enables the identification of scribes, illuminators, and binders and the precise dating of all aspects of the manuscripts' production. Indigenous inventories allow us to trace the collection's subsequent preservation and evolution, and to document the loss of missing volumes. This study places the collection within the context of the cathedral's prodigious manuscript production, reveals the library as a unique barometer of liturgical change in early modern Spain, examines its relationship with contemporary print culture, and interrogates the library's wider cultural meanings and functions.

Presenter: Deborah A. Lawrence, *St. Mary's College of Maryland*

Paper Title: Publications Read and Sung: The Printed Ballad in Renaissance Spain

Abstract: In sixteenth-century Spain song texts were printed as either cheaply produced and sold small collections, called *pliegos*, or in large anthologies that catered to larger budgets. While the size of the collections clearly indicates the economics of the intended clientele, the contents of the collections suggest that their uses may have differed. Specifically, some publications of song texts were produced for actual performance, but others were created for the larger general population of readers, but not necessarily musicians. I will show that the large volumes that contained only ballads, which were popular reading material of the day, were likely not intended for singers, while the smaller *pliegos*, which contained other song types as well, were produced largely for music making and therefore for a smaller segment of society.

Room: Music Faculty, Lecture Room #3

Panel Title: The Sound of Literature

Chair: J. Leeds Barroll, *University of Maryland, Baltimore*

Presenter: Sarah F. Williams, *Northwestern University*

Paper Title: “A swearing and blaspheming wretch”: Representations of Sonic Excess and Outrage in Early Modern English Witchcraft

Abstract: The witch craze in early modern England produced a multitude of artistic representations, from countless dramatic works to broadside ballads. A smattering of acoustic environment studies has come to the fore in recent years; however, these efforts have neglected any investigation of the sounds of witchcraft — perhaps the most telling indicator of early modern society’s fears and apprehensions. This study will examine the representations of sonic excess of witches in early modern drama and broadside balladry. Countless artistic representations depicting witchcraft and witches were produced in early modern England, and most describe the aural and even musical qualities of their demonic characters. Dramatic works like Ben Jonson’s *The Sad Shepherd* depict babbling witches, while broadside ballads such as “The Devil and the Scold” and “Truth Brought to Light” feature witches spouting rampant profanities and gibberish — sounds certainly familiar to the early modern ear as representative of a demonic force.

Presenter: Laura Feitzinger Brown, *Converse College*

Paper Title: Expectant Ears: Sermons as Collaboration in Early Modern England

Abstract: In “The Windows” George Herbert asks, “Lord, how can man preach thy eternal Word?” In English texts about listening to sermons, questions about human preaching are more than rhetorical. How should the laity listen? How should the preacher speak? What interactions existed among lay expectations, institutional expectations, and priests’ own expectations of themselves and of listeners, as expressed in treatises and printed sermons on preaching and listening? Building on the work of Eric Carlson, Bryan Crockett, Jeanne Shami, Peter McCullough, and Lori Anne Ferrell, in this paper I explore these interacting expectations, with particular focus on sound and noise. In addition to canons, visitation articles, and injunctions, I plan to discuss texts such as Thomas Granger’s *Paul’s Crowne of Rejoicing* (1616) and Stephen Egerton’s *The Boring of the Eare* (1623), both of which address the dance of interacting expectations of the space between the preacher’s mouth and the worshippers’ ears.

Presenter: Kirilka S. Stavreva, *Cornell College*

Paper Title: “A Woman’s Speaking in the Church”: Sounds, Meanings, and Functions of Early Quaker Women’s Counter-Sermons

Abstract: On 5 June 1681 Joan Vokins, a traveling minister from the Society of Friends, was returning home from a mission to New England and the Barbados, when she entered a church in Sandwich, Kent, and exhorted the congregation to leave their “Idolatry.” She was dragged out on the orders of the minister, who had already witnessed Joan’s testimony of salvation before her departure for New England. Joan was by no means exceptional among Quaker women in choosing a “steeple house” for her ecstatic ministry. Like dozens of them, she claimed that her speech was commanded by divine power, but at the same time, carefully tailored her message to the social and acoustic context at hand, enacting a relation of spiritual domination over the local minister and

other dignitaries that undermined authority. This paper will reflect on the acoustic patterns and social effects of Quaker female injurious speech within the historically reconstructed soundscapes of the church services into which they were embedded.

Room: Music Faculty, Lecture Room #4

Panel Title: George Herbert: Cambridge Scholar I

Respondent: Sidney Gottlieb, *Sacred Heart University*

Chair: Helen Wilcox, *University of Groningen*

Organizer: Chauncey Wood, *McMaster University and Arizona State University*

Chair: Helen Wilcox, *University of Groningen*

Respondent: Sidney Gottlieb, *Sacred Heart University*

Presenter: Anne-Marie Miller Blaise, *Université de Versailles-Saint-Quentin*

Paper Title: “Sweetness Ready Penned,” or Herbert’s Theology of Beauty

Abstract: The first line in “The Pearl” can be read autobiographically: “I know the ways of learning.” Yet the rest of the poem works at dismissing the idea that knowledge can help the believer draw nearer to God. Throughout *The Temple*, Herbert consciously effaces all types of learning except for biblical inspiration. Herbert’s seems, therefore, an aesthetics of simplicity; yet, how can we suppose that a scholar of Greek, Latin, and Divinity advocates such a rejection of scholarship? I will argue that Herbert substitutes beauty as an alternative form of learning. His familiarity with Neoplatonic Christian thought of the Church Fathers, especially Augustine, leads him to understand that the beauty of his art is a tool for reaching God. Herbert’s neatly pruned style can be seen as stemming from previous Christian philosophical models and the author’s conception of the function of poetry is to teach through a theology of aesthetics.

Presenter: Christopher Hodgkins, *University of North Carolina, Greensboro*

Paper Title: “Yet I Love Thee”: The “Ways of Learning” and “Groveling Wit” in George Herbert’s “The Pearl”

Abstract: Augustinian Christianity, particularly in its Calvinistic forms, has always had a lover’s quarrel with learning. I will reassess the love implicit in this lover’s quarrel in the case of George Herbert’s “The Pearl.” Herbert, far from rejecting the rightness of reason and learning, is instead rejecting notions of their autonomy or sufficiency. Herbert’s abundant mentions elsewhere of book-learning and “natural philosophy” make it clear that he cherished the fruits of human inquiry — this side idolatry. Still, for anyone harboring a trust in reason or study alone, “The Pearl” brings a two-fold corrective: first, that learning, though powerful and effective, is but one way of knowing; and second, that like these social and bodily ways, the intellectual way degenerates to “groveling wit” when it presumes to know independently of being divinely known.

Presenter: Chauncey Wood, *McMaster University and Arizona State University*

Paper Title: George Herbert’s “The Pearl” and the *Commentary on Matthew* by Franciscus Lucas Brugensis

Abstract: Although it has long been known that George Herbert owned a copy of the biblical *Commentary* by Franciscus Lucas Brugensis, which he left to his curate, Mr. Hays, the work is almost never adduced for what light it might shed on Herbert’s poems. The *Commentary* is particularly helpful, however, in explaining a puzzling feature of

“The Pearl.” The biblical story requires that the principal sell all his ordinary pearls to purchase one special pearl. Yet, the speaker in the poem claims knowledge of both “the main sale, and the commodities,” while never actually selling anything to purchase his “pearl.” The *Commentary* explains quite clearly how this metaphorical “sale” can take place without any exchange of money or goods.

Room: Music Faculty, Lecture Room #5

Panel Title: Attitudes to Madness in Early Modern Europe

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center

Co-organizers: Elizabeth Walker Mellyn, *Harvard University* and Monica Calabritto, *City University of New York, Hunter College*

Chair: Katharine Park, *Harvard University*

Respondent: Winfried Schleiner, *University of California, Davis*

Presenter: Elizabeth Walker Mellyn, *Harvard University*

Paper Title: Madness and the Law in Fourteenth- and Fifteenth-Century Florence

Abstract: Healers, jurists, and clerics in fourteenth- and fifteenth-century northern Italy had at their disposal a number of different ways of understanding and reacting to behavior or emotional states that deviated from accepted norms. This paper explores specifically how civil and criminal law, which defined for society the official boundaries of acceptable behavior, categorized and dealt with those considered mentally incompetent in fourteenth- and fifteenth-century Florence. Criminal and civil trials provide us with an operative body of thought that had to react on a day-to-day basis to various claims of criminality. Through these sources we can observe how accusations of mental illness served to delimit the field of criminal culpability and affected daily life: the ability to contract marriage, make testaments, and manage estates.

Presenter: Monica Calabritto, *City University of New York, Hunter College*

Paper Title: Madness, Brutality, or Diabolical Temptation? A Comparative Study of City Chronicles and Trials in Early Modern Bologna and Ferrara

Abstract: City chronicles and trials — penal and civil — are rich archival sources for scholars interested in reconstructing the way individuals and social groups perceived madness in early modern Italy. This paper compares cases recorded in the city chronicles and trials of Bologna and Ferrara during the sixteenth century. In the episodes reported in the chronicles the bizarre and violent actions committed by some citizens are attributed to intentional brutality, but also to madness or diabolical temptation. When possible, these reports will be linked to the recordings of their penal or civil trials. This paper seeks to demonstrate how early modern audiences modified notions of criminal intent and culpability through the concept of diminished responsibility due to madness or diabolical temptation. It also investigates how the social and cultural status of early modern audiences affected their perception.

Presenter: Roderick H. Martin, *University of Virginia*

Paper Title: Madness in the Casuistry of Friedrich Balduin (1575-1627)

Abstract: This paper will examine the *Tractatus de casibus conscientiae* (1628) of Friedrich Balduin (1575-1627) for insight into the history of perceptions of madness in

early modern Germany. Balduin was the first Lutheran theologian to write a treatise of casuistry, the science of applying general or universal rules to particular ethical conundrums. He was also the first Protestant to treat magic and witchcraft, possession and obsession, melancholy and apparitions, as cases of conscience. Only Robert Burton's *Anatomy of Melancholy* (ca. 1621) treated such issues on a comparable scale. Scholars can learn about the intellectual and religious life of the early seventeenth century by examining the concepts Balduin deployed to discuss such cases of conscience, since he drew on a wide range of scholarly authorities and on issues of everyday life.

Room: Music Faculty, Recital Hall

Panel Title: Biondo Flavio I

Organizer and Chair: Angelo Mazzocco, *Mount Holyoke College*

Presenter: Riccardo Fubini, *Università degli Studi di Firenze*

Paper Title: Biondo Flavio tra Storiografia ed Antiquaria

Abstract: L'opera di Biondo, se considerata alla luce del secolo seguente, figura essenzialmente come quella di un antiquario, rappresentando il titolo più significativo la Roma instaurata. Per chi invece consideri Biondo nel momento del concepimento dell'opera, egli appare innanzitutto come uno storico (dapprima delle vicende politiche d'Italia, per poi risalire nei secoli fino al declino dell'impero di Roma). La questione a cui la relazione intende rispondere riguarda il nesso che congiunge l'opera di Biondo ampiamente considerata, e che non classifichiamo come "storiografia," "antiquaria," per non dire della geografia storica dell'Italia illustrata. Si adeguava l'autore a modelli antichi, o consapevolmente innovava? Ed in ciò fu egli seguito, e in quale misura, dalla tradizione seguente? Ed infine — corollario non ozioso — in che modo le origini familiari e la vicenda biografica influirono sulla sua larga visione nazionale d'Italia e dell'eredità di Roma?

Presenter: Paolo Desideri, *Università degli Studi di Firenze*

Paper Title: Blondi Flavii and the *Italia Illustrata's* Historiographical Tenets

Abstract: It may seem a strange way of introducing a work describing Italy and its geographical regions, to mention the Roman Emperor Alexander Severus's appreciation for historians and to enumerate Roman historians from Fabius Pictor to Emperor Hadrian. Though what we have here is, in fact, the author's admission that it is not possible to attempt a geographical description of Italy, without giving due attention to the long history of this country, whose most ancient testimonies went back (at Biondo's time) at least two thousand years. The present lecture will examine the reasons for this acute sensitivity on the part of Biondo; its connections with the new influence which the ancient authors — both those well known before (such as Pliny or Virgil), and those who had just been recovered to European scholarship (such as Strabo) — had begun to exert on their way of thinking; and the relevance of all these elements to the development of the particular, and "uncompleted" (Giardina), Italian national identity.

Room: Music Faculty, Concert Hall

Panel Title: The Italian Chivalric Epic II: Classical and Romance Traditions

Organizer: Stefano Jossa, *Università degli Studi di Napoli*

Chair: Daniel Javitch, *New York University*

Presenter: Eleonora Stoppino, *Dartmouth College*

Paper Title: Amazonian Past: Ariosto and the Construction of the Woman Warrior Between Epic and Romance

Abstract: In the *Orlando furioso* and in the *Gerusalemme liberata*, warrior women have a prominent position. Figures like Bradamante, Marfisa, and Clorinda make the woman warrior a central and stable feature of the Italian chivalric poem. The intertextual formation of the character, however, is highly hybrid in nature. Her distant past, in classical epic, is that of an Amazon; her recent predecessors, in French and Italian medieval texts, are foreign queens and female giants. The traditional distinction between the genres of epic and romance fails to account for the ubiquitous and undefined nature of these figures. I shall discuss the formation of this character, focusing on Ludovico Ariosto and his negotiation between classical and medieval intertexts. In the light of recent theoretical discussions of the figure of the Amazon, I shall explore the warrior woman as a political and gendered compromise, at the crossroads of two genres: epic and romance.

Presenter: Stefano Jossa, *Università degli Studi di Napoli*

Paper Title: Rewriting Homer in the Italian Renaissance: Trissino's and Alamanni's Poems (between Epic and Romance)

Abstract: Traditionally understood to be only passive imitations of Homer's *Iliad*, Trissino's *Italia liberata dai Goti* (1548) and Alamanni's *Avarchide* (1570) show a high critical and poetical consciousness: imitating Homer, they both try to change the history of the genre, from romance to epic. The result is that they move on the border, taking with themselves a lot of memories and structures from the chivalric romances, but also following faithfully in Homer's footsteps. Because of their uncertain status they have continuously been damned (by many critics and poets, including Tasso, Voltaire, Manzoni, De Sanctis, and Croce): I will try to demonstrate that they are not only an imitative process, but the most interesting attempt to combine classical and romance traditions. In this perspective Trissino's and Alamanni's poems will emerge as the real connection between Ariosto and Tasso, between the romance tradition and the classical epic.

Presenter: Matteo Residori, *Université de Paris III, Sorbonne Nouvelle*

Paper Title: L'ethos antico nella *Gerusalemme liberata*: Solimano e Lesbino

Abstract: Nella *Gerusalemme liberata* di Tasso la cultura musulmana è volentieri assimilata al paganesimo greco-latino e ai valori dell'etica classica. I grandi guerrieri musulmani incarnano un *ethos* antico che è per il lettore cristiano un esempio da superare ma, al tempo stesso, un modello di potente suggestione. In questa luce va esaminato, credo, anche il rapporto erotico che lega Solimano al suo paggio Lesbino (*GL ix*). Questo episodio, che imita esempi classici di pederastia ma che va letto anche all'interno del discorso cinquecentesco sulla sodomia, contribuisce a fare di Solimano il personaggio che mette più profondamente in discussione, col prestigio del suo fascino "antico," il nuovo ordine morale che si afferma nel poema epico sulla crociata.

Room: Clare College, Bennett Room

Panel Title: Queer Theory and Performativities of Gender

Organizer: Mary Ellen Lamb, *Southern Illinois University*

Chair: Douglas Brooks, *Texas A & M University*

Presenter: Bruce R. Smith, *University of Southern California*

Paper Title: His Fancy's Queen: Sensing Sexuality in *Twelfth Night*

Abstract: Early modern models of perception, based on Aristotle's treatise "On the Soul" and Galen's medical writings, provide a much larger scope for the faculty of imagination (or fancy) than we as post-Cartesian are likely to entertain. All knowledge was thought to be based on sense perceptions, and sense perceptions were thought to be fused in the imagination before being presented to the will. Spenser's model of the brain in the *Castle of Alma* gives eloquent testimony to the way the imagination can entertain indistinct sense experiences — a sharp contrast to the "clear and distinct" criterion of knowledge that Descartes insists on. Orsino's reference to "fancy" in the first lines of *Twelfth Night* invites us to understand sexual desire in the play, not as the system of binaries that deconstruction would instate, but as a continuum in which blurred distinctions are precisely the point.

Presenter: Julie Crawford, *Columbia University*

Paper Title: Ending Well: Female Homoeroticism and the Structures of Comedy

Abstract: Focusing on a range of plays, including *As You Like It* and *All's Well That Ends Well*, as well as the history of early modern households, this paper argues that rather than signifying the end of homoeroticism in early modern comedies, marriage often serves as its enabling condition. Rather than axiomatically associating the putative end of comedy — marriage — with the putative end of homoeroticism, this paper thus seeks to question some of the most entrenched truths of dramatic theory and criticism.

Presenter: Kathryn Schwarz, *Vanderbilt University*

Paper Title: Girls Will Be Girls

Abstract: This paper considers the relationship between idealized femininity and the clichés of misogyny, arguing that the result of these apparently inevitable and even mechanistic narratives is to render feminine norms unexpectedly strange. Misogyny is clearly homosocial, uniting men and conflating women. And yet it is at the same time anti-heteronormative, because it is anti-feminine and thus anti-social: the structures designed to keep women in their place perversely ensure that that place doesn't make the sense that it so obviously — in Althusser's sense of the obvious — should. In their essay "A Fem(me)menist Manifesto," republished recently in the collection *Brazen Femme*, Lisa Duggan and Kathleen McHugh write, "Historically, the feminine arises apparently ego-less, bereft of active drives, agency, mobility, thought. The fem(me) haunts this historical aberration from within and without." I suggest here that femininity, in its history, has always had the potential to aber in this way, that its most conventional and constrained forms often inhabit and expand our own space of the queer.

Room: Clare College, Neild Room

Panel Title: Perspectives on Italian Renaissance Art I

Chair: John Hendrix, *Roger Williams University*

Presenter: Karl William Fugelso, *Towson University*

Paper Title: Piero di Cosimo's *Francesco Giamberti*: Music and Time in Renaissance Portraiture

Abstract: A sheet of music in the foreground of Piero di Cosimo's posthumous portrait of Francesco Giamberti has led many scholars to presume the sitter was a musician. But Vasari, who knew Francesco's grandson Antonio da Sangallo the Younger, claimed Francesco was an architect (*architetto*), and Francesco's contemporaries describe him as a professional cabinetmaker, or woodworker (*Lavora dj legnjame*). Moreover, it would be highly unusual for a Renaissance portraitist to represent nothing more than an avocation by means as prominent as the music in this painting. Thus, I shall invoke other works in Piero's orbit, early sixteenth-century discussions of the *paragone*, and *vanitas* references in the background of Francesco's portrait to suggest that, at least in addition to representing one of Francesco's amateur pursuits, the music is a commentary on the ephemerality of life and the durability of painted likenesses.

Presenter: Adrienne C. DeAngelis, *Morehead State University*

Paper Title: Danese Cattaneo's Fregoso Monument as a Statement of the New Verona Style

Abstract: This paper examines the wall monument to Giano II Fregoso, onetime doge of Genoa and later a Captain-General of the Venetian army. Completed 1565 inside the church of Sant'Anastasia in Verona, it was sculpted and perhaps designed by the Carrarese sculptor and poet Danese Cattaneo. Hitherto the monument has been interpreted solely as a product of the classicizing styles of Jacopo Sansovino and Andrea Palladio. Here it will be proposed that while certainly reflecting the influence of these contemporary artists, the design in fact is predominantly influenced by Veronese traditions, an earlier, unexecuted project, and Fregoso family requirements.

Presenter: John T. Paoletti, *Wesleyan University*

Paper Title: Naked Men in Piazza: Michelangelo's *David*

Abstract: We are so accustomed to seeing the *David* as a work marking artistic achievement at the beginning of the sixteenth century — a view that Michelangelo himself encouraged — that we ignore both how conservative the figure is within Michelangelo's own sculpture and how it might have resonated with the visual culture of the period outside the arts. This paper would consider the gigantic size and nakedness of the *David* in light of popular carnivalesque traditions and rituals of shaming and punishment as a way of suggesting why it immediately became the preeminent symbol of the Republic and then of the city itself.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies V

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Co-organizers: William R. Bowen, *University of Toronto, Victoria College* and Raymond G. Siemens, *University of Victoria*

Chair: Matthew Steggle, *Sheffield Hallam University*

Presenter: Richard Cunningham, *Acadia University*

Paper Title: Progressive Restoration: Digitizing an Edition of Richard Eden's *Arte of Navigation*

Abstract: In 1558 Stephen Borough commissioned Richard Eden on behalf of the Muscovy Company to translate into English Martín Cortés's *Brevé compendio de la sphaera y de la art de navegar*. Eden's translation was published first in 1561, and several times subsequently until 1630. The original Spanish text was printed in folio, and the English editions appeared always in quarto. The change in format necessitated reducing the scale of all the text's woodcut diagrams, and some of them had to be turned 90 degrees in order to fit them on the smaller page. This translation from Spanish folio to English quarto offers an interesting model for the translation from printed text to hypermedia. In this paper I will discuss a sample of the digital edition of *The Arte of Navigation* that will result from the application of TEI to the text, and Flash-enabled animation algorithms to the layers of images.

Presenter: Robert Whalen, *Northern Michigan University*

Paper Title: "To hunt his cruel food through every vein": Encoding the Williams MS, Jones 28.169

Abstract: This paper examines encoding problems peculiar to manuscript as opposed to printed documents. My discussion focuses on the earliest witness to George Herbert's English poems, the Williams MS. Thought to be transcribed by an amanuensis and corrected in another hand, probably Herbert's own, the Williams MS presents numerous difficulties to the editor determined that encoding account for as much retrievable detail as can be represented in an electronic archive. My presentation grapples with the following: evidence of multiple scribal hands, corrections, and insertions; the apparently indiscriminate alternation between secretary and italic hands; the question of what is a majuscule and what a miniscule character and why or whether it matters; spatial arrangement of lines and stanzas (and, in some poems, the question of what in fact constitutes a stanza); and whether ligatures, certainly discernible in the first printed edition of 1633, are to be recognized as distinct phenomena in a manuscript?

Presenter: Anthony Martin, *Waseda University*

Paper Title: *Gorboduc*, an Electronic Edition-Archive

Abstract: This paper will discuss an online archive of the texts and other relevant materials for *Gorboduc*, a sixteenth-century play of considerable importance to the development and history of English drama. A trial version of the electronic edition currently consists of a main file, marked up in TEI-conformant XML, and a number of subsidiary files, mainly HTML, derived from the main XML file. The subsidiary files include diplomatic editions of the three sixteenth-century editions of the play, a plain-text normalized edition, a critical edition with optional textual apparatus, a textual introduction, a primary, and secondary bibliography. Printable versions of the files (in PDF format) will be added to the archive, along with appendices, a critical introduction, and full annotation. The edition-archive of *Gorboduc* has been designed to be extensible (so that further work and updating can be easily maintained), and flexible.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Ireland in the Renaissance III: Lifestyles of the Rich, Famous, and Russian

Organizer: Thomas Herron, *Hampden-Sydney College*

Chair: Michael Potterton, *The Discovery Programme, Dublin*

Presenter: Hanneke Ronnes, *University College Dublin*

Paper Title: Carrick-on-Suir and the Northern Renaissance Context

Abstract: Built in the “tower-house period,” but most assuredly not a tower-house, Carrick-on-Suir is generally regarded as an intrusive, “un-Irish” building within a developmental sequence that runs uninterrupted between the first towers in the fourteenth century and the so-called semi-fortified houses of the early and mid-1600s. It could be argued that while Carrick is celebrated for its “otherness,” the wider Renaissance context that might be suggested for it, and indeed for a small number of other buildings of similar vintage in Ireland, has not been properly accommodated within our castle-history narrative. This paper explores the merit of attributing Carrick to a Renaissance ideology, in both its formal details and its overall conceptualization, and I will explore how its presence in Butler territory impacted on, and has influenced our understanding of, contemporary tower-houses in their details and conceptualization.

Presenter: Tadhg O’Keeffe, *University College Dublin*

Paper Title: Building Identity in Plantation Munster: Raleigh’s Myrtle Grove in Context

Abstract: Myrtle Grove, Raleigh’s house in Youghal, achieves the unique trick of being famous and unknown at the same time. Hidden away behind high walls in a corner of the town, its gabled west elevation visible from the churchyard, this still-private house evokes “ye olde England” of Elizabethan vintage. This paper considers the house’s spatial location within ca. 1600 Youghal, its structural history and absolute chronology, and the original uses of its internal spaces. It also places Myrtle Grove in the context of other houses — sometimes “castles” — of Plantation-period Munster, focusing in particular on near-contemporary buildings in Castlemartyr, Mallow, and Kanturk, and on the later Ightermurragh. Moving beyond Youghal, the paper explores architecture and identity as homologous constructions in late-medieval and early modern Ireland, and queries the value of Renaissance as a construct by which we might understand Plantation-related manifestations of this homology.

Presenter: Valerie McGowan-Doyle, *University College Cork*

Paper Title: The Early Modern Household and the Conquest of Ireland: A Case of Domestic Violence in the Elizabethan Pale

Abstract: In 1579 Christopher St. Lawrence, Seventh Baron of Howth, was imprisoned in Dublin Castle in the first case of domestic violence tried under English law in Ireland. Early modern conceptions of the household perceived its order to both found and reflect a politically stable society. Though physical punishment was sanctioned for the patriarch’s preservation of domestic order, excessive domestic violence revealed a disordered home governed by an individual incapable of self-discipline and threatened the greater order. This conception acquired heightened significance as applied in the Tudor conquest of Ireland wherein representatives of English authority, in particular members of the aristocracy, were expected to model standards of socio-political order. Engaging notions of the relationship between political and family order and authority served as a pretext in this case to further discredit Howth, a perceived threat to successful conquest who had been imprisoned twice previously for his challenge to royal prerogative under Sir Henry Sidney’s final term as lord deputy.

Presenter: David Burrow, *University of Indianapolis*

Paper Title: Domestic Architecture and Court Politics in Pre-Petrine Russia

Abstract: Russian emperor Peter the Great famously led an enforced transition to western European cultural practices among the Russian nobility at the beginning of the eighteenth century. A transition to western European cultural practices, however, was already underway among Russian elites by the time Peter took the throne. In particular, high-ranking Russian nobles adopted the entertainment practices of western European courts, moving from the model of a host-dominated meal, controlled and moderated exclusively by the male host of the dinner, to a more freely sociable model, incorporating mixed genders, smoking, and card-playing. Changes in domestic architecture also reshaped the relations between elite men and women within a family (through the ending of *terem*), as well as relations between members of the elite as a whole. These changes reflected court politics, with factions of the nobility becoming “westernized” in order to set themselves off from their peers, distinguish themselves through conspicuous consumption, and better align themselves with the changing autocracy.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Political Control and Cultural Authority in Italy and Spain

Organizer and Chair: Opher Mansour, *Independent Scholar*

Co-organizer: Jeremy Roe, *Independent Scholar*

Presenter: Jeremy Roe, *Independent Scholar*

Paper Title: Imagining Antiquity in Renaissance Seville: The Writing of Rodrigo Caro

Abstract: The visual culture of Renaissance Seville is distinguished by the local elites’ emulation of classical antiquity. The adoption of classical genealogies and erudition provided a rhetoric of power which the nobility could employ to advantage in national and civic arenas. Italian art and humanistic scholarship provided a model for such cultural activity, but the ambition was to rival the Italian recuperation of the antique. The assimilation of Renaissance art and art theory was accompanied by more direct claims on the Iberian classical heritage. The Sevillian antiquarian Rodrigo Caro (1573-1647) celebrated the contemporary revival of the city’s grandeur and authority alongside its classical past. Encompassing archaeology, poetry, and history, Caro’s writings reconstructed Roman Seville. This paper analyzes Caro’s descriptions of ancient and modern Seville in relation to Italian and Iberian traditions of history writing, and examines the importance of his antiquarian descriptions for the collection and patronage of art in Seville.

Presenter: Lucia Binotti, *University of North Carolina, Chapel Hill*

Paper Title: Italian Historiography and Spanish Ideology: The Case of Ambrosio de Morales

Abstract: Ambrosio de Morales, Royal Chronicler of Philip II from 1563 until his death in 1586, stands out because, as a scrupulous Humanist, he refused to accommodate his writings to the uncritical celebration of a ritualized past. In his *Crónica general de España* and his *Antigüedades*, Morales relied heavily on Carlo Sigonio’s Livy, and on his innovative treatment of the middle ages in *De regno Italico*. The adoption of Sigonio’s meticulous philological method of authentication was Morales’s challenge to the use of forged documents by more indulgent contemporaries, who consistently overrode the testimony of genuine classical and medieval texts. Morales’s insistence on the cultural authority of a more rigorous strain of Italian historical method placed him at odds with the demands of the Spanish political authorities, and eventually consigned his work to

effacement, as it did not provide the unconditional support the Crown demanded at that juncture.

Presenter: Marcella Salvi, *St. Lawrence University*

Paper Title: *La Lucilla costante*: Staging the Spanish-Italian Rivalry in an Italian *comedia de capa y espada*

Abstract: The play *La Lucilla costante* (1632), by the Neapolitan professional writer Silvio Fiorillo, helps us to understand how theater portrays the cultural and political exchanges between Spain and its Italian domains during the seventeenth century. The play convincingly dramatizes the problematic nature of this cultural encounter. Fiorillo investigates the political and cultural consequences of Spanish domination in Italy while offering an Italian perspective of Spanish values. The main objective of this paper is to investigate how early modern Italian theater interprets a Spanish theatrical form, the *comedia de capa y espada*, and two of the central ideological components of the Spanish *comedia*: honor and purity of blood. By dramatizing the conflict between Capitano Matamoros, the braggart Spanish soldier, and Pulcinella, a comic servant representing the people of Naples, Fiorillo's play challenges Spanish cultural and political hegemony on the Italian peninsula.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: The Taste For Italian Renaissance Art in Eighteenth- and Nineteenth-Century Britain

Organizer: David G. Wilkins, *University of Pittsburgh*

Chair: Ann Thomas Wilkins, *Duquesne University*

Presenter: Robert B. Simon, *Independent Scholar*

Paper Title: The Childhood of the Artist

Abstract: During the broadening of subject matter that developed during the nineteenth century, a new class of hero emerged worthy of commemoration by artists: their predecessors, the artists of the past. This paper will examine representations of events from the childhood of Italian Renaissance artists that were created by Victorian painters. It will consider the specific episodes chosen for representation, scenes that often portray the young artist before or at the moment his genius is first recognized. Such depictions will be related to their literary and legendary sources, as well as to the careers of the artists depicted. Further, they will be discussed in light of the concerns of their Victorian audience — in particular contemporary ideas on the nature of genius, the role of inspiration, the virtues of hard work, and the value of education.

Presenter: Christina Storey, *Independent Scholar*

Paper Title: Myths of the Medici: William Roscoe and Nineteenth-Century British Interest in the Italian Renaissance

Abstract: Based on William Roscoe's 1796 and 1805 biographies of Lorenzo and Leo de' Medici, this paper will use an historiographical approach to examine the origins of the many Medici "myths" that found codification and articulation in Roscoe's works. It will examine the eighteenth-century codification and articulation of the Renaissance and discuss the impact of Roscoe's histories in a British and European context. In addition, it will analyze the emergence of conflicting Medici myths in the nineteenth-century French tradition.

Presenter: T. Barton Thurber, *Dartmouth College*

Paper Title: Marks of Distinction: Gavin Hamilton's *Schola Italica Picturae* of 1773

Abstract: The Scottish painter, archaeologist, and art dealer Gavin Hamilton, who lived in Rome during the second half of the eighteenth century, commissioned a series of forty engravings after Italian sixteenth- and seventeenth-century paintings. The volume includes a number of renowned works, including the first printed reproduction of Raphael's *Fornarina* and two paintings sold by Hamilton to British collectors. Although it has no text, the selection itself is a reflection of established tastes and preconceived notions about Italian art. From the title page with *ignudi* based on the Sistine Ceiling to the last plate of a work by Caravaggio in the Barberini Palace, the publication presents a selection steeped in British concepts of idealism and beauty. According to contemporary accounts, the volume was well received. My study will investigate Hamilton's personal interests in producing the *Schola Italica Picturae*, as well as the general historical and cultural contexts that surrounded the project.

Presenter: Kathy Wheeler Borum, *Massachusetts Institute of Technology*

Paper Title: From Decadence to Acceptance: Renaissance Architectural History and Architecture in the Late Nineteenth Century in Britain

Abstract: In the mid-1880s, *The Builder*, the most important British architectural journal, published an article that characterized Renaissance architecture as a corrupt and decadent bastardization of ancient Greek and Roman classicism. By 1900, however, newly established programs for architectural training had embraced Renaissance architecture as a model for study, and *The Builder* touted Brunelleschi as the "Christopher Columbus of modern architecture." This paper investigates the changing representations and perceptions of Renaissance architecture in late nineteenth-century Britain, revealing the relationship between history and design in architectural practice and education. With the formation of university programs for architectural education, Renaissance architectural history became formalized, as it was seen to provide a system of architecture that was teachable, to adapt to civic and urban designs, to give the architect a primary role in design (as opposed to leaving certain decisions to the craftsman), and to provide a model for the professional architect as a "Renaissance man."

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: The Household of Catherine de Medici and Multiple Facets of the Queen's Patronage

Organizer: Kathleen Wilson-Chevalier, *American University of Paris*

Chair: Éliane Viennot, *Université de Saint-Étienne*

Presenter: Laurent Odde, *City University of New York, The Graduate Center*

Paper Title: Power, Politics, and Patronage: Catherine de' Medici at Chenonceau

Abstract: As dowager queen, Catherine de' Medici unconventionally exploited to propagandistic advantage the often male-dominated patronage of secular architecture, using her chateaux and their surrounding gardens to create splendid backdrops for momentous political meetings and brilliant entertainments. One of Catherine's great ambitions was to transform Chenonceau into a grand royal residence, which necessitated, first, dispossessing Diane de Poitiers of the chateau. Catherine then carefully planned and

coordinated a series of changes to the design and function of the estate, which together with several elaborate festivities, would help her realize her artistic and political goals. Combining the French Valois tradition and Catherine's Italian heritage, the project was intended to be truly Renaissance in composition — Italian in inspiration, yet definitely French in spirit — and would initiate the strong tradition of French royal patronage that ultimately found its quintessential expression in Louis XIV's palace at Versailles.

Presenter: Caroline Zum Kolk, *Maison des Sciences de l'Homme*

Paper Title: The Household of Catherine de' Medici

Abstract: Catherine de' Medici's household was one of the most important in the history of French royalty; more than four thousand persons have been engaged by the queen. We can explain this by the expansion of the French court which begins under Francis I, but it is interesting to remark that others queens of that time, like the wife of Charles IX or Henri III, have not disposed of such an important household. The characteristics of the court of Catherine de' Medici and its importance for her political status and activity will be explored in this paper.

Presenter: Kerrie-rue Michahelles, *Sotheby's Institute of Art, London*

Paper Title: Catherine de' Medici's Transmission of Her Possessions: A Case Study of Female Succession

Abstract: A study of Catherine de' Medici's testamentary bequest of decorative art objects to Christina of Lorraine, including a discussion of what was found in the Hotel de la Reine and is listed in her probate inventory, as well as the objects Christina took from the Hotel as part of her inheritance (mostly mounted hardstone vessels, some of which survive today).

Presenter: Chantal Turbide, *TBA*

Paper Title: The Hôtel de la Reine and the Queen's Collections

Abstract: An analysis of the collections of Queen Catherine de' Medici in the Hôtel de la Reine at the time of her death.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Milton's Spenser/Spenser's Milton: The Question of Literary History

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: Rachel Trubowitz, *University of New Hampshire*

Chair: Paul Anthony Stevens, *University of Toronto*

Presenter: Elizabeth J. Bellamy, *University of New Hampshire*

Paper Title: Spenserian-Milonic Pastoral and the "Riverrine" Imaginary

Abstract: This paper argues that the intimacy of Milton's addresses to Diodati and Manso in his early pseudo-Virgilian pastorals is rendered even more complexly intertextual because of his echoing of the river topos in Spenser. Specifically, the Spenserian voice we hear in Milton's early verse is the peculiarly oxymoronic, provincial sophistication of Spenser's "riverrine" imaginary (evident in "Colin Clouts Come Home Again," and *FQ*, book 4's marriage of the Thames and Medway). Spenser's cataloguing of provincial rivers in the British Isles forms a deliberate poetic strategy to celebrate Englishness: the more provincial the river, the more capacious and visible England-as-

empire seems. This paper argues that a new attention to the Spenserian river topos in Milton's early pastorals necessitates a return to Milton's rejection of the matter of Arthur and imperial England as epic subjects.

Presenter: Gordon Teskey, *Harvard University*

Paper Title: Thinking to the Root and From the Ground

Abstract: This paper claims that the various ways in which the relation between Spenser and Milton has been understood remain incomplete until we have thought through the contrast between how the two poets think. Whereas Spenser thinks heuristically, and therefore poetically, discovering what he thinks on any subject as he goes along, Milton thinks out everything he will say in *Paradise Lost* before he composes the poem. Milton wants to understand the failure of the English Revolution and goes to the root of the problem, which is for him not in any conceptual structure but in the story of the Fall. It is only around the core of this story, which is other than thought, that Milton can re-think what he had already worked out in conceptual terms in his prose tracts. Is the thinking of *Paradise Lost* comparatively impoverished? This question can be approached through the very different thinking that occurs in *The Faerie Queene*.

Presenter: Marshall Grossman, *University of Maryland, College Park*

Paper Title: From Spenserian Verisimilitude to Miltonic Authenticity in the Miming of Utopia

Abstract: From Spenser's "Letter to Raleigh" to Milton's Preface to *Samson Agonistes*, the identification of art and imitation is ubiquitous in sixteenth- and seventeenth-century England. Yet, in literary practice, if not in theoretical formulation, the obligation to "hold the mirror up to nature" comes under considerable pressure as, following Tasso, English writers presume to represent that which is not subject to sensory apprehension. How does one judge verisimilitude when what one imitates cannot be seen, and how does such imitation become truth not only in itself but also in the reader? These questions are thematic in the Proem to book 2 of *The Faerie Queene* and the opening paragraphs of *Paradise Lost*. The vicissitudes of imitation exemplified in these two passages trace the beginning of a literary historical path that leads from classical verisimilitude to romantic authenticity.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: The Migration of the Italian Renaissance to England in the Sixteenth Century II

Organizer: Cinzia M. Bursill-Hall, *Università di Pisa*

Chair: John Easton Law, *University of Wales, Swansea*

Respondent: Sheryl E. Reiss, *Cornell University*

Presenter: Alan P. Darr, *Detroit Institute of Arts*

Paper Title: Reconsidering Italian Sources for Pietro Torrigiani's Sculpture in England

Abstract: The brilliant and versatile Florentine Renaissance sculptor Pietro Torrigiani (1472-1528) is generally credited with introducing the Italian Renaissance style to England in the early sixteenth century. The tombs and monuments created for the Henry VII Chapel, Westminster Abbey, and elsewhere in London, and the portrait busts and reliefs he designed and produced in bronze, marble, polychromed terracotta, and other

materials brought a new richness and variety of Italian Renaissance design and new uses of materials to the late-gothic Tudor Court of Henry VII and young Henry VIII. But exactly what were the specific sources that influenced Torrigiani and how did he come in contact with the important patrons who enabled his migration to distant England? This paper focuses on examining the variety of Renaissance sources Torrigiani and his Tuscan followers encountered and adopted in Italy and northern Europe and brought to England. Specific visual precedents and styles of the Italian Renaissance, especially those that influenced art later in England, will be explored.

Presenter: Thomas P. Campbell, *The Metropolitan Museum of Art*

Paper Title: Evangelists of Style? Henry VIII's "Acts of the Apostles" and "Story of Saint Paul" Tapestries

Abstract: The first set of Raphael's *Acts of the Apostles* tapestries was made for Pope Leo X between 1516 and 1521. The presence of the cartoons for this set and subsequent papal commissions in Brussels during the 1520s stimulated northern designers to incorporate elements of Italianate High Renaissance style in their own work, and one of the earliest products of this influence was Pieter van Aelst's masterwork, the nine-piece *Story of Saint Paul*, probably conceived during the early 1530s. Henry VIII appears to have acquired a set of this design in the late 1530s at the height of the English Reformation, some years before he also acquired a set of the Raphael *Acts of the Apostles*. This paper will analyze the circumstances in which these "Renaissance" designs entered the English royal tapestry collection, and the extent to which aesthetic as well as iconographic issues may have played a part in the selection of Henry's tapestries during the early 1540s.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: The Politics of Honesty: Self and Society in Early Modern England

Chair: Cathy Shrank, *University of Aberdeen*

Respondent: Craig Muldrew, *University of Cambridge, Queens' College*

Presenter: Jennifer Richards, *University of Newcastle*

Paper Title: Eating Honestly: Fashioning a Commonwealth Self

Abstract: The importance of "self-government" to the moral-political language of early modern England is well recognized. But what it really means as an ideal and a practice, and who best represents it, remains abstract and rather narrow. This paper explores the extent to which both the process of self-government and the gender of its representatives were subject to scrutiny, and the possibility that self-government could entail revising firmly held values about social and gendered hierarchies. One way this issue will be addressed is by adopting a change in terminology. Paying attention to the nuanced debate about "honesty" (or self-restraint) in the period will take us much closer to understanding the self-conception of early modern commonwealth men or women and their political ideals and practices. It will help us to understand a little better how public selves are fashioned in private and domestic spaces; it will also take us closer to understanding one literary reflection upon this issue: *Paradise Lost*.

Presenter: Phil Withington, *University of Aberdeen*

Paper Title: Honesty and Freedom in Early Modern England: The Case of the Guilds

Abstract: This paper places these principles of ostensibly economic discussion and association in a tradition of civil conversation. It examines the vitality of this tradition in practice, using archival records to show that in boroughs and cities with guild economies a defining feature of urban freedom was the valorization of talk. The central argument is twofold. First, honesty was perceived by freemen to exist in relation to a number of virtues derived from the concept of *honestas*: the set of personal dispositions upon which civil conversation rested. These included wisdom, discretion, and fitness; and together with honesty they provided a template for appropriately civil and strategic discussion within the strictures of civic association. Second, the records show that far from extending the power of wealthier freemen, throughout the seventeenth century the principles of *honestas* and civil conversation encouraged a culture of consultation in which the “will” and “opinion” of potentially domineering brethren was restrained by conversational practice.

Presenter: Alexandra Shepard, *University of Cambridge, Christ’s College*

Paper Title: Honesty, Worth, and Gender in Early Modern England

Abstract: This paper investigates the ways in which men and women appealed to concepts of honesty in order to prove their credibility as witnesses and litigants in the courts of early modern England. Historians have largely focused on debating the extent to which concepts of honesty diverged along gender lines, using the accusations of dishonesty alleged in slander litigation as evidence. Rather than approaching early modern concepts of honesty via the language of insult, this paper examines the ways in which honesty was positively claimed as an attribute by deponents and litigants as a means of validating their testimony in court. It focuses principally on deponents’ statements of their “worth” in response to a the frequently-asked question of how much a witness was worth with their debts paid, and on witnesses’ and litigants’ assessments of each other’s worth when it was brought into question.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: The English Renaissance as a Culture of Translation II: Bible Translation and its Implications

Organizer: Hannibal Hamlin, *The Ohio State University, Mansfield*

Chair: John F. McDiarmid, *New College of Florida, Emeritus*

Presenter: Hannibal Hamlin, *The Ohio State University, Mansfield*

Paper Title: Francis Davison, Psalm Translation, and English Verse

Abstract: Though Francis Davison is known primarily as an anthologist, for his *Poetical Rhapsody*, he was also a poet of some skill, as evidenced in many of the *Rhapsody* poems but also in his metrical Psalm translations, which survive in Harleian MSS 6930 and 3357. This paper will examine Davison’s Psalms, considering their possible role in Davison’s literary project — were they intended for a similar anthology to the *Rhapsody*, but one devoted to sacred verse? — as well as their relationship to other metrical Psalm translations and the work of other poets. It is particularly interesting that Davison’s Psalm 137 was attributed for many years to John Donne, and was included in Donne’s *Poems* of 1633. Not coincidentally, perhaps, Davison’s introductory poem to his Psalms also bears some striking resemblances to Donne’s “Upon the Translation of the Psalms by Sir Philip Sidney, and the Countess of Pembroke his Sister.”

Presenter: Julia Major, *Independent Scholar*

Paper Title: “Ad Fontes” Reconsidered: Translation, Purity, and Plain Style in the Sixteenth Century English Literary Vernacular

Abstract: This paper argues that Elizabethan translations of the Bible from Latin into English helped to legitimize the English vernacular by providing a plain and vigorous style capable of asserting truthfulness in language. Beginning with the publication of Erasmus’s translation of the New Testament in 1522 (from Greek to Latin), and spurred on by Luther’s translation of the Bible into vernacular German, English translations of the Bible served as a proving ground for the integration of humanist textual strategies of grammar, dialectic, and rhetoric that were aimed at recovering the pure sources of the text. In particular, Tyndale’s translation of the Bible into English provided both authorization and stability for the burgeoning English literary vernacular. Tyndale’s turn from the copia of Ciceronian Latin to an avowed literal plainness in scriptural translation helped pave the way for the emergent discourse of science.

Presenter: Jamie Harmon Ferguson, *Indiana University*

Paper Title: Renaissance Bible Translation and the Elizabethan Lyric Sequence

Abstract: Vernacular Bible translation provides an important context for the highly reflexive use of language of the sixteenth-century Petrarchan tradition. According to Joel Fineman, Petrarchan lyric relies on an implicit faith in metaphysical correspondences to justify its self-reflexive language: a neo-Platonic continuity between earthly beloved and ideal form redeems the tradition’s “motivated,” self-referential poetics, justifying metaphoric excesses through confidence in the ideal equivalent of the lady’s earthly perfection. Elizabethan consensus regarding Bible translation brings a different conception of language to bear, opposing linguistic self-reflexivity with linguistic referentiality: words should correspond to objective *res*, not to other words. I align Elizabethan polemical literature around the English Bible with Petrarchan lyrics. I argue that the period’s English translations of Scripture and Petrarchism have in common questions regarding how words mean — the possibilities of and hindrances to linguistic mimesis — and that attention to vernacular Bible translation allows for a fuller reading of the period’s lyric tradition.

Room: Mill Lane #1

Panel Title: Are Comparisons Odious? Reexamining Renaissance Venice and Florence I: Politics and Place

Organizers: Holly S. Hurlburt, *Southern Illinois University, Carbondale* and Julia A. DeLancey, *Truman State University*

Respondent: Werner L. Gundersheimer, *Folger Shakespeare Library*

Chair: Blake de Maria, *Santa Clara University*

Presenter: Ersie C. Burke, *Anatolia College*

Paper Title: Social Mobility and Acceptance in Venice and Florence

Abstract: This paper questions the notion that Venetian society was closed while Florentine society was open to the arrival of *gente nuove*. It will focus on some immigrant families from Venice’s sea empire and explore why and how they succeeded in creating kin networks within patrician and *cittadino* families. It will then compare the achievements of these families with the success of Florence’s “new men” in terms of

level of integration and the overall effect of new families and individuals on the social fabric of each city. Finally, the paper will examine whether the incorporation of such new men and outsiders into Venetian and Florentine society had any significant impact on the distribution of social, political and commercial power.

Presenter: Holly S. Hurlburt, *Southern Illinois University, Carbondale*

Paper Title: Davide e la Dogaressa: Women and Gender Compared in Renaissance Venice and Florence

Abstract: Venice and pre-Medicean Florence possessed seemingly divergent gender identities. Venetian ritual frequently featured its female figurehead, the dogaressa, who resided with her spouse and family in the city's civic center. Florentines employed no comparable figure, and reacted with shock when, in 1502, gonfaloniere Piero Soderini dared to install his wife in the strictly masculine space of the Palazzo Vecchio. Venetian civic imagery prominently featured female bodies – elements of the Virgin, Venus and allegorical Justice combined to form Venetia whose image appeared on medals and monuments. Although Florentines occasionally imagined their city as a woman, they more frequently chose the hyper-masculinity of David and Hercules. Yet both cities relied on women's bodies to regenerate the elite and to express civic wealth, even as they sought to control female movement and visibility. This paper will present a comparison of such attitudes about civic women, real and allegorical, in these two famous republics.

Presenter: Birke-Siri Scherf, *University of Cambridge*

Paper Title: Mistress, Grand Duchess, and “vera e particular figliuola”: Between Venice and Florence: The Portraits of Bianca Cappello

Abstract: My paper will explore a “human link” between Venice and Florence. Bianca Cappello, Francesco I de' Medici's Venetian mistress, first slandered by Venice, was made “Daughter of the Republic” when the Grand Duke married her in 1579. In Venice, the demand for her portrait soared. Copies of Florentine and Roman prototypes were made by all leading artists and kept in patrician houses. In a group of Tintoretto portraits in Madrid, Bianca is shown as a Venetian beauty, cheekily depicted with a deep décolletage and all the accessories of the courtesan portrait. The iconography, which Bianca, Florence, and even Venice had tried to build up, is subverted. The cool courtly portrayals by Bronzino and others is changed by the fluid Venetian brush and becomes a genre piece, associated with what Venice and to some extent Bianca were famous for: female beauty, wealth, sensuality. Bianca, the Florentine by marriage, becomes thus once again a Venetian, barely recognizable in a different, uncalled-for guise.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power IV: Navigating at Court

Sponsor: Canadian Society for Renaissance Studies/Société canadienne d'études de la Renaissance

Organizer: Konrad Eisenbichler, *University of Toronto, Victoria College*

Chair: Hélène Visentin, *Smith College*

Presenter: Federico Schneider, *University of Mary Washington*

Paper Title: The Spectacle of Erotic Dualism in the Renaissance: The Court as a Place of Mediation between Passionate and Rational Love

Abstract: The culture of the Renaissance court ushers in a less-polarized sense of morality that allows the effective mediation between passionate and rational love. This not only helps the court to reconcile the contradictions of courtly love, but it also allows for a stronger claim for the legitimacy of its political leadership: the court is now truly the place where men and women shall rule as gods, since they love as gods. This paper illustrates how various arts provide a stage for this great spectacle of power. Among the works to be considered will be Titian's *Sacred and Profane Love*, Guarini's *Pastor Fido*, and Monteverdi's *Orfeo*.

Presenter: Sarah van der Laan, *Yale University*

Paper Title: Treading the Maze: The Labyrinth as an Image of Court and Courtiership in Elizabethan England

Abstract: This paper excavates the wholly-unexplored symbolism of the labyrinth in Elizabethan England. The labyrinth came to represent the court itself; the act of treading the maze, the courtier's rise to power and position at court. Courtiers staged fusions of Elizabeth's iconography and the classical labyrinth myths in the gardens they built for Elizabeth's use, the entertainments performed for her, and the courtesy manuals written to direct the steps of future courtiers. These stagings expressed a range of views on the courtier's experience at Elizabeth's court and sought to fashion that experience by reshaping the power dynamic between courtier and queen.

Presenter: Olena Lilova, *Zaporizhzhia State University*

Paper Title: George Gascoigne's Misfortunes: Mobility at Elizabeth's Court

Abstract: Gascoigne's first book *A Hundredth Sundry Flowers* (1573) is a bright sample of the author's sincerity in elucidating the truth about his rebellious youth, which abashed the elite of the Elizabethan society. The author was accused of slander and dissoluteness, the book was proclaimed outrageous in the court circles. This incident gives not only highly valuable information about the personality of the writer but also the ethic norms of the Elizabethan society as it is. In the light of the New Historicist's thesis "Literature is culture in action" we can consider the readers' reaction to Gascoigne's book as a realization of the function of constraint while the author's position in *A Hundredth Sundry Flowers* is a vivid manifestation of mobility.

Room: Mill Lane #3

Panel Title: The Tragic Heroine in Renaissance Art and Her Sources in Literature II

Sponsor: Society for the Study of Early Modern Women

Organizer: Leatrice Mendelsohn, *Independent Scholar*

Chair and Respondent: Elena Ciletti, *Hobart and William Smith Colleges*

Presenter: Gabriele Helke, *The Kunsthistorisches Museum, Vienna*

Paper Title: Giorgione's Giuditte: Saint, Lover, and Tragic Heroine

Paper Abstract: Giorgione's full length depiction of Judith (Hermitage) is presumably the first representation of this Old Testament heroine in Venetian art. Unlike traditional practice in Quattrocento Florence and Mantua (Botticelli, Mantegna), Giorgione eliminates all narrative and dramatic aspects and concentrates on a monumental rendering of the woman who places her foot on the victim's head. Giorgione's innovative treatment

of the subject lies in his psychological approach: his infusion of eroticism gives the biblical story a tragic touch. This paper will focus on this unusually amorous relationship and the apparently unique case of Holofernes' smiling severed head; its possible identification as the painter's self portrait may imply further reaching interpretations. Judith's position within the contemporaneous *paragone* debate will be a special point of discussion as well as how she relates to the iconography of Holy women.

Presenter: Leatrice Mendelsohn, *Independent Scholar*

Paper Title: Michelangelo's Cleopatra: The Mutilation of an Ancient Heroine

Paper Abstract: Michelangelo made two chalk drawings on paper representing "Cleopatra." The second of these was discovered in the 1980s during the restoration of the first. While there has been speculation about the order of the execution of the two drawings, no satisfactory explanation for the choice of subject, patron, or the relationship of the drawings to each other has been proposed. Using antique reliefs and Greek and Renaissance literary sources, the images will be discussed within the broader context of depictions of famous ancient females. Cleopatra, like the Roman Lucretia, evoked political as well as sacrificial connotations in the known historical and literary sources. The relationship of these drawings to Michelangelo's other *Teste Divine* drawings will be addressed and potential patrons suggested.

Presenter: Jan L. de Jong, *University of Groningen*

Paper Title: Dido in Italian Renaissance Art

Paper Abstract: Virgil's *Aeneid* was among the most well-known and studied texts in the Renaissance, yet Dido, the heroine of book 4, was only sporadically represented in the visual arts. She does occur in paintings illustrating the wanderings of Aeneas, but her tragic death — the climax of Virgil's story — is often omitted or represented only as a minor episode. Representations of Dido alone show her taking her life in a way that follows Virgil's text only vaguely. I will argue that in the Italian Renaissance Dido was a problematic figure. Within the Christian context of that period her suicide was hard to justify because she was not an unambiguous example of an innocent woman who had lost her honor as, for instance, Lucretia. Dido was more often represented as a personification of worldly temptation, diverting man from attaining his higher destiny, or as a warning to women to protect their chastity.

Room: Mill Lane #5

Panel Title: Episodes of *Imitazione* III: The Exploitation of Models in Renaissance Art

Organizer and Chair: Patricia L. Reilly, *Swarthmore College*

Co-organizer: Victoria Gardner Coates, *University of Pennsylvania*

Presenter: Renzo Baldasso, *Columbia University*

Paper Title: Agostino Carracci's Crucifixion after Tintoretto

Abstract: A close analysis of Agostino Carracci's *Crucifixion* (1589), a large engraving (518 x 1197 mm) after the famous painting by Jacopo Tintoretto in the Scuola Grande di San Rocco in Venice, challenges the received opinion that reproductive engravings are not works of art because they do not express an original *invenzione*. Agostino's subtle changes in the expressions, glances, postures of figures, and in the scene's overall perspective work together to alter the tone of the picture. They clarify that he

programmatically rethought Tintoretto's *Crucifixion*, pursuing a different empathic response — not a pious, religious one. Offering his print primarily to connoisseurs and collectors, Agostino invites the eye of the beholder to wonder and take delight in the virtuosity of his art. My examination of the process of copying the painting demonstrates that Agostino's burin did not remain enslaved to Tintoretto's brush; the Emilian reinterpreted the idea behind the painting, creating a graphic masterpiece.

Room: Mill Lane #6

Panel Title: Performing Maternity in Early Modern England

Chair: Margaret R. Christian, *Pennsylvania State University, Berks-Lehigh Valley College*

Sponsor: Society for the Study of Early Modern Women

Organizer: Kathryn M. Moncrief, *Washington College*

Chair: Margaret R. Christian, *Penn State University, Berks-Lehigh Valley College*

Presenter: Kathryn M. Moncrief, *Washington College*

Paper Title: "What's Love Got to Do with It?" Children, Wealth, and Commerce in Thomas Middleton's *A Chaste Maid in Cheapside*

Abstract: London saw phenomenal population growth during the early modern period at the same time it became a city increasingly dominated by trade. There was a greater demand for foreign goods, a growth in the consumption in imported luxury items (including silk, spices, perfumes, tobacco, and sugar) and a concentration of both wealth and opportunity in the burgeoning city. What, I ask, was the role of women? What is the relationship between gender and commerce both on- and offstage? What relationship do women have to material objects in the marketplace and how is this represented on stage? And — most significantly — what is the relationship between maternity and commerce? Using Thomas Middleton's *A Chaste Maid in Cheapside* (1613), a text obsessed with fertility, pregnancy, and childbirth, I examine the representation of women — as producers and consumers of both material goods and children — in the developing early modern city.

Presenter: Kathryn R. McPherson, *Utah Valley State College*

Paper Title: Dramatizing Deliverance: Churching in Early Modern England

Abstract: This paper discusses the conflicted purposes and outcomes of the churching of women, a liturgical ceremony that dramatized women's recovery from childbirth. During the mid-seventeenth century, women's private writing related to the ceremony discloses a desire to magnify its dramatic language, thereby claiming an important space to voice maternal suffering. Autobiographical materials resembling or referring to churching therefore served as both a rehearsal of women's suffering in childbirth, as well as a method through which women sought to represent its public presentation.

Presenter: Chris Laoutaris, *University College London*

Paper Title: Speaking Stones: Memory and Maternity in Shakespeare's *Antony and Cleopatra*

Abstract: By the time Shakespeare completed *Antony and Cleopatra*, the heraldic funeral was being replaced by other forms of ceremonial that centralized the role of the family. During this period, stylistic innovations in tomb design made the manipulation of stone and marble a powerful medium to convey the spiritual, emotional, and ideological

contours of the maternal posture. These changes allowed women to reevaluate their status as participants in, and subjects of, the memorializing practices that sought to define their place in the patriarchal economy. By exploring these monuments and their complex relation to the ritual and teleological functions of heraldry, we can better understand how one of Shakespeare's most monumental heroines is able to challenge traditional constructions of memory and maternity by exploiting distinctly feminized tropes of death. Cleopatra's multifarious dying postures provide a compelling pretext for an empowering and often subversive form of female self-memorialization.

Room: Queens' College, Armitage Room

Panel Title: La stampa a Roma nel XV secolo e la seconda edizione dell'Indice delle edizioni romane a stampa (1467-1500)

Sponsor: Roma nel Rinascimento

Chair: Patricia Osmond, *Iowa State University*

Presenter: Paola Farenga, *Università degli Studi di Roma, "La Sapienza"*

Paper Title: Criteri e scelte nella preparazione della nuova edizione dell'Indice delle edizioni romana a stampa (1467-1500)

Abstract: Nel 1980 venne pubblicata la prima edizione dell'Indice delle edizioni romana a stampa (1467-1500), un censimento del superstite patrimonio di incunaboli romani. L'IERS si è rivelato strumento di indubbia utilità al fine di agevolare la ricerca sulla realtà culturale romana di secondo Quattrocento. Nel ventennio da allora trascorso gli studi su quella realtà romana e sulle figure più rappresentative di essa hanno conosciuto un notevole incremento. Così come il campo dell'incunabolistica si è arricchito di importanti censimenti fra i quali l'IISTC (Illustrated Incunabula Short-Title Catalogue). Questo arricchimento delle conoscenze ha suggerito la possibilità di procedere ad una nuova edizione che insieme tenesse conto di nuovi dati, all'epoca della prima edizione non disponibili, e proponesse un incremento delle informazioni fornite per ogni edizione arricchendo le singole "schede" con tutte le notizie reperibili intorno agli apparati paratestuali che le corredano.

Presenter: Anna Modigliani, *Università della Tuscia, Viterbo*

Paper Title: La stampa a Roma nel Quattrocento: aspetti economici e circolazione dei libri

Abstract: L'introduzione della stampa a caratteri mobili portò una grande rivoluzione nel mondo della cultura perché moltiplicò i canali di diffusione dei testi. Parzialmente le notizie reperibili nelle stesse edizioni, la lettura degli apparati paratestuali e delle note manoscritte presenti nei margini delle stampa, coniugate con lo spogli delle fonti archivistiche, consentono di gettar luce anche sugli aspetti economici dell'industria tipografica e sulle vicende biografiche degli artigiani impegnati nella produzione del libro in serie.

Presenter: Paola Casciano, *Università degli Studi della Tuscia*

Paper Title: Individualità e serialità del libro romano a stampa

Abstract: Grazie alla preziosa collaborazione della Biblioteca Apostolica Vaticana e delle biblioteche statali, in particolare romane, la nuova edizione dell'IERS ha potuto contare sul controllo diretto di almeno un esemplare di ogni edizione censita. L'esame

autoptico ha fornito una serie di dati che vanno ad integrare quelli offerti dalla corrente catalogazione. Alcuni di questi dati, ad esempi quelli relativi agli incunaboli in pergamena, propongono interrogativi e prospettano soluzioni in merito alle implicazioni curiali di alcuni progetti editoriali ed alla articolazione dell'offerta proposta al pubblico dalle tipografie.

Room: Queens' College, Bowett Room

Panel Title: Renaissance Ethics VI: Pagan and Christian Ethics

Co-organizers: David A. Lines, *University of Miami* and Lodi Nauta, *University of Groningen*

Chair: Jill A. Kraye, *University of London, Warburg Institute*

Presenter: David A. Lines, *University of Miami*

Paper Title: Girolamo Savonarola and Dominican Treatments of Aristotle's Moral Philosophy in Quattrocento Italy

Abstract: An interesting but little-studied work by Savonarola is his *Compendium philosophiae moralis ad Aristotelis et S. Thomae mentem* (first published in 1534), which attempts to cover material from Aristotle's *Nicomachean Ethics* and *Politics*, as well as the pseudo-Aristotelian *Oeconomics*. This paper will try to judge the extent to which Savonarola, in this work, was successful in blending Thomas's interpretation of Aristotle with Aristotle himself. Comparisons will be made with Ludovico da Ferrara's *Compendium Ethicorum Aristotelis*, a roughly coeval work by a fellow Dominican. Which issues especially exercise these Dominicans in late Quattrocento Italy? Do they rethink the relationships between the branches of moral philosophy, between pagan and Christian understandings of ethics?

Presenter: Lodi Nauta, *University of Groningen*

Paper Title: The Price of Reduction: Problems in Valla's Epicurean Fideism

Abstract: In his *De voluptate* Valla presents a discussion between an "Epicurean," a "Stoic," and a "Christian" on the age-old question of what the highest ethical good is. The result of this confrontation between pagan and Christian moral thought is a combination of Pauline fideism and Epicurean hedonism. This work has proven highly controversial, and different interpretations have been proposed dependent on which interlocutor one accepts as Valla's mouthpiece. Far less attention has been paid to the chapter on the virtues in his *Repastinatio dialectice et philosophie* (in fact, the longest chapter in this work), which offers fewer hermeneutical problems in extracting Valla's own position. In my paper I shall critically examine some of Valla's fundamental tenets, which on closer inspection reveal basic inconsistencies as a result from his tendency to equate terms from obviously different traditions of thought (fortitude, delight, love, pleasure, charity).

Presenter: Risto Saarinen, *University of Helsinki*

Paper Title: Luther and Moral Philosophy

Abstract: Martin Luther organizes his ethics in terms of the so-called *Dreiständelehre*, the three-estates doctrine consisting of *ecclesia*, *oeconomia*, and *politeia*. Scholars have paid attention to the affinity of this division with similar medieval divisions in which ethics stands for individual moral thinking. For Luther, *ecclesia* is the social form pertaining to an individual Christian's moral conduct. In an earlier paper I have observed

that Luther frequently calls his three estates “ordinationes dei” and “genus vitae,” notions bearing resemblance to late medieval covenant causality. In the present paper, I will pay more attention to the issue of natural reason vs. Christian morals in all three estates. Whereas Luther and Lutheranism have traditionally defended the validity of natural reason in social ethics (politics, family, and economics), individual Christian ethics has been treated in many diverse and even conflicting ways. In my paper I aim, with the help of *Dreiständelehre*, at giving a historical explanation to this state of affairs.

Room: St Johns Bar, Corn Exchange

Panel Title: Versions of Ancient Myth in Early Modern England

Sponsor: Medieval and Renaissance Society of Israel

Chair: Abraham Melamed, *University of Haifa*

Presenter: Elliott M. Simon, *University of Haifa*

Paper Title: The Ineffable Presence of Sisyphus in Sir Philip Sidney’s *Astrophil and Stella*

Abstract: In *Il Canzoniere*, Petrarch used the myth of Apollo and Daphne as a symbolic justification of his unrequited love for Laura. The myth illuminates the psychological and moral paradoxes of his sensual nature inspired by Cupid and his intellectual and creative aspirations to a spiritual ideal of the Good and the Beautiful. Like Laura, Sidney’s Stella is a paradoxical persona of beauty inspiring carnal desire with her chastity, and reflects the ambivalence of Astrophil’s perception of his shameful sensuality and pride in the excellent inventions of his creative imagination. Although Sidney’s mocks Petrarch’s mythical expressions of psychic forces within human nature, Astrophil manifests the ineffable presence of Sisyphus, the archetypal aspirant, to justify the poet-lover. Like Sisyphus’s cyclical labors, Astrophil pursues the contrary ideals of earthly and heavenly love that both inspire and frustrate his idealized process of loving and creating without the consolation of an ultimate achievement.

Presenter: Noam Flinker, *University of Haifa*

Paper Title: Odyssean Aspects of *Paradise Lost*

Abstract: Although mid-twentieth-century Miltonists were explicit about the connections between Satan and Odysseus (cf. Steadman, MacCaffrey, etc.), they were less concerned with the ways in which the larger epic patterns implicit in Homer helped to shape other aspects of *Paradise Lost*. Thus, while Satan’s journey through Chaos in book 2 is significantly parallel to the struggles of Odysseus to return home in Homer, it also anticipates the Homeric motif of mythic return as associated with the Son and Adam and Eve in later sections of *Paradise Lost*. One particular aspect of this pattern concerns the vulnerability of the epic hero and his subsequent success or victory as a result of his recognition of this weakness.

Presenter: Nancy Rosenfeld, *University of Haifa*

Paper Title: “The trees went forth to anoint a king over them”: Milton’s Tree of Knowledge and Jotham’s Fable

Abstract: Having murdered seventy of his brothers, Abimelech is chosen to rule over Shechem. Jotham, the only brother to escape, tells a parable (Judges 9:7-15), the story of “trees who . . . anoint a king over them.” After the other trees refuse the crown, the

bramble, with nothing to offer but its shadow, agrees to reign. This fable is understood to predict war, usurpation, and chaos that will result from the demand for a monarch. A central Miltonic artifact — the tree — and a central concern — the problems of monarchy as a system conflate in Jotham's Fable. These are joined by another Miltonic theme: the possibilities and dangers inherent in choice. After all, Eve's first arboreal home is "chosen by the sovereign planter" (*PL* 4.691); Eve accepts the choice of her king and is later led to "the tree / Of prohibition" (9.643) by the serpent.

Date: Friday, 8 April

Time: 3:30-5:00 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Milton and Spenser

Chair: Kathleen A. Lynch, *Folger Institute*

Presenter: Stella P. Revard, *Southern Illinois University*

Paper Title: Restoring the Political Context of *Samson Agonistes*: Milton, Handel, and Saint-Saens

Abstract: Milton criticism has almost totally overlooked the connection between Milton's dramatic poem *Samson Agonistes* and Saint-Saens's popular opera *Samson et Dalila*. Yet Saint-Saens's opera is the most widely known musical treatment of the Samson story, and the character of Samson and his well-known seduction by Dalila (and his subsequent revenge on the Philistines) possess a political dimension missing from the other musical treatment of Samson, Handel's oratorio adapted from *Samson Agonistes*. Saint-Saens undoubtedly knew Handel's oratorio, for he was highly influenced by eighteenth-century music and drew on the style of Handelian oratorio; furthermore, he had originally planned to compose an oratorio rather than an opera. Saint-Saens also restores a political dimension to the Samson story that Handel's librettist, Newburgh Hamilton, in spite of his direct contact with Milton's text, had all but eliminated. Therefore, in some ways Saint-Saens's conception of the Samson story is closer to Milton's than is the Handel-Hamilton version.

Presenter: Maggie Kilgour, *McGill University*

Paper Title: Milton's Ovidian Career

Abstract: Critics of Renaissance literature have generally assumed the dominance of the Virgilian triad, or *rota*, as the central model determining the development of the poet. The poet's career was thus imagined as following a progressive, even evolutionary, pattern from humbler towards more sophisticated and higher generic forms. In this paper, I want to suggest that Ovid's conscious revision of this model established an alternative, circular pattern of which Renaissance writers were also aware. Ovid's career finishes not with his epic, but with a return to elegy in the exilic works that provide a retrospective on his entire career. I will argue that this pattern of return underlies *Samson Agonistes*, in which Milton circles back to his earlier poetry as well as politics to review and understand the shape and meaning of his own life; it helps us understand some of the disturbing qualities of this controversial work.

Presenter: James Dougal Fleming, *Simon Fraser University*

Paper Title: Discovery and Recognition in *The Ruines of Time*

Abstract: In *The Ruines of Time* (1591), Edmund Spenser offers mysterious images as interpretations. Having received 475 lines of transparent moralizing from an ancient spirit, the poet complains — bizarrely — that he could not understand her “meaning” (486). He therefore turns to a series of “strange sights”: emblematic tableaux, which come along for “demonstration” of the preceding discourse (489, 488). To us, Spenser seems to have the interpretative process backward. Surely the moral should follow the *arcanum*, as explanation follows observation. Spenser, however, apparently thinks that the observation should follow, and explain, the explanation. This paper will investigate

the *Ruines* as an example of a Neoplatonic hermeneutics that contradicts modern assumptions about what constitutes interpretation. Instead of an Enlightenment hermeneutics of discovery, Spenser suggests a Renaissance hermeneutics of recognition: clothing the familiar, not uncovering the strange. This model accords with the postmodern philosophy of Hans-Georg Gadamer.

Presenter: Susan W. Ahern, *St. Joseph College*

Paper Title: Female Anger and Revenge: A Dialogue on Gender, Aesthetics, and Protestantism between Mary Sidney Herbert and Sir Edmund Spenser

Abstract: A poet-artist dips a pen in the blood of a beloved muse and composes or revises its image in the work of two contemporary poets: Mary Sidney Herbert's "To the Angel Spirit" and book 3 of Sir Edmund Spenser's *The Faerie Queene*. In the conflicts and correspondences between Herbert's Psalmes and Spenser's narrative of Britomart, this paper detects a dialogue on the subjects of female rage, revenge, and the act of rewriting. It suggests that in her Psalmes, Herbert uses the occasion of editing and translating to voice a cry for revenge and restitution that originates in anger over matters of gender, aesthetics and Protestantism. Spenser's treatment of Britomart in book 3 incorporates Herbert's subjects but reshapes and redirects her anger, advocating a strategy of exposure and neutralization that later women writers such as Speght and Lanyer will employ.

Room: Music Faculty, Lecture Room #2

Panel Title: Note-Taking in Science, Literature, and Religion

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: Fred Schurink, *University of Oxford, Merton College*

Chair: William H. Sherman, *Folger Shakespeare Library*

Presenter: Earle A. Havens, *Yale University*

Paper Title: Miscellanies, Scribes, and Commonplace Books: The Life and Times of an Elizabethan Manuscript Miscellany (1595-1622)

Abstract: This paper will address the production, transformation, and circulation of a manuscript miscellany of Catholic devotional verses written at the height of the Elizabethan persecution of recusants, joined together with the commonplace book of a later Jacobean scrivener. The original 1595 manuscript contains contemporary verses by prominent aristocratic recusant poets and Jesuit priests, and includes various elements added to the text by the scrivener himself — title-page illustration, sectional headings, rulings, marginal notations, etc. The later Jacobean addition juxtaposes fugitive verses and devotional materials with other matter directly related to the Jacobean scribe's stock-in-trade — recipes for various types of ink, pen trials, etc. Through an analysis of the scribal additions to the original text, as well as of the specific organization and juxtaposition of contemporary devotional verses by various authors within and between the two manuscripts, this paper will interrogate the implication of Renaissance scribal and note-taking technologies and the various purposes to which those technologies were put well into the era of print.

Presenter: Elaine Leong, *University of Oxford, Lincoln College*

Paper Title: Recipes, Note-Taking, and the Transmission of Lay Medical Knowledge

Abstract: Early modern men and women were fascinated with the collection of medical recipes; recipes were sent in letters, exchanged at dinner parties, and sold as tidbits of

valuable information. Many families collectively compiled notebooks filled with recipes, and over 250 examples of these manuscripts have been identified. These recipe collections formed the basis of medical and healing activities within the household. At the same time, they make an interesting case study for compilation and note-taking practices and serve as an example of how medical/scientific information was collected, transmitted, organized, and stored outside traditional learning establishments. This paper takes a look at the practicalities of recipe compilation. It explores how the compilers were utilizing and reading vernacular medical texts and how they recorded and organized information gained both from written and oral sources. It will focus on reading and note-taking strategies with specific reference to organizational formats, page layouts and marginal notations.

Presenter: Fred Schurink, *University of Oxford, Merton College*

Paper Title: “Meet It Is I Set It Down”: Compilation Practices, Material Formats, and the Reception of Literature in Early Modern England

Abstract: In this paper, I want to explore a group of manuscript notebooks, including those of Sir Francis Castillion (1561-1638), Edward Pudsey (1573-1613), and an associate of Robert Sidney (mid 1590s), to discover how compilation practices and material formats reflected and determined the multiple ways in which early modern readers accessed, construed, and engaged a range of oral, manuscript, and printed literary materials. I will consider the different types of sources from which the manuscripts were compiled, including play performances, printed play texts, prose romances (principally Sidney’s *Arcadia*), and histories, and the ways in which readers changed the order of passages and their phrasing to suit their own purposes. I will also give attention to the material formats of the manuscripts, such as spacing, ruling, headings in the margins and at the top of the page, and indexes, and their implications. These features, it will be argued, reveal how active and purposeful early modern readers of literature were.

Room: Music Faculty, Lecture Room #3

Panel Title: Civil Conversation: Early Modern Dialogue

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: Cathy Shrank, *University of Aberdeen*

Chair and Respondent: Jennifer Richards, *University of Newcastle*

Presenter: Cathy Shrank, *University of Aberdeen*

Paper Title: “The Commynyng of al such vertues”: Sixteenth-Century Dialogue and the Commonweal

Abstract: This paper looks at ideals of “commoning” in sixteenth-century English dialogue. Encompassing meanings from sharing and conversing, to agreeing and eating, the term is epitomized by dialogues such as Thomas Starkey’s *Dialogue between Pole and Lupset* (ca. 1530), where “commyn” is a key concept, and later dialogues such as Francis Thynne’s *Newes from the North* (1579) and T.N.’s *Pleasant Dialogue concerning the government and commonweale of Crangalor* (1579), a Utopian province that, like More’s fictional island, is a refraction of contemporary England. These dialogues use what is an essentially sociable form civil conversation among friends or hospitable strangers to anatomize the ills of society: a concern that shows the depth and breadth of the political nation. Ideals of reasoned and reasonable debate, framed within an atmosphere of *amicitia*, or generosity, are thus contrasted with the lack of *caritas* that

these dialogues recurrently lament or seek to remedy.

Presenter: Michelle O'Callaghan, *Oxford Brookes University*

Paper Title: Table-talk: Jonson's "Inviting a Friend to Supper" and the "Convivium Philosophicum" at the Mitre Tavern

Abstract: Symposiac literature is closely related to formal dialogue. The table gives dialogue a local habitation, and both forms in the early modern period enabled writers to investigate discursive spaces analogous to the classical forum, a virtuous public sphere in which good men could speak freely on state matters. However, classical theorists were clear that forms of deliberative rhetoric employed in the forum were not appropriate to tables within the household, where conversation was governed by the principle of pleasure and permitted liberties inadvisable in more public civic spaces. Banquet literature thrives on tensions between body and reason, pleasure and civility, excess and moderation, using traditionally opposing physical and ethical states to open a space for speculative liberty. This paper examines how the table emerged as a privileged, sanctioned space identified with liberties of speech and conscience because it was constituted as a private space, where speakers are among civil friends.

Presenter: Robert Maslen, *University of Glasgow*

Paper Title: The Healing Dialogues of Doctor Bullein

Abstract: This paper examines the medical dialogues of William Bullein (fl. 1550-76), considering why he repeatedly chose dialogue to convey prescriptions for healthy living. I suggest that the sixteenth-century physician saw himself as a social as well as physical healer: Bullein writes in a tradition treating medical tracts as an opportunity to draw together different classes in productive conversation to resolve common political, economic, and social problems within the body politic, as well as curing diseases within the body of the individual subject. Bullein is studied in the context of Elyot's dialogues and *Castle of Health*, Borde's *Breviary of Health* and *Introduction of Knowledge*, and compared with other celebrated literary texts with significant medical elements, such as the dialogic works of Rabelais, Guazzo's *Civil Conversation*, Lodge's miscellaneous writings, and Dekker's plague pamphlets. In the process, I highlight some neglected aspects of the function of literature in the English Renaissance.

Room: Music Faculty, Lecture Room #4

Panel Title: George Herbert: Cambridge Scholar II

Organizer and Chair: Chauncey Wood, *McMaster University and Arizona State University*

Respondent: Sidney Gottlieb, *Sacred Heart University*

Presenter: Elizabeth R. Clarke, *University of Warwick*

Paper Title: George Herbert and Cambridge Scholars

Abstract: This paper traces the effect of religious politics of the 1630s and 40s on the printing of George Herbert's major works, and the role played by various Cambridge scholars in achieving their publication. We owe our knowledge of his works to several of them in particular. Nicholas Ferrar, of Clare, is well known as the dedicated friend who pushed through the publication of *The Temple*. William Love, the Vice-Chancellor who knew Herbert well, licensed *The Temple* for the press. John Davenant, Lady Margaret Professor of theology and Master of Queens', later became Herbert's bishop at Salisbury,

and Laud's campaign of censorship against Davenant's works may help to explain the hostility of Laud's censors to *The Country Parson* in the late 1630s. In the end, it was Barnabas Oley, Bursar of Clare and devoted historian of Little Gidding, who finally helped publish *The Country Parson* in 1652.

Presenter: Helen Wilcox, *University of Groningen*

Paper Title: Herbert's "enchanted language": The Poetry of a Cambridge Orator

Abstract: This paper will examine the relationship between the rhetorical skills required of the Cambridge university public orator, the role fulfilled by Herbert for eight years in the early seventeenth century, and his own distinctive vision of devotional poetry. This will be done by means of investigation of the oratorical style and traditions evident from the existing documents from the period of Herbert's oratorship, on the one hand, and of the assumptions about (and use of) rhetoric made clear in the poems of *The Temple*, on the other. To what extent did Herbert's experience of oratory inspire the "enchanted language" of his poetry? Can we speak of continuity between the orator and the poet, or did Herbert's poetic commitment to the plainer beauty of truth take him far away from the rhetoric of public oratory?

Presenter: John C. Ulreich, *University of Arizona*

Paper Title: Remaking the Word: George Herbert and the Little Gidding Concordances

Abstract: The Gospel Concordances produced by Nicholas Ferrar at Little Gidding between 1630 and ca.1642 provide a vital context for interpreting the poetry of George Herbert. The Concordances were produced by cutting up Bibles and rearranging the Gospels into "Comparisons," "Collections," and "Compositions" that combined the four Gospels into one coherent narrative while preserving the distinctions among the several accounts. To these narratives were "added Sundry Pictures Expressing either the facts themselves or their types and figures." The resulting amalgam of words and images constitutes a rewriting and remaking of the Bible that reenergizes the stories by recombining familiar elements in unfamiliar ways, thereby opening them to new understandings. Herbert's poem "The Bunch of Grapes" will be studied in this paper in comparison with the treatment of that image in the Bible and in the Concordances.

Room: Music Faculty, Lecture Room #5

Panel Title: The Discourses of Political Language in the Italian Renaissance

Organizer and Chair: William J. Connell, *Seton Hall University*

Co-organizer: Giorgio Chittolini, *Università degli Studi di Milano*

Respondent: Riccardo Fubini, *Università degli Studi di Firenze*

Presenter: Mark Jurdjevic, *University of Ottawa*

Paper Title: Machiavelli on Self-Interest and Trust

Abstract: "Self-interest," "trust," "liberty," and "public and private interests" are all critical terms in recent analyses of late medieval and Renaissance political culture. Quentin Skinner's *Visions of Politics* points to these terms in the republican literature of the communes to argue for the resurrection of a neo-Roman ideology of liberty; Robert Putnam employs the same terms to argue that the roots of Italian civil society lay in late-medieval voluntary associations. Both authors advance arguments about the nature of liberty in Renaissance Italy, Skinner's built around the state, rooted in the institutional

structures of republican government, and Putnam's built around citizens, rooted in arenas of culture and behavior beyond the state's sphere of action. I argue that aspects of each author's argument rest on inaccurately contextualized readings of Machiavelli. My paper examines these terms in Machiavelli's key writings and offers an alternate approach to understanding "liberty" in Machiavelli's theory, one that accommodates the contrasting types of public and private activity found in Skinner and Putnam.

Presenter: Michael Knapton, *Università degli Studi di Udine*

Paper Title: The Political Language of Marin Sanudo's *Itinerario per la terraferma veneziana* (1483)

Abstract: As is well known, in the fifteenth and early sixteenth centuries both Venetians and their subjects produced little theoretical discussion of the nature of Venice's mainland state. Assumptions relating to so important an issue have to be teased out of a variety of sources, overall less rich than those available for contemporary Florence. They include a few treatises like Domenico Morosini's *De bene instituta re publica*, the opinions of jurists (still partly to be garnered), rare examples of epistolaries, and, obviously, the language of the considerable surviving body of documentation produced by public bodies both Venetian and local to the mainland. They also include the production of that immensely prolix witness to his times, the Venetian patrician Marin Sanudo (1466-1536), diarist, historian, and also author of an *Itinerarium cum syndicis terrae firmae* (thus the original title). The text of the *Itinerarium* is the main object of this paper, which analyzes at least some of the terminology used by the young Sanudo in describing his lengthy and systematic visit to the mainland provinces together with three Venetian magistrates, sent on tour with judicial functions but also with a more general charge to inspect the working of government.

Presenter: Andrea Gamberini, *Università degli Studi di Milano*

Paper Title: Political Languages in the Duchy of Milan (Fourteenth to Fifteenth Centuries): Plurality and Conflict

Abstract: The study of political languages makes it possible for the historian to cut through the layers of abstraction that surround historical institutions and to better understand the conflicts in which these institutions emerged and evolved. In the case of the Milanese duchy, political conflict was often not simply a conflict of interests, but often the result of incompatible principles of political culture. The multiplicity and the diversity of the languages still in use in the fourteenth to fifteenth centuries, and claims to the exclusive use of them by certain protagonists, suggests the absence of a shared political horizon and leads to a necessary reconsideration of the organic quality that has often been attributed to Italian states of the later Middle Ages by scholars who have wished to argue that competing powers, although vying for advantages, nevertheless agreed on the rules of the game.

Room: Music Faculty, Recital Hall

Panel Title: Biondo Flavio II

Organizer and Chair: Angelo Mazzocco, *Mt. Holyoke College*

Presenter: Giovanni Rossi, *Università degli Studi di Verona*

Paper Title: Biondo Flavio's *Borsus: Militia vs. Iurisprudentia* from Ancient Rome to Renaissance Italy

Abstract: Biondo's *Borsus* is a good example of this author's work method. When confronted with the typically Renaissance task of establishing precedence between *milites* and *iurisperiti*, he is called to indicate whether greater *dignitas* and honor are to be attributed to the *militia* or to the *iurisprudentia*. In an original manner compared to similar works, he avoids using a partisan tone and searches Roman history for the elements for reaching an impartial and motivated opinion. Based on his knowledge of ancient historiographic sources, already proven in his *Roma triumphans*, Biondo reconstructs the role and the importance of soldiers and of jurists in the classical era, and then compares such models with fifteenth-century Italian society. The result of this method is an objective interpretation of the historical data and a well-balanced solution to the problem. In short, *Borsus* is a result of Biondo's genuine interest in the history of the in the history of the institutions.

Presenter: Domenico Defilippis, *Università degli Studi di Foggia*

Paper Title: *L'Italia illustrata* di Biondo Flavio nel volgarizzamento di Lucio Fauno

Abstract: Il volume veneziano del 1542, contenente i volgarizzamenti della *Roma ristaurata* e dell' *Italia illustrata* di Biondo Flavio, tradotti da Lucio Fauno (Giovanni Tarcagnota), costituisce una importante testimonianza della diffusione della scrittura antiquaria. Le numerose ristampe (1543, 1548, e 1558) dimostrano la fortuna dell'opera e assicurano all' *Italia illustrata* una notorietà che varcava i tradizionali ambienti accademici. L'intervento proposto al Convegno di Cambridge intende indagare il rapporto tra l'originale testo latino e la traduzione volgare nel tentativo di stabilire: 1. quale dei testi, tramandati dalla ricca tradizione manoscritta e a stampa dell' 'Italia illustrata', il Tarcagnota utilizzasse per la sua traduzione; 2. se la traduzione sia fedele all'originale latino, oppure no, come hanno dimostrato alcuni preliminari sondaggi; 3. di quale natura siano gli interventi del Tarcagnota e per quali ragioni egli non si attenne all'originale; 4. se l'atteggiamento del Tarcagnota rientri in una prassi versoria abitualmente praticata in quel periodo.

Presenter: Ida Mastrosera, *Università degli Studi di Perugia*

Paper Title: Biondo and the Roman Agriculture System: Erudition and Pragmatism in the Eighth Book of *Roma Triumphans*

Abstract: Biondo's representation of the Roman agricultural system in the eighth book of *Roma triumphans* can be considered a genuine recovery of the lesson of the agronomical sources the author himself quotes in the text, thus deriving from them observations linked to ancient social and economic life. He is even interested in giving indications concerning vegetables and fruits, as well as the breeding of various animal species. Despite his erudite and antiquarian perspective, Biondo also shows a practical mentality and an ethical outlook when focusing on the profitability of the activities performed in the villa and on the ancient exploitation of the earth's resources. By analyzing different aspects, the paper will examine Biondo's knowledge of classical sources concerning Roman agriculture.

Room: Music Faculty, Concert Hall

Panel Title: Letters and Letter Writing in the Renaissance

Organizer and Chair: Emil J. Polak, *City University of New York, Queensborough Community College*

Presenter: Linda C. Mitchell, *San Jose State University*

Paper Title: The Role of Stock Characters in the Epistolary Tradition in Early Modern England

Abstract: Stock characters, usually associated with drama, play an important role in letter-writing instruction manuals in early modern England. First, readers came to expect reoccurring characters in standard types of letters, such as the aunt warning her niece of a fortune hunter or a parent demanding that a daughter marry a wealthy older man. Second, the moral advice to stock characters was often entertaining and rhetorically resourceful, inviting the reader to see the limitations of standard forms of advice, to enjoy the outspokenness of the unfortunate or downtrodden, or, in the more intricate epistolary narratives, to identify with the desperate plight of these stock characters. Despite the standardization of epistolary topics and language, the advice given in manuals was compelling because it often sought to exhort by enlisting laughter. The predicaments of stock characters invited not only salutary identification with those in trouble, but also the intriguing prospect of reading about the dissolute in a morally sanctioned mode.

Presenter: Marjorie Curry Woods, *The University of Texas, Austin*

Paper Title: Using Poetics to Teach Dictamen

Abstract: This paper will examine the evidence that the *Poetria nova* of Geoffrey of Vinsauf was used as a dictuminal manual during the late fourteenth and fifteenth centuries. A comparison of the commentaries on copies of the text and of the other contents copied in the same codices with the text that are found in Italian, Central European, and English manuscripts of the *Poetria nova* can help us determine when it was used to teach the composition of prose and when the composition of verse existed in late-medieval and Renaissance schools. One of the issues that I would like to bring up for discussion is how we can determine when words like *sermo* and *dictem* that can mean discourse in general may mean a more specific genre of writing, viz. sermon or letter-writing respectively.

Presenter: Lawrence D. Green, *University of Southern California*

Paper Title: Dictaminal Aristotle

Abstract: Very late in the German Renaissance, Justus von Dransfeld published *Epistolographica Aristotelis* demonstrating that Aristotle's *Rhetoric* provided all the theory necessary for a coherent theory of contemporary epistolography. Unlike other writers who selected aspects of Aristotle, Dransfeld appeals to the treatise in its entirety, and reshapes Renaissance dictamen to reflect the treatise. The results are peculiar, since the social exigencies and theoretical presuppositions that drive Aristotelian rhetoric are almost wholly absent in private letters. Dransfeld's intention, however, is to rationalize the proliferation of Renaissance dictaminal theories, ranging from early works by Brandolini and Erasmus to later studies by Jesus Lipsius and Christopher Schrader, and in so doing he demonstrates the late Renaissance understanding both of recovered classical theory and contemporary dictaminal practice.

Room: Clare College, Bennett Room

Panel Title: Speaking in Tongues: Latin and the Vernacular in the Reception of Classical Authors

Organizer: Julia Haig Gaisser, *Bryn Mawr College*

Chair and Respondent: Marianne Pade, *University of Copenhagen*

Presenter: Julia Haig Gaisser, *Bryn Mawr College*

Paper Title: Apuleius after Beroaldo: Or, the Golden Ass Crosses the Alps

Abstract: In 1500, the Bolognese humanist Filippo Beroaldo published a commentary on Apuleius's *Golden Ass*. The work, printed in over 2,000 copies, was intended to be a blockbuster, and so it turned out to be; by 1516, it had been reprinted six times and taken both Beroaldo and Apuleius all over Europe. This paper examines the ways in which sixteenth-century interpreters in Northern Europe read Apuleius through Beroaldo, and Beroaldo through the lenses of their own time and place. The focus will be on the two versions of the German translation of Johannes Sieder (1500 and 1538) and the school edition of Andreas Ernst (1515). Sieder's first version was written without benefit of Beroaldo. Ernst's edition of Cupid and Psyche disdains Sieder's reading and invokes (and misunderstands) Beroaldo's. Sieder's second version uses Beroaldo and greatly intensifies his Christian interpretation.

Presenter: Craig Kallendorf, *Texas A & M University*

Paper Title: *Paradise Lost* and the "Pessimistic" *Aeneid*

Abstract: Generations of scholars have been unable to move beyond the identification of verbal echoes to articulate why the *Aeneid* has been a significant influence on *Paradise Lost*. The unexamined assumption has been that Milton saw an "optimistic" *Aeneid* in which Aeneas is a flawless model of praiseworthy action. If this were the case, however, *Paradise Lost* should give us a perfect Adam as a new Aeneas. But of course Adam is fatally flawed. This problem disappears once we realize that Milton saw a "pessimistic" *Aeneid*, in which Aeneas exemplifies both the ideals to which one should aspire and the ultimate inability to attain those ideals. In this case, Adam retains his exemplary position as the first man, but his sin takes on intertextual richness when read against the failings of Aeneas.

Presenter: Patricia Osmond, *Iowa State University*

Paper Title: Tacitus and Tiberius: A Critical Reappraisal of the *Annals* in Early Stuart England

Abstract: This paper will examine an unpublished English treatise entitled *Averrunci or the Skowrers. Ponderous and new considerations upon the first six books of the Annals of Cornelius Tacitus concerning Tiberius Caesar*. Written in the early years of the reign of Charles I (ca. 1625-30), it sought to cleanse the reputation of Tiberius, which, the (unnamed) author claims, had been stained by the calumnies of Tacitus and further blackened by the recent spread of republican interpretations of the *Annals* in English translations and drama. It will focus, in particular, on the efforts to rehabilitate the figure of Tiberius and, in turn, defend the institution of monarchy through a critical rereading and "retranslating" of Tacitus's text and other sources.

Room: Clare College Neild Room

Panel Title: Interpreting Religious Art

Chair: Heidi J. Hornik, *Baylor University*

Presenter: Lisandra Estevez, *Rutgers University, New Brunswick*

Paper Title: The Artist as Visionary in Zurbarán's *Crucifixion with a Painter*

Abstract: Francisco de Zurbarán's painting of the *Crucifixion with a Painter* (ca. 1650-55) characterizes the devotional aspects of the artist's work, not only highlighting his illustration of metaphysical imagery but also suggesting that painting is a type of visionary experience with the painter acting as a spiritual mediator. By comparing this

picture to two earlier canvases by Zurbarán, *The Crucifixion* (1627) and *The Vision of Saint Peter Nolasco of Saint Peter Crucified* (1629), this paper will explore the ambiguities that this image presents in terms of its unique subject matter. I will discuss how this picture raises several questions with regard to notions of religious spectacle and spirituality as well as to the social status of the painter: how does an artist devise innovative subject matter in light of strict artistic treatises that stipulate prescribed religious imagery? In this work, whom does the figure of the painter represent? Is it Saint Luke? Is it a self-portrait of Zurbarán? Is it an allegorical representation of the painter?

Presenter: Morten Steen Hansen, *Walters Art Museum*

Paper Title: Ambiguous Painting in Tridentine Bologna

Abstract: In the early 1550s Pellegrino Tibaldi executed two monumental wall frescoes for Bishop-Cardinal Giovanni Poggi's funerary chapel in San Giacomo Maggiore of the Augustinian Mendicants of Bologna. Praised as a milestone of Bolognese painting since the sixteenth century, modern art historians have been mostly silent on the decoration, apparently because it contradicts all expectations of a public, sacred art commissioned by a prelate engaged in church reform. By combining seemingly incongruent subject matter from the Apocalypse and the Life of St. John the Baptist (a dual reference to the patron's name saints) the frescoes called for an exegesis in the mode of an emblem or allegory. The paintings are executed in a pictorial mode that persistently refers to Michelangelo, evoking all the aspects of the master's art that the Counter Reformation critics found objectionable. Tibaldi thereby explored the tension between pictorial artifice and access to divine and arcane wisdom.

Presenter: Margaret Flansburg, *University of Central Oklahoma, Emerita*

Paper Title: A Domenican Meditation: The Boston Museum of Fine Arts Crucifixion Fresco from Fabriano

Abstract: In 1941, the Boston Museum of Fine Arts acquired a crucifixion fresco ca. 1365 from Santa Lucia Novella (now San Domenico) in Fabriano. A Riminese painter, the Master of the Coronation of Urbino, executed the fresco for a new chapter room in the church's apse. The painting shows strong affinities with Giotto's Paduan narrative cycle and its textual sources were popular meditative writings by Bonaventura, Pseudo-Bonaventura, and the *Supplicationes variae*. These were among important sources contributing to the development of early fourteenth-century narrative painting. W.G. Constable (1941) noted that artists of the early Trecento Riminese School developed a number of unique iconographic motifs. This paper will show the relationship between the work and its literary sources, and will discuss several of the unusual images including the child in tattered clothing who contemplates the crucified Christ, and the cross as the Tree of Life.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies VI

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Co-organizers: William R. Bowen, *University of Toronto, Victoria College* and Raymond G. Siemens, *University of Victoria*

Chair: Eric Rasmussen, *University of Nevada, Reno*

Presenter: Tim Crawford, *Goldsmiths University*

Paper Title: New Technologies for Old Music: Applying IT Technologies to the Study of Lute Music

Abstract: In this paper, I report on recent developments within the Electronic Corpus of Lute Music (ECOLM). The considerable historical repertory of the European lute spans a period of some three centuries since it first began to be written down in the latter half of the fifteenth century. During the whole of this period, the chosen form of notation was always one of the various forms of lute tablature, a system specific to the technical features of performing on the instrument and quite different from “conventional” staff notation. Tens of thousands of pieces have come down to us, yet only a small proportion of these have been made accessible through modern editions or recordings. Its historical importance (and, for that matter, its intrinsic musical quality) has, for this reason, been consistently underestimated by modern musicology.

Presenter: John Lavagnino, *University of London, King's College*

Paper Title: Wide and Narrow Contexts in Digital Editions

Abstract: One great attraction of digital publication is the possibility of offering far more supporting and contextual material than is practical in print publications. But when anything can be done we still face the challenge of deciding what will be most productive; this talk contrasts two emerging approaches to adding contextual material. The wide-focus approach offers an open-ended set of resources with little specific linking or indication of directions to follow, and principally accessed through searching rather than by following fixed paths. The narrow-focus approach provides resources tailored to a specific work and often to a specific approach to it, with an apparatus of links and paths that can constitute a scholarly argument in its own right. Recognizing the general features of these approaches helps us see how each can be used to best advantage in digital editions.

Presenter: Barbara Bond, *University of Victoria*

Paper Title: Encoding Coherency: Thynne’s Chaucer, the Devonshire MS (B.L. Addl. MS 17492) and the Electronic Text

Abstract: Encoders must explicitly identify texts, portions of texts, and features of texts, even though there are situations where a specific identification is difficult to determine. In 1532, when William Thynne published his massive edition of *The Workes of Geffray Chaucer*, he also included the works of other late-medieval writers as if they were also by Chaucer, imposing coherency. When Thomas Howard copied some of those verses into the Devonshire Manuscript (B.L. Addl. MS 17492) he, by re-situating them, disrupted that coherency and (possibly) created a new one. Encoding the verses accurately, explicitly, and consistently is complicated by the desire to retain a sense of the origin of the verses and the wish to avoid over-interpreting Howard’s choices. A compromise solution respects both the associative links between the verses and the status of each one as a poetic entity.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Ireland in the Renaissance IV: Ceremony and Science in the Seventeenth Century

Organizer: Thomas Herron, *Hampden-Sydney College*

Chair: Chiara Sciarrino, *Istituto Universitario di Lingue Moderne, Istituto di Arti e Letterature Compare*

Respondent: J.B. Lethbridge, *University of Tübingen*

Presenter: Jean R. Brink, *Huntington Library*

Paper Title: Sir John Davies, Poet and Lawyer: Reconstructing Anglo-Irish Identity

Abstract: Davies (1569-1626) acted as a spokesman for the anti-monopoly party in the Parliament of 1601. Francis Bacon may have had his friend in mind when he commented that it was government policy to send those who had been “opposite” in parliament to Ireland. Davies’ anti-government stance in 1601 may have had as much to do with his appointment as solicitor general in Ireland as did royal appreciation of his poetry. The unconventional in Davies’ literary and political positions has received little attention. Modern approaches toward Davies, such as those written by E. M. W. Tillyard and Hans Pawlisch, require reexamination because they assume that the intellectual framework and practical behavior of an early modern man of letters can be described in nineteenth and twentieth-century terms.

Presenter: Benjamin James Hazard, *National University of Ireland, Maynooth*

Paper Title: Statesman and Scholar: Flaithrí Ó Maolchonaire's role in Gaelic-Irish Diplomacy, 1592-1629

Abstract: This paper provides an account of Flaithrí Ó Maolchonaire’s career as a counterreformation agent, thereby illustrating the role fulfilled by Irish nobles in early modern Europe and their response to colonization and reformation. Ó Maolchonaire belonged to a family of hereditary historians and the propaganda of his genealogies traces the Irish to the Milesians of Spain. Appointed archbishop of Tuam in 1609, he was actively involved with the Irish regiment in Flanders, maintaining a loyal backing for the Ulster earls and their successors. Contemporaries recognized him as one of the greatest scholars of Augustinianism. His part in establishing of the College of St. Anthony at Louvain helped to shape the doctrinal transformation of Catholicism in Ireland during the seventeenth century and the political views articulated in his writings draw upon the philosophy of Suárez and Bellarmine. I wish to show how Ó Maolchonaire implemented contemporary thought in his work, and drew upon much earlier Irish views of secular authority in doing so.

Presenter: Raffaella Santi, *Università degli Studi di Urbino*

Paper Title: Philosophy and Science in Late Renaissance Ireland

Abstract: Late-Renaissance Irish thought is especially concerned with natural philosophy. The aim of this paper is to define the role played by James Ussher (1581-1656), Robert Boyle (1627-91), and William Molyneux (1656-98) in the birth of the new (experimental) learning in Ireland, and to reconstruct their contribution to scientific and philosophical debates that took place within the wider European context. An unpublished manuscript of 1627 shows that Ussher was the first of Irish Copernicans, since he defended heliocentric astronomy and the laws of Kepler. Boyle was primarily interested in experiments and observations, and did not develop a philosophical “system”; however, he firmly believed in the mechanical as well as in the corpuscular hypothesis, which he explained in the “Origin of Forms and Qualities according to the Corpuscular Philosophy” (1666). Molyneux was very active in promoting the new scientific learning. He was the founder of the Dublin Philosophical Society and his work *Dioptrica Nova* (1692) proved to be very influential.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Visual, Poetic, and Epistolary Language in Michelangelo

Organizer: Deborah Parker, *University of Virginia*

Chair: Louis A. Waldman, *The University of Texas, Austin*

Respondent: William E. Wallace, *Washington University*

Presenter: Deborah Parker, *University of Virginia*

Paper Title: From Word to Image: Epistolary Rhetoric and Artistic Form

Abstract: Michelangelo once wrote his friend Giovanni Spina, “la penna è più animosa della lingua.” Michelangelo did wield his pen boldly. The artist’s correspondence details his relationship with assistants, impediments to his projects, legal entanglements, and family tensions. Vicissitudes mark many of these affairs. When exacerbated, the artist expressed his frustrations in strikingly expressive terms. This talk will explore the rhetorical features of his “angry” letters. Critics have characterized these letters as “unadorned,” especially when compared to the mannered prose employed in letters to important personages. The colloquial quality of much of his correspondence may give the impression that Michelangelo “writes as he would speak,” but it would be a mistake to conceive of what he writes as a spontaneous outpouring. At all times we are dealing with a consummate artist who deploys the resources of language to considerable effect. Renewed attention to Michelangelo’s epistolary rhetoric illuminates his creative process — choices he makes in his art.

Presenter: Jonathan Nelson, *Syracuse University in Florence*

Paper Title: Female Types in Michelangelo’s Art and Poetry

Abstract: Though the literature on Michelangelo’s art usually refers to only one female type, two different ladies — one “beautiful and cruel,” the other “virtuous and noble” — have long been identified in his poetry. They appear in the group of eighty poems which, according to a controversial view, Michelangelo himself selected and revised but never published. An analysis of this planned *canzoniere* shows how Michelangelo excluded poems about women who do not correspond to the two poetic ladies. In many works of art made during the very same years, Michelangelo also represented very different female figures. These recall the three basic types described by Lomazzo (1584) as Corinthian, Ionic, and Doric. Michelangelo, in the tradition of Vitruvius, used the appropriate forms for different types of figures. This paper thus aims to show how Michelangelo created and carefully selected different types of female types in both his poetry and art.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: “Never lonely in solitude, never idle at leisure”: The Hermeneutics of the Solitary Life in the Literary and Visual Arts

Co-organizers: Leopoldine H. Prosperetti, *The Johns Hopkins University* and Walter S. Melion, *Emory University*

Chair and Respondent: Christopher C. Wilson, *The George Washington University*

Presenter: Agnès Guiderdoni-Bruslé, *Katholieke Universiteit Leuven*

Paper Title: “Compositio loci”: Constructing the Imaginary Desert of the Soul in Emblematic Literature

Abstract: Devotional emblematic literature offers its readers a favorable opportunity to construct his or her own imaginary hermitage. In order to do so, the emblem represents in the engraving the inner place that the soul must occupy for its meditation, and develops in the text the discourse that brings this imaginary place to life. This paper will present, first,

the different emblematic ways of framing the solitary travel of the meditative soul — such as structures of the emblem book, the predetermined surroundings, motifs, and landscapes of emblematic scenes; second, it will review the most important meditative loci where the soul experiences solitude and confronts herself — such as the heart or the cross. This paper will conclude by showing how the soul, as a dramatic character, interacts with other aspects of herself, but always within her own solitude.

Presenter: Walter S. Melion, *Emory University*

Paper Title: “Similis factus sum pellicano solitudinis”: The Wilderness of the Picturing Soul in Antonius Sucquet’s *Via vitae aeternae* of 1625

Abstract: Invented and engraved by Boëtius à Bolswert, the plates to Antoine Sucquet’s *Via vitae aeternae* illustrate the soul and its image making faculties; these faculties — understanding, reason, conscience, heart, and will — are enacted in elaborate scenes that portray the cognitive formation of the soul as it engages in meditation and contemplation. Sucquet conceives of meditative prayer as an imitative practice originating in a theory of imitation bodied forth in the pictorial exempla supplied by Bolswert. This theory and practice are ultimately directed toward achieving the experience of divine contemplation, characterized as the sure vision of God seen in the mirror of the soul. My paper focuses on Bolswert’s vista of a bosky retreat (imago 25), and asks how and why Sucquet uses the imagery of the forest wilderness to propagate the introspective act of viewing that climaxes in the *lumen oculorum*, the contemplative vision secured by the soul’s efforts to constitute itself as the perfected image of God.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: On Renaissance Prints

Organizer and Chair: Patricia A. Emison, *University of New Hampshire*

Presenter: Christina Warnes, *University of Leeds*

Paper Title: Viewing the *Dioscuri*: Aspects of Antique Sculpture, Meaning, and Purpose in Sixteenth-Century Printed Images of the Horse Tamers of Monte Cavallo

Abstract: The colossal sculptural group the *Dioscuri* had been a visible aspect of Roman life since the second century AD. This familiar sight took on new meanings in the sixteenth century when draftsmen translated the 3D into 2D for a wider audience. An analysis of engravings by the Frenchman Nicolas Beatrizet, and etchings by G.B. Pittoni the Elder, and Antonio Tempesta, will argue that in these images the printmakers not only appropriated differing connotations of the “Antique” for the aggrandizement of a patron, but also sometimes vivified the statues in a fantastical manner, as a form of personal expression. Both these approaches will be shown to reflect concerns in sixteenth-century society about the transitory nature of antiquity and ultimately about “Life” itself.

Presenter: Ben Thomas, *University of Kent, Canterbury*

Paper Title: *The Academy of Baccio Bandinelli* by Enea Vico

Abstract: Vico’s engraving *The Academy of Baccio Bandinelli* appears to amplify and reiterate the themes of Agostino Veneziano’s earlier print of the same subject (1531), in particular the sculptor’s noble status. It is usually dated on stylistic grounds to the mid 1540s or the 1550s. However, the earliest known state has the publisher’s mark of Pietro Paolo Palumbo who flourished from 1563-86, suggesting a significantly later date. This possibility focuses attention on the awkwardness of the print’s composition, and its eclectic referencing of different phases of Bandinelli’s artistic development. Is it in fact a

manifestation of a more prosaic method of *disegno* to the one it purports to represent? This paper will explore the question of whether, in spite of being credited as the inventor of the print's design, Bandinelli was directly involved in its production.

Presenter: David P. Kilpatrick, *Independent Scholar*

Paper Title: Hans Wechtlin and the Italianate Woodcut

Abstract: The graphic technique of woodcut is often regarded as secondary in status to drawing and engraving. Yet perhaps no medium better exemplifies the northern effort to rival Italian luxury better than the chiaroscuro woodcut. This paper considers the Strasbourg artist Hans Wechtlin (ca. 1480-1526) who designed single-sheet woodcuts that are remarkable for their color-printing technique, classical subject matter, and ornamental frames. The prints show a sophisticated grasp of Italian images and arcane classical sources. Wechtlin's designs were reused by others to illustrate printed books. Since he was a lesser-known artist working in a provincial city, his woodcuts indicate the depth of German technical ingenuity and taste for the Italian Renaissance. Comparisons with the prints of Albrecht Dürer, Hans Baldung, Lucas Cranach, and Hans Holbein help distinguish Wechtlin's experiments in the Italianate woodcut.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Cognitive Approaches to Renaissance Literature

Co-organizers: Mary Thomas Crane, *Boston College* and Raphael Lyne, *University of Cambridge, New Hall*

Chair: Sean Keilen, *University of Pennsylvania*

Presenter: Ellen Spolsky, *Bar-Ilan University, Lechter Institute for Literary Research*

Paper Title: The Cognitive Possibilities of the Genre of Lucretia

Abstract: The story of the rape of Lucretia was told as history by Livy. Shakespeare versified the story early in his career and later parodied it in *Cymbeline*. Many important early modern painters depicted aspects of her story on canvas. The different genres can be seen as performing different cognitive work. But what is behind all the repetition? Why aren't artists (and/or patrons) satisfied with the versions they've got? What is the cognitive hunger that drives the work of re-representation, and why does it eventually stop? I will propose a way to use an understanding of human cognition to explain not only how a work of art serves a psychological function (not only, that is, to naturalize it) but also to hypothesize how a work of art can be returned to a literary or aesthetic context, which is to attempt to define what kind of category the aesthetic — if it exists — might be.

Presenter: Raphael Lyne, *University of Cambridge, New Hall*

Paper Title: Memory and Imitation

Abstract: This paper will consider three things: First, experimental psychology's explanations of how we acquire, store, and recover information; second, Renaissance theories and practices of memory; and, finally, literary imitation and the use of sources (especially classical sources, particularly in Shakespeare and Milton) which can in a number of ways be thought of as an act of memory. It will explore the possible connections and frictions between these three things, with a view to assessing whether theories of memory can provide useful patterns with which to analyze and explore moments of allusion, intertextuality, and the use of sources.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Compilation and Collation: Creating and Performing “Texts” in Early Renaissance Florence

Organizer: Blake Wilson, *Dickinson College*

Chair and Respondent: John W. O’Malley, *Weston Jesuit School of Theology*

Presenter: Blake Wilson, *Dickinson College*

Paper Title: Surpassing Orpheus: the “Arte della Memoria” and the Improvisatory Singers of Renaissance Florence

Abstract: In 1432, the great improvisatory singer Niccolò Cieco d’Arezzo settled in Florence. Five years later a young Antonio di Guido ascended the benches at San Martino (the primary forum for Florentine public performance), and began his long career as the city’s leading *improvvisatore*. For the remainder of the century this ancient civic practice flourished with unprecedented vigor in Florence. This paper will examine the forces that fostered this phenomenon, and will suggest some of the ways historians might shed light on this elusive yet pervasive practice. Particular attention will be given to the role of Niccolò in galvanizing the public performing tradition at San Martino, and in establishing a pedagogical tradition evident in the extant vernacular memory treatises traceable to Niccolò’s influence. Analysis of Antonio and Niccolò’s extant poetry in light of the evidence of the memory treatises, in conjunction with new biographical evidence on Antonio’s life, makes possible a more nuanced understanding of this great Florentine tradition.

Presenter: Peter Howard, *Monash University*

Paper Title: The Preacher at the Altar: Preaching and Ritual in Renaissance Florence

Abstract: In studies devoted to Renaissance Florence, liturgy is generally the invisible background to research in various disciplines: history, musicology, art history, and theology. It is also the invisible background to studies on sermons and preachers in the period. When liturgy is treated in its own right, it tends to be in terms of the reconstruction of codices employed in liturgy, or in terms of patronage. This paper, by contrast, explores liturgy in terms of “the entire sensory apparatus as an operational complex” (what Walter Ong has called “the sensorium”). It explores how texts were translated into performance and were understood to be appropriated into the life of the devotee. The paper concludes by drawing attention to how word and sacrament functioned as each other’s condition of possibility.

Presenter: Nerida Newbigin, *University of Sydney*

Paper Title: Greasing the Wheels of Heaven: Recycling and Innovation in the Florentine Ascension

Abstract: The texts of the Florentine *sacre rappresentazioni* are woven from many different threads. For some, the framework is provided by a liturgical feast day that provides the visual elements through which, from the middle years of the fifteenth century, verbal text is woven. Later on, the feast day provides little more than an occasion and a venue, and the plays strive for variety rather than continuity in their subject matter. This paper will look at the way in which our understanding of plays can be generated even in the absence of texts, and in particular at the process of accretion that characterizes the Ascension and Pentecost plays of fifteenth-century Florence and the collective effort that generated them. It will also look at the contribution to that collective effort by a range of goldsmiths and painters, shoemakers and ultimately poets.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Clothing, Display, and the Urban Community

Sponsor: Centre for Reformation and Early Modern Studies of Birmingham University

Chair: Robert Swanson, *University of Birmingham*

Organizer: Graeme Murdock, *University of Birmingham*

Chair: Robert N. Swanson, *University of Birmingham*

Respondent: Luci M. Fortunato-DeLisle, *Bridgewater State College*

Presenter: Catherine Richardson, *University of Birmingham*

Paper Title: Urban Clothing and Community Values in Late-Sixteenth-Century England

Abstract: Clothing delineated affiliations and power structures in a uniquely public way. In a period of marked urban expansion it offered a distinctive way of negotiating social relations, one that was the subject of both local and national restraint. Through the provision of liveries, town governments delineated their power structures visually, and disseminated a civic identity through the appropriate costuming of public ceremonies such as processions and aldermanic funerals. Within this context of the public display of authority through dress, town-dwellers also gave their own personal clothing to one another in their wills. This paper argues that we can understand particular aspects of local communities through the types of clothing that circulated within them. It compares evidence for towns of different sizes and with different functions with the intention of evaluating the relative significance of dress for urban display.

Presenter: Graeme Murdock, *University of Birmingham*

Paper Title: "A certain remedy for passion": Regulating Sexual Desire in Sixteenth-Century Huguenot France

Abstract: Inappropriate and immodest display of the body was seen by Reformed clergy in France to risk encouraging sexual appetites in others, and revealed a shamelessness and indecency in the wearer. This paper will look at attempts during the late sixteenth century to enforce changes in standards of personal appearance in Huguenot France. Reformed regulations on appearance had the goal of compelling women to cover their bodies more effectively from the view of men. This paper will outline arguments about the moral problems of sight through the eyes of some Huguenot ministers. It will also assess the response to a perceived moral crisis in appearance through synodal regulations and consistorial campaigns. Finally, it will question what was achieved by the Reformed construction of a "moral woman" through her dress, and consider whether it in fact led to a heightened sexualization of women in Huguenot communities.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: The English Renaissance as a Culture of Translation III: Harington's Ariosto and Verse Translation

Organizer: Hannibal Hamlin, *The Ohio State University, Mansfield*

Chair: Jane E. Everson, *University of London, Royal Holloway*

Presenter: Selene Scarsi, *University of Hull*

Paper Title: Women in Sir John Harington's *Orlando Furioso*

Abstract: The aim of this paper is to analyze Sir John Harington's representation of some of the most significant female characters of Ariosto's *Orlando furioso*. With the aid of a close comparison of appropriate episodes in the translation and the original, my

paper will study in detail the changes that the translator made to the original text, in order to highlight Harington's misogyny and outline the several different forms that this misogyny takes. The representation of Bradamante, being the foremost heroine of the poem, will obviously be analyzed in particular detail; the partial translation made by Harington's brother Francis will also be observed, with the aim of finding a different approach towards the female characters to that of his brother.

Presenter: Joshua S. Reid, *University of Kentucky*

Paper Title: "Englishing the Italian Ariosto": Sir John Harington's *Orlando furioso*

Abstract: Sir John Harington's edition of Ariosto's *Orlando furioso* is an exemplar of early modern English translations of Italian works. It follows the tradition of "Englishing" the original text, forgoing accurate translation to make the poem accessible and entertaining for the home audience. This essay traces Harington's conflicting roles as translator of and commentator on the poem. In particular, I explore Harington's fascinating tendency to accentuate the poem's bawdiness while framing it in a moral tone, creating an absurd persona of austere glosser on his own erotic flourishes. I argue that Harington's moral commentary packages the poem in a respectable facade, only to smuggle in his fascination with Ariosto's sensuality. Finally, I put Harington's duplicity in its literary context, showing how his translation reflects how English writers transmitted and transformed Italian culture to suit their own aesthetic ends.

Presenter: Elitsa I. Pojarska, *Stanford University*

Paper Title: Fictional Truths: The Critical Underpinnings of Harington's *Orlando furioso*

Abstract: Spingarn's claim that "from the time of Ben Jonson the allegorical mode of interpreting poetry ceased to have any effect on literary criticism" and classicism "was . . . coextensive with the growth of the conception of the fable, or plot, as an end in itself" does not account for what causes the break between allegorical modes of interpretation and classicism, or why Jonson's creative period coincides with the publication of such English Renaissance landmarks of allegorical criticism as Chapman's Homer, Harington's Ariosto, and Sandys' Ovid. Based on close readings of selected passages from Harington's book 25 of *Orlando furioso* and Sandys' book 9 of the *Metamorphoses*, this paper argues that the critical apparatuses that accompany English Renaissance translations perpetuate medieval practices of vernacular translation while producing unwitting parodies of allegorical criticism, whose questionable hermeneutic value allows "the fable, or plot" to take precedence over the allegorical interpretation.

Room: Mill Lane #1

Panel Title: Are Comparisons Odious? Re-Examining Renaissance Venice and Florence II: Art Theory and Practice

Organizer and Chair: Julia A. DeLancey, *Truman State University*

Co-Organizer: Holly Hurlburt, *Southern Illinois University, Carbondale*

Respondent: Werner L. Gundersheimer, *Folger Shakespeare Library*

Presenter: Brian Tovey, *British Institute of Florence*

Paper Title: Venetian and Florentine Approaches to the History of Art: Carlo Ridolfi (1594-1658) and Filippo Baldinucci (1625-97)

Abstract: Ridolfi's *Meraviglie dell'Arte* (published 1648) and Baldinucci's *Notizie de'Professori del Disegno da Cimabue in quà* (published 1681-1728) together constitute

an intriguing study in contrasts. Ridolfi concentrated heavily on the artists of Venice and the Veneto; Baldinucci aimed to cover the artists, not merely of Florence, Tuscany, or Italy, but of Europe as a whole, including the Low Countries, Germany, Spain, and France. He likewise drew his source material from all these countries, including Ridolfi as his major source on the artists of Venice. Both artists displayed a profound loyalty to their respective homelands, they were, however, chiefly united by a shared perception of the way in which a sequence of master-pupil relationships had played a decisive part in shaping the course of art history. This paper attempts to analyze the way in which these two art historians contributed towards the development of art history as a scholarly discipline.

Presenter: Valeska Von Rosen, *Bibliotheca Hertziana, Rome*

Paper Title: Monological and Dialogical Writing and Its Consequences: Some Thoughts on the Opposition of *Disegno* and *Colore*

Abstract: The characterization of sixteenth-century Venetian and Florentine painting as *disegno* or *colore* has been extremely influential. Florentine painting is said to be oriented towards the “intellectually” more substantial *disegno*, while the supposed “sensuality” of Venetian painting is attributed to the “accidentals” of *colore*. This paper will explore the differences to be found in cinquecentesque theory, drawing on Bakhtin’s concept of the “monological” and the “dialogical” to ask how Vasari’s value judgments became so enduring. Vasari noted “dove stanno le cose veramente” and his works link such categories as *disegno* and *colore* to particular schools of painting. By contrast, the Venetian art theorists express contradictory points of view in “dialogical” form, often addressing the problem of the elusiveness of truth. Modern research has largely ignored the differentiated argumentation of Venice on *disegno* and *colore* because Vasari’s “monological” style came closer to their understanding of academic writing than did that of the apparently “inconsistent” Venetians.

Presenter: Rebecca Müller, *Kunsthistorisches Institut in Florenz*

Paper Title: *Bottega* Versus Individual? Some Reflections on the Painters’ Workshop in Quattrocento Venice and Florence

Abstract: “Venice, by its whole mental attitude towards art, is the direct opposite to Florence.” Hans Tietze expressed this judgment explicitly with regard to the painter’s workshop in both cities. For Venice, this widely shared opinion attributes a high importance to the family workshop — most prominently the Vivarini and the Bellini — and emphasizes the homogeneity of style within a single workshop. Thus, the major aim of Venetian painter families would have been to uphold both organizational and artistic traditions meant as incentive and guaranty for patrons. But is it possible to detect an inherent difference between Venetian and Florentine workshops? And if so, is this the cause, or rather the result, of the widely accepted difference in attitudes towards tradition and invention in both cities? The paper aims at a close examination of the range of questions outlined above, leading to an inquiry into the concept of the artistic individuality of Venetian painters.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power V: Ritual Topographies in Cinquecento Rome (*Urbi et Orbi*)

Sponsor: Canadian Society for Renaissance Studies/Société canadienne d’études de la

Renaissance

Organizer: Barbara L. Wisch, *State University of New York, Cortland*

Chair: Kenneth Gouwens, *University of Connecticut, Storrs*

Presenter: Barbara L. Wisch, *State University of New York, Cortland*

Paper Title: Revolution Nine: Revisiting the Principal Pilgrimage Churches of Rome

Abstract: As contemporaries fervently attested, the Holy Year of 1575 was the most significant and impressive religious spectacle of Cinquecento Rome. Pope Gregory XIII himself viewed it as the culminating symbol of Catholic spirituality, unity, and restoration. The most widely distributed image of the Holy Year was the print *Le sette chiese di Roma*, published by Antonio Lafréri in Rome during the Jubilee. Despite its fame, the print has been analyzed by relatively few scholars. This paper will revisit Lafréri's *Seven Churches* as a site of sacred strategies and as part of the innovative print culture of late-Cinquecento Rome, which generated ideas about production and marketing as well as imagery. Although the print seems to codify seven principal churches, this study will explore how Renaissance pilgrimage practices simultaneously transformed the sacred topography, augmenting the number from seven to nine.

Presenter: Charles Burroughs, *State University of New York, Binghamton*

Paper Title: The Demotic Campidoglio: Ritual, Social Unrest, and a Case of Wizardry

Abstract: The magnificent reshaping of the Roman Campidoglio in the sixteenth century launched an enduring paradigm for princely architecture. In his design for "city hall," however, Michelangelo staged a contrast of a triumphalistic high style with an idiom grounded in, if not evocative of, more demotic associations of the site, i.e., not only with the city's guilds but also with Carnival. Though some elements of the Roman Carnival are well known, little attention has been given to rituals performed on the Campidoglio that, never appropriated by the popes, did not survive the Counter Reformation. These rituals linked the Campidoglio both to the city's neighborhoods and to the massacre of bulls at Testaccio that concluded Carnival. They also provided a model for a case of wizardry, notorious in its time, which spurred a riot that briefly engulfed the Campidoglio itself, emptied its prisons, and marked communal memory of the site.

Presenter: Francesca Fiorani, *University of Virginia*

Paper Title: From Rome to the World: The Topography of a Papal Procession

Abstract: In May 1580, Gregory XIII organized a sumptuous procession in Rome to celebrate the translation of Gregory of Nazianzus's body from the Campo Marzio to St. Peter's. Matthijs Bril and Antonio Tempesta immortalized the procession in nine large frescoes in the Terza Loggia (Vatican Palace), offering a stunning view of the streets and buildings of sixteenth-century Rome and of their profuse ornamentation appositely made for the occasion. Interpreted as a monument to the importance that Gregory XIII attached to Gregory of Nazianzus, this frieze, however, has not been understood in relation to the maps of the world and the religious scenes that surround it in the Terza Loggia. This paper elucidates the cultural and religious significance of the depiction of this papal procession by discussing it in relation to late Renaissance cartography and post-Tridentine liturgy.

Room: Mill Lane #3

Panel Title: Disappearing Acts: Invisibility and the Limits of Representation in Seventeenth-Century France

Co-organizers: Todd P. Olson, *University of Southern California* and Katherine Ibbett, *University of Michigan, Ann Arbor*

Chair and Respondent: Katherine Ibbett, *University of Michigan, Ann Arbor*

Presenter: Todd P. Olson, *University of Southern California*

Paper Title: Recto/Verso: Poussin's Reversals

Abstract: The verso of a preparatory drawing for Nicolas Poussin's *Triumph of Amphitrite* (Philadelphia Museum of Art) is inscribed in the artist's own hand with a prescription for the treatment of a body afflicted with the French disease. In the drawing (J. Paul Getty Museum), the artist negotiated the pathological representation of his own body on one side and an important commission for Cardinal Richelieu on the other. Forensic evidence suggests that Poussin's drawing of compressed mythological bodies responded to the script's ink that bled through the paper. By including the indecorous text on the verso the artist resists the object's circulation for the purposes of collecting. The inscription of disease on the drawing forecloses its collectability and therefore the conditions for its visibility.

Presenter: Sheila McTighe, *University of London*

Paper Title: The Disappearance of the Model from Poussin and Carracci's Work

Abstract: The nude model is normatively considered central to academic art practice. In Seicento classical theory, the study after the model as well as ancient sculpture provided the artist with the requisite training for the production of ambitious art. Yet it is remarkable that there was a conspicuous absence or disappearance of the academies, the life drawings, which Nicolas Poussin supposedly executed in Domenichino's studio and possibly in Andrea Sacchi's academy when he first reached Rome. This paper traces the progressive abandonment of observation from life in Poussin's work during the 1630s, which can be placed in relation to Annibale Caracci's similar turning away from the live model in his Roman years.

Presenter: Nigel Saint, *University of Leeds*

Paper Title: Critical Variations: Louis Marin and Poussin

Abstract: Louis Marin's contribution to Poussin studies can be divided into two areas: an earlier semiotic period, and a later interest in the sublime. The move beyond painting as system to painting as the sublime may seem to represent a dramatic change in direction. But the transformation in Marin's work on Poussin may not have been so categorical: in his later work on the artist Marin invokes regularly the idea of variation. This applies to the relationship between paintings of the same subject, to different musical modes, and to the nature of commentary, in relation to different paintings and prior critics. Marin can be seen to produce variations of his own and other's accounts of pictorial narrative, space, time, color, myth, and theater in Poussin. This paper will contribute to the assessment of the lasting contribution of the Marinian variation to Poussin studies.

Presenter: Lorenzo Pericolo, *Université Rennes II*

Paper Title: Visualizing Appearance and Disappearance: The Supper at Emmaus as an Example of the Visibility of Christ in Seventeenth-Century Religious Painting

Abstract: In their religious paintings, seventeenth-century artists can use a fair number of pictorial and "narrative" devices in order to make it more difficult to identify God's presence and action. As a biblical subject, the Supper at Emmaus involves both the notion of recognition and invisibility of God. Despite his visibility, the apostles could not

recognize Christ; when at last they were able to identify him, he revealed his divinity by disappearing. Although seventeenth-century artists did not represent his disappearance, they referred in subtle ways to his metaphorical epiphany and subsequent invisibility. In a certain sense, painters intended to warn the spectator about the limits of human perception, above all those of sight. Therefore seeing God's presence or action in a painting did not mean recognizing and understanding them.

Room: Mill Lane #5

Panel Title: *Peccatrice Nominata*: Renaissance Cycles of Mary Magdalene in Context

Co-organizers: Amy Morris, *Wittenberg University* and Michelle A. Erhardt, *Indiana University*

Chair: Pamela M. Jones, *University of Massachusetts, Boston*

Presenter: Amy Morris, *Wittenberg University*

Paper Title: Lucas Moser's *St. Magdalene Altarpiece* and its German Iconographic Sources

Abstract: Although Lucas Moser's *St. Magdalene Altarpiece* was one of the most significant Magdalene cycles created in the Renaissance, the sources for its iconographic program have never been explained. Rather than viewing the presence of a Magdalene cycle in southwestern Germany as an anomaly, the reliance of the *St. Magdalene Altarpiece* on earlier fourteenth-century frescos and manuscripts demonstrates an established Magdalene iconography there. This paper will explore Moser's dependence on earlier German Magdalene cycles in terms of the selection of scenes and their composition, and, through a comparison with French and Italian cycles, will establish the aspects of Magdalene iconography, which were uniquely German. In addition, the likelihood that the Abbot of the nearby Benedictine monastery was the iconographic advisor for the altarpiece will be reconsidered in light of the Benedictine sources for some of its scenes. In particular, the significance of Benedictine manuscripts will be explored in relation to the representation of the *Arrival* scene.

Presenter: Michelle A. Erhardt, *Indiana University*

Paper Title: The Magdalene as Mirror: Trecento Franciscan Imagery in the Guidalotti-Rinuccini Chapel, Florence

Abstract: In fourteenth-century Italy, the image of Mary Magdalene became a powerful symbol of repentance and salvation for Franciscans seeking to reach an illiterate public. Whether portrayed as the sinner who washed Christ's feet with her tears or the first witness to the Resurrection, the Magdalene emerged as a tangible model of deliverance from a sinful life. Yet images of the saint presented an even more immediate and powerful message to the Franciscan friars themselves. Like their founder, Francis of Assisi, the Magdalene rejected a life of luxury and devoted herself to preaching and penance. This paper will discuss the Magdalene cycle from the Guidalotti-Rinuccini Chapel as a reflection of Franciscan ideals. Viewed in the context of Franciscan theology, the cycle expounds the two most important aims of the order — dedication to penance and the *vita mixta*, or mixed life, the perfect union of the active and the contemplative lives.

Presenter: Elizabeth Consavari Carroll, *Boston University Venice Program*

Paper Title: Tintoretto's New Vision of Mary Magdalene and Mary of Egypt at the Scuola Grande di San Rocco

Abstract: After the fifteenth century there was clearly a decline in entire cycles devoted to Mary Magdalene in Italy. An intriguing example illustrating this shift to iconic portrayals are Jacopo Tintoretto's *Mary Magdalene* and *Mary of Egypt* (ca. 1582-87) installed opposite one another in the ground floor hall of the Scuola Grande di San Rocco in Venice. Out of the entire cycle, the aforementioned are the only two works not recorded in the register of documents. The omission has led some to call into question whether or not these two works belong to the original series, while others refute this. The two dramatic penitent landscapes are decidedly imaginative and represent extraordinary novelty in Magdalene narrative. This paper will further explore ties to the plague or related diseases, versus the focus on their placement within the Marian cycle. Ultimately I will question whether their iconic presence among the series was an intended audience feature?

Room: Mill Lane #6

Panel Title: Latin and Greek Classics in Roman Printing (1467-1527) / Le edizioni di classici latini e greci nella produzione a stampa romana (1467-1527)

Sponsor: Roma nel Rinascimento

Chair: Anna Modigliani, *Università della Tuscia, Viterbo*

Presenter: Concetta Bianca, *Università degli Studi di Firenze*

Paper Title: Tradurre e stampare a Roma

Abstract: Non numerose, ma particolarmente significative furono le edizioni prodotte a Roma riguardanti classici greci in traduzioni sia medievali che umanistiche: la rete che emerge tra committenti, stampatori ed editori serve a delineare un quadro in movimento tra curia, Studium Urbis e città di Roma.

Presenter: Maria Grazia Blasio, *Università degli Studi di Roma "La Sapienza"*

Paper Title: I volgarizzamenti nelle edizioni a stampa romane

Abstract: Si esaminano le edizioni di classici tradotti in volgare. I testi in lingua italiana sono quelli maggiormente legati alla cultura medievale. A Roma, come altrove, furono stampati ed ebbero considerevole fortuna rivolgendosi ad un ampio pubblico. Non mancano, tuttavia, rapporti dinamici e convergenze con l'editoria umanistica impegnata nella pubblicazione degli autori latini e greci in lingua originale.

Presenter: Francesca Niutta, *Biblioteca Nazionale Centrale di Roma*

Paper Title: Greek printing in Rome / Editoria greca a Roma

Abstract: La fondazione nel 1513 del Ginnasio Greco di Leone X con la creazione della tipografia *Ad Caballinum montem* e il contemporaneo trasferimento da Venezia di Zaccaria Calliergi aprirono la strada a Roma alla produzione di libri greci in lingua originale. Le due iniziative colmavano una singolare lacuna dell'editoria romana, attenta dalle origini anche ai classici greci, che però fino ad allora essa aveva proposto solo in traduzione. Il mercato del libro greco nel primo quarto del '500 offriva ormai diffusamente classici, grammatiche, dizionari, grazie a Manuzio ma anche a Giunti e a tanti altri imprenditori. Il Ginnasio Greco e Calliergi tentarono una strada meno ovvia dedicandosi in primo luogo alla pubblicazione di strumenti inediti per lo studio e

l'interpretazione dei testi: scoli, commenti, grammatiche bizantine. Ma Calliergi, cretese di origine, realizzò anche edizioni di testi liturgici greci, indirizzati presumibilmente ad un'area diversa di lettori. Dopo aver delineato un panorama della produzione romana in greco di questa prima fase, si rivolgerà in particolare l'attenzione a quella di Calliergi, finora nota solo superficialmente.

Room: Queens' College, Armitage Room

Panel Title: French Renaissance Contact with the Vernacular Past

Organizer: Marian Rothstein, *Carthage College*

Chair: Adrian Armstrong, *University of Manchester*

Presenter: E. Bruce Hayes, *University of Kansas*

Paper Title: Renaissance Performances of Medieval *Théâtre Profane*

Abstract: Among medieval theatrical genres, the broad subset sometimes classified as *théâtre profane* includes such genres as farce, *sottie*, sermon *joyeux*. Of these, the most well known is the anonymous fifteenth-century *La Farce de Maistre Pathelin*. It and others were successful well into the sixteenth century. One finds echoes of these plays in such diverse refashionings as Marguerite de Navarre's *théâtre profane*, Rabelais's narrative representations of theatrical farce, and Jodelle's supposedly classically inspired Eugène. This paper provides an overview of the continuing production and reception of *théâtre profane* in the sixteenth century; it seeks to clarify misconceptions about the supposed uneducated milieu in which this was produced. Writers such as Jodelle use rhetorical ploys to disguise their dependence on this lowly tradition. In fact, humanists incorporated and ultimately transformed it in their own writings.

Presenter: Marian Rothstein, *Carthage College*

Paper Title: The Reception of the Vernacular Tradition in Sixteenth-Century France

Abstract: Du Bellay's *Deffense* is dismissive of France's literary heritage, only to suggest Tristan or Lancelot as heroes of a future French epic. Changes in language, literary modes, and the emergence of print-culture, the question of what sixteenth-century Frenchmen knew of their literary past is worth examining. A medieval author's name in a Renaissance text may indicate familiarity with his work, or acquaintance with a modified version of it, or having once seen the name on a manuscript otherwise unread, or mere knowledge of the name. Old French *romans* were known from fifteenth-century prose redactions; there were editions of Christine de Pisan, Villon, Chartier, Charles d'Orléans, Molinet, Chastellain, and the modernised *Roman de la Rose*. This paper will distinguish the voices of the French past available to sixteenth-century readers, to consider what models the vernacular past furnished to place alongside those of the ancients.

Presenter: Catherine Emerson, *National University of Ireland, Galway*

Paper Title: *Il m'a souuent esté besoing de luy aider à s'expliquer*: The Sixteenth-Century Editor and the Medieval Author

Abstract: Denis Sauvage was the first editor of medieval memoirs by Commines, La Marche, and others as well as publishing already popular medieval works, such as Froissart's *Chronique*. In the process, Sauvage became a crucial intermediary between the manuscript tradition and the modern print editor, and reveals much about renaissance attitudes to the Middle Ages. The "corrections" he introduces point to changed

expectations of the sixteenth-century reader — medieval paragraphs disappear, but chapters and chapter headings are created. He claims to have eradicated infelicities; changes are made in accounts of Classical mythology. Both changes are indicative of Renaissance attitudes to the Middle Ages: medieval authors were incapable of producing grammatical French and often ignorant of Classical antiquity. This paper will examine whether his claims can be substantiated.

Room: Queens' College, Bowett Room

Panel Title: Renaissance Ethics VII: Ethics and Moral Psychology

Co-organizers: David A. Lines, *University of Miami* and Lodi Nauta, *University of Groningen*

Chair: Risto Saarinen, *University of Helsinki*

Presenter: Martin W. F. Stone, *Katholieke Universiteit Leuven*

Paper Title: Ficino on *Liberum Arbitrium* and the Renaissance Debate on the Will

Abstract: This paper will examine the development of Ficino's teaching on *liberum arbitrium*. While Ficino's debt to aspects of scholasticism is not in doubt, the present paper will argue that we should come to view Ficino's use of these ideas somewhat differently. Much effort will be expended on analyzing how Ficino inherited the notion of *liberum arbitrium*, and how he understood its place with a theory of human action, and its bearing on the discussion of freedom. Close attention will be paid to Ficino's use of putative "scholastic" themes and ideas. The central argument of the paper will be that Ficino was neither an "intellectualistic" or a "voluntarist" — at least as these terms are presently understood — and that his theory of the freedom of the will and human action is a powerful and sophisticated reflection on many problematic issues in medieval philosophy of action.

Presenter: Lorenzo Casini, *University of Uppsala*

Paper Title: Vives on the Will

Abstract: In my presentation I will approach Vives's conception of the will in the light of some late-medieval debates on will and free choice (*liberum arbitrium*), and point to some interesting similarities between Vives's account and the analysis of free choice (*libertas oppositionis*) contained in John Buridan's *Quaestiones super decem libros Ethicorum Aristotelis ad Nicomachum*.

Presenter: Andrea Aldo Robiglio, *University of Freiburg*

Paper Title: "It has a Thomistic Ring to it": Stefano Tuccio SJ on Velleity

Abstract: The discussion on Predestination and the so-called debate *De auxiliis* characterizes Catholic theology during the second half of the sixteenth century. The late medieval conceptions of the Will (both Human and Divine) played a fundamental role in it. This paper presents the teaching of Stephen Tuccio SJ (1540-97), who discussed the issue in his *Disputatio de predestinatione* (Milan, Biblioteca Ambrosiana, MS D 449 Inf., ff. 86r-160v), and presents the concept of velleity viewing at it in the long run (1200-1600 AD).

Room: Queens' College, Erasmus Room

Panel Title: Perspectives on Shakespeare

Chair: Bridget Gellert Lyons, *Rutgers University, New Brunswick*

Presenter: Ros King, *University of London, Queen Mary*

Paper Title: Elizabethan War Manuals and Shakespeare's Tragicomic Vision

Abstract: The turn of the sixteenth and seventeenth centuries in England saw an increasing number of publications on the art of war — not only editions and translations of classical literature and war manuals, but also instruction books and eyewitness accounts written by those involved in the war in the Netherlands. This paper examines Shakespeare's knowledge of a selection of such texts and explores the uses to which he put them in a range of plays. In doing so, it considers the contributions made by both the printing house and the theatre to the business of counsel in the context of England's entry (or not) into the religious wars of Europe.

Presenter: Jon Harned, *University of Houston, Downtown*

Paper Title: Rhetoric and Perverse Desire in Shakespeare's "A Lover's Complaint"

Abstract: The final two stanzas of "A Lover's Complaint" have provoked critical dismay, for after reproaching the deceitful young man for seducing her throughout the poem, the maiden reverses herself by saying she would do it all again. The ethics and psychology of the maiden and her lover will seem more comprehensible if we regard the enchanting young man as an embodiment of Lacanian objet, the fleshly cause of desire who in Freudian and Lacanian theory gets misidentified with the narcissistic object of identification. As both the Lacanian gaze and voice, the young man speaks to a realm of understanding beyond the symbolic and normative. As a rhetorician he speaks with a "cleft effect" that begets the "double voice" of the maiden, who now speaks from the pastoral world of illicit, primordial desire.

Presenter: Charles Cathcart, *Independent Scholar*

Paper Title: Malvolio, Marston, and Frederick Fleay

Abstract: Although critics dispute the nature of *What You Will*'s topicality, commentators largely agree that it forms Marston's most extended contribution to the "Poets' War." Given the correspondences between Marston's comedy and *Twelfth Night; or, What You Will*, of which the shared title is the most obvious, could Shakespeare's play also have a topical valency? The paper will point to the special circumstances of the play's Middle Temple staging, and it will suggest that Shakespeare's play may have followed that of Marston and that *Twelfth Night* responded to the way in which Marston, Dekker, Jonson, and Weever alike represented themselves as high-minded, solitary, and long-suffering, and their opponents as teamed, petty, and emulous. *Twelfth Night* is sensitive to the "War of the Theaters" to a degree not suspected, and the manifestations of this sensitivity accord with rather than damage other aspects of the comedy.

Room: St John's Bar, Corn Exchange

Panel Title: Exercising Female Agency in Early Modern Europe: The Possibilities and Limitations

Organizer: Elisabeth M. Wengler, *College of St. Benedict/St. John's University*

Chair TBA

Presenter: Elisabeth M. Wengler, *St. John's University, College of St. Benedict*

Paper Title: Adultery and Female Agency in Reformation Geneva: The Case of Benoitte Jacon

Abstract: Between 1543-45, Benoitte Jacon was summoned repeatedly before the Genevan Consistory, a reformed faith and morals court, after being denounced by her husband for adultery. In her testimony, she articulated very unusual ideas about marriage and sexuality, which she claimed had been revealed to her through the pastor's sermons and divine revelation. This paper analyzes her testimony shows that she was engaging in Reformation discourses about marriage and gender roles. I argue that her ideas were influenced not only by Reformation discourses but also by her own marital and financial troubles.

Presenter: R L Widmann, *University of Colorado at Boulder*

Paper Title: Early Modern Practical Manuals: Gender Biases and Differences

Abstract: Seventeenth-century practical manuals in English show male authors using stereotypical gender constructions for both male and female subjects, while women who prepare practical manuals, especially domestic manuals, create nuanced gender constructions of both men and women. Illustrations will be drawn from manuals on archery, drawing, household medicine, and cookery.

Presenter: Bridgette A. Sheridan, *Brandeis University, Women's Studies Research Center*

Paper Title: Does Gender Make the Practitioner? Midwives and Medical Men in Seventeenth-Century France

Abstract: Using archival records and published texts, this paper explores the impact of gender on the reputations of birthing practitioners in seventeenth-century France. The royal midwife Louise Bourgeois and the royal surgeon Jacques Guillemeau each published birthing manuals in 1609. Jacques Guillemeau's son Charles augmented his father's original manual for publication in 1620. Bourgeois published a second and third volume of her manual in 1617 and 1626, respectively. Bourgeois's writings indicate that she knew both Jacques and Charles Guillemeau. In 1627, Bourgeois was blamed for the death of the Princess Marie de Bourbon-Montpensier who died shortly after giving birth to a girl. The published statement that blamed Bourgeois was written by an anonymous author, most likely Charles Guillemeau. This paper examines Louise Bourgeois's personal and professional relationships with both Jacques and Charles Guillemeau in order to better understand the role gender played in the careers of birthing attendants in seventeenth-century France.

Date: Saturday, 9 April

Time: 9:00-10:30 AM

Room: Music Faculty, Lecture Room #1

Panel Title: Belaboring Poetry

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: Sean Keilen, *University of Pennsylvania*

Chair: Paula Blank, *College of William & Mary*

Presenter: Sean Keilen, *University of Pennsylvania*

Paper Title: His Verie Special and Singular Good Frend

Abstract: This paper argues that Spenser conceptualized the ancient literary tradition in *The Shepheardes Calender* in a way that required the invention of a figure like E.K. to share his poetic labor and help him enter that alien literature. I will draw upon Aristotle, Cicero, Seneca, and Montaigne in order to suggest the importance of ancient friendship theory to Spenser's understanding of the practice of imitation and the work of poetry. Turning to Milton at the end of the paper, I propose that "Lycidas" is an elegy for E.K. and the concepts of authority and tradition that Milton associated with Spenser.

Presenter: Rayna M. Kalas, *Cornell University*

Paper Title: Page Labor and Poetics in *The Unfortunate Traveller*

Abstract: This paper proposes a reading of Thomas Nashe's *The Unfortunate Traveller* as a manual on poetics. Looking at Jack Wilton's respective roles as soldier, traveler, and valet to and then imposter of Surrey, I emphasize how Wilton's "page labor" is situated in time and place, in its relationship to the Continent and to the earlier part of the sixteenth century. My hope is to show how this satirical and tragicomic defense of poesy articulates the practice of writing as a form of labor and social intervention.

Presenter: Bradin Cormack, *The University of Chicago*

Paper Title: Changing Places: The Work of Love and the Love of the Word in Shakespeare's *Sonnets* (1609)

Abstract: This essay charts in certain keywords dispersed across the *Sonnets* the ways in which a philological articulation of an economy and law of erotic exchange allows also for poetry to be conceived as a distinct kind of work. This poetic work is construed positively in terms of its effects, but also negatively, as a practice adjacent or relative to those practices on which the poems draw in order to describe their queerly affective program.

Room: Music Faculty, Lecture Room #2

Panel Title: Sexualities, Textualities, and Music

Organizer and Respondent: Linda Phyllis Austern, *Northwestern University*

Chair: Laurie Stras, *University of Southampton*

Presenter: Donna Cardamone Jackson, *University of Minnesota*

Paper Title: Unmasking Erotic Subtexts in Lasso's Neapolitan Dialect Songs

Abstract: This paper examines heretofore-unnoticed levels of poetic and musical meaning in a

well-known repertory of Neapolitan songs characterized by playful constructions of illicit carnal acts. Surface-level meanings addressing “natural” sexual relations mask salacious subtexts that exploit an equivocal vocabulary alluding to “unnatural” acts between men and courtesans or adolescent boys. These sodomitical songs may now be considered significant documents in the history of human sexuality, because they realistically portray the character of male bisexuality that prevailed in the courtly and clerical circles Lasso frequented during his youthful sojourn in Italy. Lasso’s uncanny ability to imitate qualities of the narrative voice will be demonstrated with musical examples rich in erotic gestures, suggesting that his dialect songs functioned as carnivalesque forms of entertainment and provided outlets for desires and anxieties normally suppressed. Connections can be drawn between these erotically charged songs and Lasso’s sexually frank, affectionate letters to Wilhelm of Bavaria.

Co-presenters: Bonnie J. Blackburn, *University of Oxford, Wolfson College* and Leofranc Holford-Strevens, *Oxford University Press*

Paper Title: Fa mi la mi sol la: Music Theory, Erotic Practice

Abstract: The first half of the paper will examine the concept of lasciviousness in music, which the Middle Ages associated with semitones, giving rise to the doctrine that B mi was hard and B fa soft; this was a matter of common knowledge, and not confined to theorists. By the fifteenth century we begin to see it used metaphorically in a vernacular context, in plays, poetry, and songs, along with other musical terminology. As like as not, the metaphor concerns sex. The second part of the paper will demonstrate the erotically punning use in sixteenth-century Italy of musical terminology, in particular the sexual associations of “square” and “soft” B and of solmization syllables. Other terms related to singing and music, the relation between text and setting, and the nature of the sexual activities will also be considered. Supporting evidence will be cited from literary sources.

Presenter: Melanie L. Marshall, *University of Southampton*

Paper Title: *Sprezzatura*, Hierarchy, and Musical Eroticism

Abstract: In musical contexts, *sprezzatura* usually pertains to noble amateur performers who must not be so good as to be mistaken for low-status professionals. It is therefore connected to another sixteenth-century concern: hierarchy. Yet *sprezzatura*, as a process of simultaneous concealment and revelation, also has erotic potential. Musical production associated with Domenico Venier’s literary *ridotto* reflects both of these aspects of *sprezzatura*. Antonino Barges’s dialect songs depend upon metaphors that simultaneously conceal and reveal sexual content and frequently suggest gynsodomitical relations; Perissone Cambio’s artful word setting exposes sexual obscenities otherwise hidden in the text. Both composers violate Pietro Bembo’s discrete stylistic categories for vernacular poetry by setting “low” dialect texts in learned polyphony. *Sprezzatura*, the ability to be two things at once — skillful and unskillful, decent and indecent — is thus related to the ability to construct two things at once: the categories of high and low.

Room: Music Faculty, Lecture Room #3

Panel Title: The Rituals of the Renaissance: Demonic Powers, Ritual Magic, and Philosophy

Organizer: Christopher S. Celenza, *Michigan State University*

Chair: Brian Copenhaver, *University of California, Los Angeles*

Presenter: Michael D. Bailey, *Iowa State University*

Paper Title: Ritual Power and Renaissance Demonology

Abstract: In the fifteenth century, religious authorities in Western Europe became increasingly concerned with the modes of power that they believed lay behind many common spells, charms, and other ritualized acts. This concern manifested, to a large degree, in literature on witchcraft and entailed attempts by authorities to categorize most such acts as relying ultimately on demonic power. Other types of magical activity, however, often placed, along with witchcraft, under the broader category of superstition, were of concern. Moreover, significant confusion surrounded these categories, because, although authorities were most comfortable ascribing the operative power behind such acts to demons, they could not deny that official prayers, blessings, and liturgical items or gestures, often incorporated into common magical rituals, held a certain automatic power of their own. In this paper I will examine the treatment of common spells and other “superstitions” in early European witchcraft literature as a way to explore conceptions of (and limits to) ritual power in the early Renaissance.

Presenter: Christopher S. Celenza, *Michigan State University*

Paper Title: Francesco Cattani da Diacceto (1466-1522) and Philosophical Ritual

Abstract: Diacceto, a Platonist, wrote his treatise *On Beauty (De pulchro)* between 1496-99 and dedicated it to Giovanni Vittorio Soderini, rededicating it in 1514 to Palla and Giovanni Rucellai. In this paper I will focus on the way *De pulchro* takes us into the realm of the possibly heterodox aspects of Platonically oriented philosophy in the Renaissance, telling us not only about issues related to magic and orthodoxy, but also about the social logic of possibly destabilizing texts, in this case specifically Ficino’s *De triplici vita*. D.P. Walker has highlighted the way in which certain features of Ficino’s approach to the world assume the proportions of extra-ecclesiastical religious ceremonies. In Diacceto’s *De pulchro*, these tendencies come to more explicit fruition (Walker, *Spiritual and Demonic Magic*, 32-35). By examining Diacceto’s approach to ritual, this paper hopes to alert us to the way philosophy in the Renaissance could be as much about practice as about abstract ideas.

Presenter: Frank Klaassen, *University of Saskatchewan*

Paper Title: Magic and the Artifice of Prophecy in the Works of Cornelius Agrippa

Abstract: The relationship between the ritual magic of Cornelius Agrippa’s *De occulta philosophia* and the skeptical piety of his *De incertitudine et vanitate scientiarum atque artium* has long been debated. It is generally recognized that the skeptical and Pauline piety of the *De vanitate* does not contradict the magic of the *De occulta philosophia*; few have ventured to make a more detailed exploration of the relationship between these two works. This paper explores Agrippa’s magic from the perspective of the *De vanitate*, assuming that magic practices which have “passed” the rigorous demands of this latter work would have to form the core of Agrippa’s approach to magic and thereby enlighten our understanding of the *De occulta philosophia*. From the perspective of the *De vanitate*, Agrippa’s notion of magic seems an unlikely blend of the Pauline gifts of the spirit, neoplatonic epistemology and cosmology, and an idiosyncratic view of the practices of the Old Testament prophets as a form of legitimate ritual, theurgic magic.

Room: Music Faculty, Lecture Room #4

Panel Title: Introducing Hester Pulter

Organizer and Chair: Elizabeth R. Clarke, *University of Warwick*

Presenter: Jayne Elisabeth Archer, *University of Warwick*

Paper Title: A “Perfect Circle?”: Alchemy in the Poetry of Hester Pulter

Abstract: Relatively little is known about women’s knowledge of natural philosophy in early modern England. Manuscript and printed receipt books show that women, by virtue of their work in the household, the herb garden, and the stillroom, were experts in the alchemical processes of sublimation, fermentation, calcination, and distillation. The poetry of Hester Pulter, which is remarkable for a sophisticated use of terms, images, and conceits drawn from alchemy, provides evidence of women’s imaginative and intellectual engagement with the equally important esoteric and “spiritual” traditions in alchemy. Paying particular attention to a cycle of poems entitled “The Circle,” I suggest that Hester was familiar with the poetry of Donne, Herbert, Crashaw, and Marvell. Further, the poems show that Hester had knowledge of the emblematic and experimental traditions in alchemy. Drawing on disparate sources, Hester tirelessly worked and reworked alchemical concepts and images, and, just like an alchemist, transformed them into something new.

Presenter: Mark Robson, *University of Nottingham*

Paper Title: Reading Hester Pulter Reading

Abstract: This paper would offer both an introduction to certain aspects of Pulter’s work, drawn from my work on an edition of her poetry, and an indication of the directions that readings of Pulter’s poems might follow. Highly allusive, Pulter’s poetry makes explicit reference to several writers, as well as employing classical and biblical reference. What I would like to examine here is her use of historical figures (such as Sejanus or some English kings) familiar from the works of canonical (and usually male) writers of the period in order to assess her sense of a relation to history. The central question will be: how does her use of these exemplars impact on her relation to her contemporary political situation? What might this attitude towards past and present events/texts tell us about how to place her in terms of our own critical and literary histories?

Presenter: Sarah C.E. Ross, *Massey University*

Paper Title: Tears, Bezoars, and Blazing Comets: Politics, Gender, and the Language of Devotion in Hester Pulter’s Civil War Lyrics

Abstract: Hester Pulter composed her verse during the 1640s-50s in a kind of royalist retirement at her country home of Broadfield, Hertfordshire, and her biographical isolation is mirrored in a poetic preoccupation with loss. Contributing to the sense that her verse might encapsulate a “female aesthetic” of retreat (a phrase that has been used of male, royalist devotional writers) is the predominance in her verse of a discourse of sighs and tears. In this paper, however, I will argue that the sighs and tears of Pulter’s lyrics in fact constitute a significant, gendered, female reaction to political events. In a self-construction drawing on Francis Quarles’s emblematic representation of Esther, Hester Pulter constructs a notion of godly fame, in which her poetic sighs and tears provide a consolatory example for other royalist readers.

Room: Music Faculty, Lecture Room #5

Panel Title: English Drama

Chair: Martin Elsky, *City University of New York, The Graduate Center*

Presenter: Melissa E. Oliveira, *University of Maryland, College Park*

Paper Title: Folk Culture and the Courtly Stage in Ben Jonson's *For the Honor of Wales*

Abstract: Ben Jonson's note at the end of *Pleasure Reconciled to Virtue* leads us to believe that it was well received by King James: "This pleased the king so well, as he would see it again; when it was presented with these additions." The additions resulted in a shorter masque, *For the Honor of Wales*, which replaced much of the starting action. In place of the pleasure antimasques are portrayals of Welsh villagers who poke fun at the original and insist that their local Welsh names and settings are far more suitable for masquing. My paper examines the King's preferences as they are expressed by these Welsh characters, and which often criticize both Jonson's work and the courtly ideals common to the genre. Furthermore, the peasants laud the "British" national identity that King James wished to develop across England, Scotland, and Wales. Their speeches express a fictive intimacy between the Welsh peasantry and the English aristocracy, portraying the fantasy of a shared heritage.

Presenter: Yuki Nakamura, *Osaka University, School of Human Sciences*

Paper Title: Charivari and Natural Law in Revenge Tragedies

Abstract: This paper explores the structure and meanings of charivari in the revenge tragedies such as Thomas Kyd's *The Spanish Tragedy* and Cyril Tourneur's *The Revenger's Tragedy*. Carnavalesque nature underlies revenge plays, in which natural law is invoked, private sanctions are taken against the violators of marital norms, and fear of cuckoldry is prominent. In these plays, natural law, the revengers' authority, resists the change of polity and society and fails to survive after the conflict. Revenge, which belongs to a sphere more private and communal than official, is incompatible with political authorities and looks anti-establishment and riotous. This paper also examines what theatrical effects the motif of charivari has in terms of community, social class, and publicity and privacy.

Room: Music Faculty, Recital Hall

Panel Title: *Patristica Philosophica*

Organizer: John Monfasani, *State University of New York, Albany*

Chair: Luc Deitz, *National Library of Luxemburg*

Presenter: John Monfasani, *State University of New York, Albany*

Paper Title: Eusebius of Caesaria's *Praeparatio Evangelica* in the Renaissance

Abstract: No patristic work contains more otherwise lost classical philosophical texts — and other sorts of lost classical texts besides — and few patristic writings are more valuable for helping to establish readings of otherwise transmitted classical texts than the *PE*. By the same token, relatively few Renaissance translations of wide diffusion (forty-six manuscripts and sixteen editions by 1579) have received so much abuse during and since the Renaissance than George of Trebizond's Latin translation of the *PE* done at Rome in 1448. The purpose of my talk is to sketch out in a rudimentary way the origin, nature, and *fortuna* of George's translation to the late sixteenth-century.

Presenter: David E. Rutherford, *Central Michigan University*

Paper Title: Lactantius *Philosophus*

Abstract: The works of Lactantius circulated ever more widely after the late fourteenth century. As readers became familiar with his works, they made various attempts to classify his *opera* and to describe the author. As a courtier and not a cleric, he addressed his works directly to pagans,

not to Christians. Since Lactantius couched his thoughts, even those specifically based on Scripture, in secular Greco-Roman philosophical language, the humanists and others often referred to Lactantius as a philosopher. This was challenged in the fifteenth century by Antonio da Rho and others; but the question whether Lactantius was a philosopher and if so, what kind of philosopher, lingers.

Presenter: Irena Backus, *Université de Genève*

Paper Title: The Renaissance Reception of the Thought of Clement of Alexandria: From Gentien Hervet to Fénelon

Abstract: I have argued in a book published fairly recently that recourse to Christian Antiquity in the Reformation was motivated not by a need to put history at the service of religious controversy but by the need of different confessions to acquire an identity via the study of the Christian past. This paper tries to show that Clement of Alexandria (ca. 150 - ca. 215) is an anomaly because no confession could identify with the philosophical content of his works. This resulted, as we shall see, in a lack of interest, in a non-confessional use of his work as a source of quotations from pagan authors and also in attempts to get him involved in sixteenth-century controversies at any cost. His system and his thought were not understood. What is interesting is the diffidence with which he was received comparing to other anti-Nicene Fathers and the variety of halfhearted unsuccessful attempts to use him as guarantor for this or that confessional identity. It was not until the late seventeenth century and the controversy over quietism between Fénelon and Bossuet that theologians became interested in Clement's philosophy and in his concept of the Christian Gnostic.

Room: Music Faculty, Concert Hall

Panel Title: Humanist Literary Politics in The Writings of Tiptoft, Free, and Their Followers

Organizer: Andrew W. Taylor, *University of Cambridge, Trinity College*

Chair: R. W. Serjeantson, *University of Cambridge, Trinity College*

Presenter: Andrew W. Taylor, *University of Cambridge, Trinity College*

Paper Title: A Cure for Baldness: John Free's Synesius and the Seriocomic

Abstract: John Free, the celebrated fifteenth-century English humanist, was twice drawn to offer to influential patrons translations of Synesius of Cyrene's works: the diverting *De laudibus calvitii* to John Tiptoft in 1461, and to Pope Paul II in 1465, the more substantial treatise *De insomniis*. Where the latter failed to compete with Ficino's rival version, from 1515, Free's *In Praise of Baldness* (as Beatus Rhenanus restyled it) was broadcast to northern European audiences through its incorporation in Froben's edition of Erasmus's *Moriae encomium*. The edition is importantly marked by the commentaries in which the short works were embedded: Listerius's to Erasmus, and Beatus to Synesius, and Seneca's *Apocolocyntosis*. This paper focuses on Free's Synesius within the collection, to explore how Beatus's modification of the liminal material and his scholia, regulated the reception of both work and translator. It finally assesses the apologetic strategy implicit in the volume's construction.

Presenter: Daniel Wakelin, *University of Cambridge, Christ's College*

Paper Title: Politics, Play, and Indifference: Tiptoft, Caxton, Medwall

Abstract: I will discuss the 1481 Caxton edition of Tiptoft's translation of the *Controversia de vera nobilitate* by Buonaccorso da Montemagno, and Medwall's interlude, *Fulgens and Luces*,

based upon it. I will consider both works within a culture of late fifteenth-century vernacular humanist readers and coteries, who discuss ethical and political questions within what they see as polite and civilized debate. I will then explore that ideal of polite discourse, particularly the notion of indifference, at some points by comparing certain Ciceronian ideas. I will ask how these writers balance that stylistic ideal with a more forthright commitment to ethical and political ideas about personal nobility and dignity. I will close by hinting how Medwall's play illuminates the ideal of polite discussion in the sixteenth-century English interlude. Thus my paper will link the fifteenth-century humanism described by Rundle and Erasmian culture described by Taylor in this panel.

Presenter: David Rundle, *University of Oxford, Corpus Christ College*

Paper Title: John Tiptoft and the Yorkist Discovery of Humanist Eloquence

Abstract: Englishmen of the fifteenth century took several routes to eloquence. There was an indigenous tradition whose taste was for the rhetorically florid, and there were various imported influences. One import that had its supporters through the century was the emulation of the Ciceronian style championed by the *studia humanitatis* of Italian scholars. However, the interest in that style reached a formative stage in the circle around John Tiptoft, Earl of Worcester, a circle that appreciated the humanists' proclaimed link between a type of eloquence and political virtue. Using the evidence of previously unnoticed manuscripts from the collection of John Tiptoft, this paper will shed new light on that circle's activities and its relevance for English politics in the aftermath of the fall of the Lancastrian monarchy.

Room: Clare College, Bennett Room

Panel Title: Spain in the Renaissance

Chair: Ottavio Di Camillo, *City University of New York, The Graduate Center*

Presenter: Steven Wagschal, *Indiana University*

Paper Title: From Madness to Folly: Brant's *Stultifera Navis* and Erasmus's *Moriae Encomium* in Renaissance Spain

Abstract: In this paper, I explore the shift in Spanish literary representations of madness in the context of medical, philosophical, and theological works from 1490-1590. In Renaissance Spain, there are two axes on which madness is treated: the comic-tragic axis, in which the theme evokes either laughter or despair, and the moralizing-medicalizing axis, in which the cause of insanity is viewed either as an ethical problem or as a physiological one. My post-Foucauldian approach first establishes as a backdrop the tragic and medicalizing view of madness in works by Fernando de Rojas and others. I then chart and explain how representations of the mad become comic and moralizing, a shift that corresponds both to the political co-option of literary authors as well as to the influence of Brant and Erasmus. After 1590, yet another shift would follow these, with the comic and medicalizing texts of Cervantes.

Presenter: María Hermoso, *Universidad Pablo de Olavide*

Paper Title: Monarchy and Church in the Urban World During the Renaissance: The Confraternities in Seville and the Reduction of the Hospitals in 1587

Abstract: Traditionally, in the works of historians, the "Reducción de Hospitales" organized by Philip II and the Archbishop of Seville, Rodrigo de Castro, in 1587 in Seville was a change in the organisation of social welfare. We want to take a new point of view because the original

documents show us that this fact did not affect some hospitals in Seville but did affect the confraternities. As a result of the “Reducción de Hospitales,” properties were seized and the oratories and chapels of seventy-five confraternities of the town (87.05 %) destroyed. The original documents of the confraternities let us know the rich variety of functions of these associations. The confraternities regulated the life of the guilds, the popular devotion, the relations of solidarity, and the mutual aids, in addition to serve like points of politic tensions or, in other occasions, like systems for to calm social tension. Also, the confraternities created relations with their “clients,” who were not brothers of these societies.

Presenter: Enrique García Santo-Tomás, *University of Michigan, Ann Arbor*

Paper Title: Gambling to Death in Early Modern Madrid

Abstract: Gambling became a popular pastime once Philip III settled the Spanish court in Madrid in 1606 after a brief hiatus in Valladolid (1600-06). Some of the most important writers of the time — Góngora and Quevedo, among others — were, in fact, notorious gamblers. However, unlike other common urban trends, the existence of gaming houses soon became a problem for legislators, for they caused a great amount of violence and insecurity in a city that had already become famous for its nocturnal perils. In an ironic twist, the Crown collected a great amount of taxes from these clandestine activities, thus undermining its own mechanisms of social control. The present paper analyzes the little-known work by Joseph de Tovallina, *Arbitrio en manos de la Católica Real Magestad ... Propone un impuesto sobre el juego de naipes* as a significant paradigm of the existing tensions between politics and economics in early modern Madrid.

Room: Clare College, Neild Room

Panel Title: Women in Renaissance Society and Literature

Chair: Margaret Hannay, *Siena College*

Presenter: Danielle Culpepper, *Mary Washington College*

Paper Title: Negotiating the Rules: Ursuline Communities in Early Modern Italy and France

Abstract: In this talk I will examine the wide-ranging experiences of Ursuline religious women in Italy (Brescia, Milan, and Parma) and in France. In the burgeoning scholarship on convents and religious life, scholars usually discuss the Ursulines as if they formed an unvarying and unified religious order; in reality, while these communities shared a similar mission and spiritual devotion, they emerged independent of one another with no over-arching authority linking them together. Using convent records and recent scholarship, I hope to show that the varied characteristics of these different communities must be considered to appreciate the contributions of the Ursulines to the experience of women in Europe during the Catholic Reformation.

Presenter: Maria Galli Stampino, *University of Miami*

Paper Title: Narratives of Ascendance and Progeny: The Case of Lucrezia Marinella’s *L’Enrico*

Abstract: Although Lucrezia Marinella’s 1635 epic poem *L’Enrico* is mostly influenced by Tasso’s *Gerusalemme liberata*, some of its constitutive elements can be retraced instead to Ariosto’s *Orlando furioso*. In this paper, I propose to look at one such instance, to wit, Erinna’s narrative of Venice’s past and future to Veniero, one of the Venetian Christian knights involved in the siege of Constantinople in the fourth crusade (*L’Enrico* 6 and 7), to contrast it with Ruggiero’s explanation of Ferrara’s history (*Orlando furioso* 36). I will concentrate on two

crucial differences: the gender of the speaking voice, and the social, cultural, and political circumstances in which each poem was conceived, written, and circulated. In the end, Erinna's female voice has as much to do with Venice's republicanism as with the gender of the poem's author.

Presenter: Andrea Baldi, *Rutgers University, New Brunswick*

Paper Title: After Plutarch: Constructing Wifely Identity in Sixteenth-Century Italian Treatises

Abstract: I intend to examine the echoes of Plutarch's *Coniugalia praecepta* in a few Renaissance treatises prescribing women's behavior. This influence appears to be fostered by an authoritative intermediary, Speroni's *Dialogo della cura familiare* (1542), which skillfully reworks some of Plutarch's norms, as well as his metaphorical imagery (alluding also to another renowned precedent, Xenophon's *Oeconomicus*). A remarkable trait of Plutarch's archetype consists in its rich anecdotal texture, which incorporates illustrious literary narratives, namely the *exempla* taken from Ovid's *Metamorphoses*. After analyzing these features and their refashioning in Speroni's *Dialogo*, I will further explore this intertextual connection, by detecting the rewriting of Plutarchan precepts in lesser-known works, such as Trotto's *Dialoghi del matrimonio e vita vedovile* (1583), Guasco's *Ragionamento a Donna Lavinia sua figliuola* (1586), and Belmonte's *Institutione della sposa* (1587).

Presenter: Joyce de Vries, *Auburn University*

Paper Title: The Biography of the Exceptional Woman as Political Tool: The Legend of Caterina Sforza

Abstract: This paper will explore the life and legend of Caterina Sforza and discuss how the methodologies associated with the "new biography" affect its continuing construction. Virtually every study of Sforza springs from her thrilling biography. Sforza is one of several famous women from the early modern period in Italy whose life has been repeatedly represented in paintings, literature, poetry, plays, gender studies and history texts, and biographies. Sforza, long considered an exception to her sex, formulated her image as an indomitable virago in the late fifteenth century, and subsequent writers beginning with Machiavelli and continuing to the present day, have embellished this legend to serve shifting political agendas. This paper will analyze the varied archival and visual sources and the methods used to formulate Sforza's biographies and offer a critical historiography of her legend, taking into account the politicization of her life.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies VII: Working with Early Modern Electronic Texts

Panel Abstract: *This session explores the delights and challenges of the creation and use of early modern electronic texts. Brief presentations by panelists, who have carried out exemplary work in the area of early modern English electronic textual editing and development, will be followed by a respondent's comments and panel style discussion.*

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Co-organizers: William R. Bowen, *University of Toronto, Victoria College* and Raymond G. Siemens, *University of Victoria*

Chair: Michael R. Best, *University of Victoria*

Respondent: Janelle Day Jenstad, *University of Victoria*

Discussants: Raymond G. Siemens, *University of Victoria*, Michael R. Best, *University of Victoria*, Eric Rasmussen, *University of Nevada, Reno*, and Martin Butler, *University of Leeds*

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: English Literature and Society III

Chair: C. Herbert Gilliland, *United States Naval Academy*

Presenter: Brian Christopher Lockey, *Saint Louis University, Madrid Spain Campus*

Paper Title: The Genre of Transnational Justice: Knights, Shepherds, and Princes in the Elizabethan Romance

Abstract: In spite of the romance genre's reputation for frivolity, recent work on the English romance by R. W. Maslen, Joan Pong Linton, and Blair Worden has revealed a deep engagement with the political, nationalist, and legal discourses of the period. In this paper, I explore certain generic features that allowed sixteenth-century writers of romance to imbue these works with such significant political issues as transnational law and ethics. A fundamental feature of the English romance is an ability to secularize religious notions of justice in such a way that the assumption of natural or normative behavior can be extended to the non-Christian other. Additionally, I show that, like their continental counterparts, Elizabethan romances are hybrid works, in which the chivalric code, pastoral conventions, and the "mirror for princes" tradition converged in a way that allowed writers to consider issues of justice, just war, and conquest within a secular transnational context.

Presenter: Thomas Moisan, *St. Louis University*

Paper Title: John Evelyn and the Political Uses of Aestheticism

Abstract: That "curiosity" and the aestheticist elision of the "curious" and the "artful" played a role in the upheavals of the English Civil War finds illustration in the career and writings of John Evelyn. Drawing principally upon Evelyn's *Diary*, this paper examines the decade following 1642 when Evelyn, with numerous other Royalists, left England and sojourned among the artistic splendors of papist, counter-Reformation France and Italy. Turning the sites he visited into open-air *musea*, and experiencing as so many "curiosities" the "incomparable rarities" he encountered, Evelyn so aestheticizes the *objets* he describes as to appear to detach them from the doctrinal and ideological agenda they materialized. Indeed, aestheticist valorization of the "thing itself" seems to have provided Evelyn with a strategy for "having it both ways," and insulated him politically both in the papist climes through which he traveled and in the England of the Protectorate to which he returned.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: The Workshop in Renaissance Rome: Practice, Ambition, Competition

Organizer: Henry Dietrich Fernández, *Rhode Island School of Design*

Chair: Deborah Howard, *University of Cambridge, St. John's College*

Presenter: Tristan Weddigen, *Universität Bern*

Paper Title: *Animal Sociale: Division of Labour and Social Structure in Raphael's Vatican Loggia Workshop*

Abstract: With the execution of the vast decoration of the Vatican Loggia for Leo X (1516–19), Raphael's workshop organization reached a peak of social complexity and workflow efficiency. Thus it became an ideal for the entrepreneurial, seigneurial, and academic status of the early modern artist. A functional analysis of the preparatory drawings for the Loggia frescoes, especially of the much debated *modelli*, and of new, more effective design techniques helps in sketching out the division of labour and the social structures of Raphael's workshop, concerning associates like Gianfrancesco Penni, Giulio Romano, and Giovanni da Udine. The concept of workshop, which the self-conscious *bottega* illustrated in stuccoed self-portraits on the site, required new categories of judgment on style and quality that are relevant for an understanding of the later Cinquecento.

Presenter: Henry Dietrich Fernández, *Rhode Island School of Design*

Paper Title: *Raphael's House on the Via Giulia: Workshop and Showcase*

Abstract: Raphael's untimely death on 6 April 1520 brought the development of his scheme for a house and workshop on the Via Giulia to an abrupt stop. Since 1517, Raphael had lived and worked in the Palazzo Caprini on Via Alessandrina in the Borgo. As Raphael's workshop prospered it became clear there was a need for more space where he could run his ever-increasing workshop, one also suitable for receiving guests and clients in a decorous manner. A strategically placed house on the Via Giulia, near the site of the future San Giovanni de' Fiorentini, would meet all his needs. Three drawings survive which describe Raphael's scheme, which included two ground level plans and one for the piano nobile. Using surviving evidence it is possible to produce a digital reconstruction of Raphael's House, one designed to promote him as both designer and gentleman residing on the prestigious Via Giulia in early-sixteenth-century Rome.

Presenter: Piers Baker Bates, *University of Cambridge*

Paper Title: *The Idiosyncratic Model of Sebastiano del Piombo*

Abstract: In terms of studio practice in High Renaissance Rome, Sebastiano del Piombo represents the antithesis of the normative model of Raphael. Unlike Raphael, Sebastiano had no recorded workshop, in terms of physical space or pupils; indeed, he scorned Raphael as the Principe del Sinagoga and Vasari records him having only one pupil. Throughout its span, Sebastiano's Roman career can be viewed, as he viewed it himself, as a single-handed struggle to establish himself against the phalanx of the Raphael workshop and its successors. Their position as outsiders made natural allies of Michelangelo and Sebastiano, but the unthinking view of Sebastiano as the "lance of Michelangelo" has tended to overshadow objective assessment of the his artistic production. The irony is that much as Sebastiano sought, with the help of Michelangelo, Raphael's prestigious papal commissions, in so doing he developed a very different artistic practice to either of them.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Penance and the Art of Conversion I

Organizer: W. David Myers, *Fordham University*

Chair: Gretchen D. Starr-LeBeau, *University of Kentucky*

Respondent: Wietse de Boer, *Miami University*

Presenter: W. David Myers, *Fordham University*

Paper Title: Art and Penance in Renaissance Europe

Abstract: Sacramental penance underwent crucial transformation during the sixteenth century. The Protestant Reformation brought drastic changes, including outright abolition, which prompted a deliberate, focused Catholic response. Among Catholics, sacramental practices were always evolving, but sixteenth-century changes were particularly transforming. Indeed, the “conversion” at the heart of penance took on a new meaning and urgency in the charged “confessional” atmosphere sparked by the Protestant Reformation. This was perhaps most obvious in the physical setting in which confession occurred and involved new gestures and new positions for both practical and doctrinal reasons, that is, to avoid scandal and to dramatize the power and majesty of the priest confessor and the Church he represented. This paper examines the artistic figuring of penance during the fifteenth and sixteenth centuries in order to discover whether and how changes in the representation of the sacrament accompanied its new position in Roman Catholic life.

Presenter: Marcia Hall, *Temple University*

Paper Title: The Reception of Michelangelo’s *Last Judgment* and the Penance Debate

Abstract: Michelangelo’s *Last Judgment* was received by the artistic and humanist communities with the enthusiasm we would expect, but was criticized from the moment of its unveiling and with gathering vehemence by conservatives in the church. This paper will show that between the time the fresco was begun in 1536 to the time it was exhibited in late October 1541 conditions changed crucially. Penance was one of the key doctrines attacked by Luther, who did away with private confession and priestly absolution, an attack that went to the heart of the church’s economy of devotion. Straddling a paradigm shift, Michelangelo’s fresco failed to provide the weapon of discipline needed to help stem the hemorrhage of the faithful to the Protestants. A figure included toward the end of his work on the fresco suggests the artist’s awareness of this issue in relation to his painting.

Presenter: Meredith J. Gill, *University of Notre Dame*

Paper Title: “Tolle lege”: Renaissance Artists and the Augustinian Moment

Abstract: Augustine’s conversion depended on his response to the command to “take up and read” (*Confessions* 8, 29). His anguished progress to faith relied on scripture’s word, and the word as conduit to wisdom. The injunction, “tolle lege,” could never be far from the consciousness of Renaissance readers. Italian artists also explicated this climactic scene, often with polemical effect. Whether they emphasized angelic annunciation or verbal persuasion, whether the revelation was solitary or shared, Augustine’s bookish epiphany, and his “putting on” of the Augustinian habit, embodied imaginative triumphs comparable to Petrarch’s fictive “Augustinus.” These early images offer a contrast with the conversion iconography of the sixteenth century. Later artists revisited the conundrum of externalizing the internal, and the difficulty of portraying temporal sequence in the instant of visual encounter. Less concerned with stage set and text, they posed, as Augustine himself had done, provocative questions about conversion’s causes and character.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: The Tudor Image: Settings, Structures, and Rituals

Co-organizers: Christy Jo Anderson, *University of Toronto* and Christiane Andersson, *Bucknell University*

Chair: Christiane Andersson, *Bucknell University*

Presenter: Anna Riehl, *University of Illinois, Chicago*

Paper Title: Elizabeth I vs. Mary Stuart: Veils, Noses, Books, and Portraits

Abstract: At the center of this inquiry is a somewhat obscure miniature portrait by Nicholas Hilliard. The traditional identification of the sitter as Mary Queen of Scots has been dismissed in 1983, and the caption changed to the Unknown Lady. After Janet Arnold has suggested that this portrait depicts Elizabeth I, the ambiguous miniature has become a site of an implicit competition between the two queens. In order to shed new light on the issue of the portrait's date and identity of the sitter, this paper seeks to stage a systematic contest between the two royal candidates, with the argument hinging on the depiction of the sitter's clothing, props, hair, and face. In doing so, this study not only tests and interprets the crucial elements of this carefully composed piece, but also seeks to emphasize the face as an essential iconographical element that has been downplayed by the other interpreters of this portrait.

Presenter: Christy Jo Anderson, *Yale University*

Paper Title: Places of Tudor Portraits

Abstract: Where were Tudor portraits meant to be seen? This paper explores the places of late Tudor portraits, and how they were hung and displayed. Special attention will focus on the portrait of Elizabeth at Hardwick Hall, and the planning of English country houses at this time.

Presenter: Lisa Ford, *Yale Center for British Art*

Paper Title: Family Style: Self-Representation in the Tudor Dynasty

Abstract: This paper explores the ways in which all the Tudor dynasty, from Henry VII to Elizabeth I, used, controlled, distributed, and censored their depictions. This paper encompasses questions of whether a singular style develops, who seems to be the most prolific in depiction and why, how images are used in pageantry or later portraits as well as during the monarchs' lifetimes, how many different media bear Tudor portraits (maps, prints, books, miniatures), and what that tells us about the development of material culture with an eye to royal "public relations." Additionally, the paper will address whether one can determine who is influencing whom. Do the Tudors teach their subjects, or the subjects teach their monarchs how to exploit their image?

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: The Historiography of the Renaissance Beyond Italy

Organizer and Chair: William J. Connell, *Seton Hall University*

Presenter: Mark A. Youssim, *Institute of Universal History*

Paper Title: The Machiavellian Myth in a Time of Reform: Russia on the Eve of the Twenty-First Century

Abstract: Historical studies on Machiavelli have usually been grounded in the present, not the past, owing to Machiavelli's emphasis on the moral ambivalence of political action, which successive generations have seen as being relevant to their own situation. To the familiar contradictory stereotypes found in Machiavelli — utopianism and skepticism, monarchy and republicanism, piety and atheism — Soviet Russia added a contrast between the bourgeois progressive role of Florentine Secretary and his historically determined narrow-mindedness. In

Russia at all times the attitude towards Machiavelli was rather wary, because of his political double-edged reputation from which many politicians and statesmen suffered, from the eighteenth through the twentieth centuries. This paper discusses the flourishing of interest in Machiavelli in Russia in the 1990s.

Presenter: Nadia Selounskaya, *Russian Academy of Sciences*

Paper Title: The Reception of Antiquity and the Renaissance in Russian Thought

Abstract: The Russian people cannot pretend to any historical continuity with the heritage of antiquity. Does this mean that Russia was not influenced by antiquity, and by its Renaissance revival? In our own time one might better ask how the perception of “the medieval” is correlated with our concepts of antiquity and Renaissance. Could the culture of any medieval people be free of an antique substrate? Clearly there was great interest in antiquity and the Renaissance in the eighteenth to nineteenth centuries, helping to create so-called “Silver Age” culture — the most significant cultural movement in the Russian Empire before the October revolution of 1917. The problem is to identify what aspects of ancient and Renaissance history and culture were most attractive for Russians and why.

Presenter: Edward Arfon Rees, *European University Institute*

Paper Title: Revolutionary Machiavellism

Abstract: For the Italian Marxist Antonio Gramsci, it was axiomatic that a red thread of continuity connected the political thought of Machiavelli, the French Jacobinism of the 1790s, and the Leninism of twentieth-century politics. Several scholars have explored the connection between Jacobinism and Bolshevism. Only a few have explored the influence of Machiavelli’s ideas (and, more problematically, Machiavellism) on twentieth-century Russian revolutionary thought and practice. This paper explores various strands of political ideas that connect Machiavelli and Stalin. Among these the paper explores the impact of the Jacobin political tradition, the contribution of German intellectual thought (notably Hegel and Clausewitz), and the Russian nihilist tradition and Nietzschean ideas. For Russian revolutionaries, the realist tradition of political thought, as represented by Machiavelli, was always a subject of contention, and came in the 1930s to dramatize the vexed question of means and ends at the heart of Marxist ethics.

Presenter: Matthew A. Vester, *West Virginia University*

Paper Title: Alpine Political Culture During the Renaissance

Abstract: This paper offers an historiography of the scholarship on political events, structures, and practices in the western Alps during the fifteenth and sixteenth centuries. It asks whether there was anything characteristic about the political culture of Alpine territories during this period, either for geographic reasons or because of other historical experiences (patterns of warfare, economic exchange, cultural diffusion, etc.) that affected the peoples of this region in particular ways. The paper will also provide an overview of the polities making up the western Alpine arc (the Republic of Genoa and lands subject to it, the free Imperial fiefs of the Maritime Alps, the French governments of Provence and Dauphiné, the marquisate of Saluzzo, the various lands of the house of Savoy including the county of Nice and the val d’Aosta, and the bishop and *dizains* of the Valais).

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Art in the Catholic Reformation

Chair: Heidi J. Hornik, *Baylor University*

Presenter: Ian F. Verstegen, *University of Georgia*

Paper Title: Barocci's Immaculate Conception and Pius V's Religious Politics

Abstract: In the late 1570s Federico Barocci painted an image of the Immaculate Conception for the Conventual Franciscans of Urbino. This image has received some attention, but its iconographic novelty has not been emphasized enough. It represents the first appearance, in Italy or Spain, of the Woman of Revelations (on a crescent moon, with stars about her head) without supporting litanies (written or symbolic). The company of the Conception or donors responsible for the commission fill the space where symbolic litanies ought to be. This switch might explain the iconographic precocity of the image. However, some biographical details enrich the story behind the painting, having to do with the religious politics of Pius V. By examining Pius's philo-Dominican politics in the reform of the Litany of Loreto, as well as the philo-Franciscan politics of Barocci's patron, Cardinal Giulio della Rovere, a richer picture of this remarkable painting will be provided.

Presenter: Lee C. Hallman, *The University of Texas, Austin*

Paper Title: Reconsidering the Conversion: The Catholic Reformation and Caravaggio's Two *St. Pauls*

Abstract: This paper reconsiders the nature of Caravaggio's engagement with the religious climate and iconographic demands of Counter-Reformation Rome through an examination of a pivotal but still little-known work — the rejected first version of the *Conversion of St. Paul* for the Cerasi Chapel in S. Maria del Popolo, now in the Odescalchi-Balbi collection. Careful study of the rejected painting helps us to establish a better context for understanding the artistic choices made in the definitive version. By exploring the iconographic models and precedents behind the “failed” and “successful” *St. Paul* images, this paper challenges the notion that Caravaggio was an artist consciously subversive to the Catholic Church. Though in many ways profoundly unsuited to Post-Tridentine notions of decorum, Caravaggio's rejected *St. Paul* represents the artist's search for an emotionally compelling and innovative language of painting, but one that remained deeply committed to the artistic and literary traditions of the past.

Presenter: Timothy B. Smith, *De Paul University*

Paper Title: Two Heads Are Better Than One: Sodoma's Vicarious Martyrdom of Saint Catherine of Siena

Abstract: This paper explores Sodoma's fresco *The Beheading of Niccolò di Tuldo* (1526) and explicates for the first time the role this seldom-represented scene played in establishing the sanctity of Catherine of Siena in her reliquary chapel in San Domenico and her native city. Through a web of textual and visual references, Catherine's “extended martyrdom” of self-inflicted suffering is here collapsed and made manifest vicariously through the traditional trope of the early Christian martyrdom scene, played out in the beheading of a political prisoner Niccolò di Tuldo. The visual juxtaposition in the chapel of the martyr's severed head in the fresco and Catherine's head reliquary over the altar reinforced for the Renaissance viewer the implication of martyrdom where there was none, in the process allying this Dominican saint more closely with Siena's pantheon of early Christian martyrs. The fresco will also be related to Catherine's favorite theological issue, the sacredness of the Holy Blood, as well as to political

concerns in early Cinquecento Siena.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: The Politics of Literary Practice in Renaissance France

Co-organizers: Sara G. Beam, *University of Victoria* and Paul Cohen, *Université de Paris VIII*

Chair: Jennifer Joan Britnell, *University of Durham*

Presenter: Sara G. Beam, *University of Victoria*

Paper Title: Satirizing the Body Politic: Corporate Loyalties and the Patronage of French Farce During the Renaissance

Abstract: Despite the centralizing tendencies of the French monarchy during the Renaissance, Valois kings and their subjects still articulated political power through the flexible metaphor of the body politic, which worked both to bolster royal claims to supreme authority and to justify demands that the king heed the good counsel of his subjects. Bawdy and often satirical French comic theater flourished during this period in part because the French monarchy had not yet reimagined political authority in absolutist terms. Farce players profited from the corporate rivalries between local authorities — the governor, the city council, the bishop — to carve out a public space for critical social, political, and religious discourse. Archival evidence demonstrates that their audacity was not only tolerated but applauded by university officials and Parlement magistrates who continued to conceive of political power as reciprocal and organic.

Presenter: Paul Cohen, *Université de Paris VIII*

Paper Title: How French Were Renaissance French Letters? Polyglossia and the Invention of a Vernacular Literature in Renaissance France

Abstract: The traditional narrative of French literary history holds up its Renaissance men of letters as the architects of a nascent French linguistic and literary consciousness. Eager to bring glory upon the French monarchy, poets, philologists, and scholars set out to refashion French as an idiom capable of transmitting a vernacular literary tradition equal to that of classical Greece and Rome. I propose in this paper to reexamine their self-conscious invention of a vernacular literary tradition by situating sixteenth-century French literary activity in its larger linguistic and cultural context. My discussion will compare the trajectories three French men of letters: Henri Estienne, Joachim Du Bellay, and Claude Fauchet. While all three reserved for French a central role in their work, they, like their contemporaries, conceived of their vernacular scholarship as a particular literary form, articulated within and in relation to a wider cultural universe which they took to be intrinsically multilingual.

Presenter: Hilary J. Bernstein, *University of California, Santa Barbara*

Paper Title: Access to the Archives: Archival Narratives and Scholarly Networks in French Local History Writing of the Sixteenth and Seventeenth Centuries

Abstract: Historians have long been interested in the histories written in French cities in the sixteenth and seventeenth centuries, but they have concentrated on how these narratives integrated civic identities within the greater French kingdom. This paper takes a fresh look at local history writing by arguing that urban histories were not the product of individual men writing in isolation, but rather of networks of scholars sharing ideas, documents, and criticisms. It further argues that as documentary evidence gained importance, access to local archives strongly influenced the arguments that urban scholars could make. Archival documents broadened the range of arguments presented about the urban past and permitted historical

narratives already implicit in the documents of local corporate groups to be integrated into a broader civic memory. History writing was only one element in a growing body of information about local communities to which interested citizens turned.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: Figurations of Interiority

Organizer: Ute Berns, *Freie Universität Berlin*

Chair: Andrew James Johnston, *Humboldt-Universität zu Berlin*

Presenter: Verena Lobsien, *Humboldt-Universität zu Berlin*

Paper Title: Circular Interiorities

Abstract: Reflexivity and autoreferentiality are among the most “innovative” features of early modern lyric modes. As has been noted, there are conspicuous affinities between the interiority presented in Petrarchan poetry and what later centuries have come to call subjectivity. In my contribution I should like to inquire more closely into the sources of this interiority, suggesting that they are to be found in affiliations to different, indeed not always systematically compatible, types of Hellenistic thinking — neoplatonic as well as stoicist and in some cases skeptical or even epicurean philosophies. Above all, I shall attempt to show how the figures of thought central to these philosophies, foremost among them figures of circularity, are realized, modified, and sometimes radically re-structured in poetic texts by Spenser, Sidney, and finally Marvell. Thus outlines of a “poetics of circularity” might emerge in addition to a typology of early modern lyric interiorities.

Presenter: Ute Berns, *Freie Universität Berlin*

Paper Title: “One soul in bodies twain”: Performing Interiority in Friendship

Abstract: My paper discusses the significance of friendship for the construction of early modern interiority. Rather than approaching friendship as a practice constructing interiority through confidence and intimacy, I am concerned with the friend in as much as he or she is seen to figure and perform aspects of another’s (inner) self. Drawing on selected passages from Shakespeare’s plays, I investigate the tenet of the “sameness” of the Renaissance friends as a figure of doubling with epistemological rather than homoerotic or utopian implications. I ask how friends presented on stage may be seen to perform and exteriorize each other’s selves and interiorities, and I trace the modes in which the interiority of the dramatized self is tied to the friend’s performance. Finally, I suggest ways in which the audience’s viewing habits may have been shaped by familiarity with the discourse of friendship.

Presenter: Irmgard Maassen, *Freie Universität Berlin*

Paper Title: Interiority, Courty Spectacle, and Madness: The Case of the Jailer’s Daughter

Abstract: Hamlet’s inky cloak, donned to challenge the court by a demonstration of untimely mourning, serves as a theatrical sign that at once displays and conceals his interiority. As an outward performance of an inwardness claimed to surpass all external rites and performances, Hamlet’s cloak, like his show of madness, figures the early modern dilemma of how to find adequate “forms, modes, shows” for “that within” in a culture which had begun to view with suspicion public display and ritualized spectacle. Focusing on the Jailer’s Daughter in *The Two Noble Kinsmen*, whose fate differs in telling ways from Ophelia’s, this paper is going to explore the role of madness in the fashioning of an early modern subjectivity that defines itself as

opposed to the high visibility and formal exteriority of court culture.

Room: Mill Lane #1

Panel Title: The Significance of St. Carlo Borromeo in the Artistic Creation of Post Trent Era

Co-organizers: Nirit Ben-Aryeh Debby, *Ben-Gurion University of the Negev* and Daniel Meir Unger, *Ben-Gurion University of the Negev*

Chair: Nirit Ben-Aryeh Debby, *Ben-Gurion University of the Negev*

Presenter: Daniel Meir Unger, *Ben Gurion University of the Negev*

Paper Title: Guercino's *St. Carlo Borromeo* and *St. Filippo Neri* in a Political Context

Abstract: Portrayals of sixteenth-century saints form an integral part of Guercino's oeuvre. They range from the early depictions of St. Carlo Borromeo, through portraits of the Jesuit saints Ignatius of Loyola and Francis Xavier, to the late representations of St. Filippo Neri. The common view in seventeenth-century Italy held St. Carlo Borromeo and St. Filippo Neri in equal regard. They were both looked upon as representatives of the same political-religious attitude that culminated in the Council of Trent. However, there was one striking difference in the seventeenth-century perception of the two saints, and that had to do with their different approaches to discipline. St. Carlo Borromeo was seen to have been of a belligerent and stern nature, whereas St. Filippo Neri was known for his peaceful disposition. In my paper I will focus on Guercino's portrayals of the two saints, explain his unique approach towards them, and examine their propagandistic purpose in times of religious strife between Catholics and Protestants.

Presenter: Giles R.M. Knox, *Indiana University*

Paper Title: San Carlo Borromeo: Sanctifying Milan Cathedral

Abstract: Canonized in 1610, San Carlo Borromeo was the first in a long series of Counter-Reformation saints. Archbishop of Milan from 1560 until his death in 1584, Borromeo introduced a series of sweeping changes to religious life in the diocese. Although a long focus of historical discussion, relatively little scholarship has examined either how or why his cult took on an intensely civic flavor in Milan after 1610. I will argue in this paper that it was through images both in and of Milan cathedral (including the famous Quadroni) where a joining of city and saint occurred. The result was a new kind of civic patron saint, not so much a miraculous intercessor into civic affairs as a model of moral authority to sanctify the cathedral, and through it, the city.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power VI: Staging Power

Sponsor: Canadian Society for Renaissance Studies/Société canadienne d'études de la Renaissance

Organizer: Konrad Eisenbichler, *University of Toronto, Victoria College*

Chair: Elena Brizio, *Commune di Siena*

Presenter: Konrad Eisenbichler, *University of Toronto, Victoria College*

Paper Title: Sacred Plays and the Spectacle of Power in Florentine Confraternities

Abstract: This paper will examine the sacred plays (*sacre rappresentazioni*) staged in Florentine

confraternities in the fifteenth and sixteenth centuries as venues for the display of power and influence, be it secular or religious. Special attention will be given to the presence and the participation of ecclesiastical and civic authorities at these spectacular events, and in particular to the role of the Medici family in them under the republic and then also under the grand duchy.

Presenter: Jelena Todorovic, *University of the Arts, Belgrade and University College London*

Paper Title: Overcoming Political Boundaries: The Issues of Ceremonial Space in the Orthodox Archbishopric of Karlovci

Abstract: The Archbishopric of Karlovci was created in the Habsburg Empire in 1690 when Patriarch Arsenije III and his Serbian subjects fled into Austrian lands ahead of the invading Ottomans. From then on, the struggle for the recognition of a minority religion in the Catholic Empire was a constant diplomatic battle, played out with spectacle and ceremony. Considering the difficult position of the Orthodox Archbishopric within a Catholic Empire, the use of ceremonial space was highly peculiar. Their standing of a minority religion meant that public display of their power had to be subdued and mainly confined. Henceforth, the Archbishops had used two ceremonial languages, different in their structure, one reserved for the public display of power in the cities, the other reserved for their sees. I will assess these two languages and their role in mapping out the image of Orthodox power in the Habsburg domain.

Presenter: Elisabeth E. Frege, *Hannover University*

Paper Title: Theatrical Performances and Princely Representation in Renaissance Ferrara

Abstract: Focusing on the court of Ercole d'Este, this paper will shed light on the staging of theatrical performances as a means of representing princely power. Apart from analyzing the classic literary sources and the role of vernacular translations, attention will be placed on the role of the *intermedi*, on music, dance, design of stage and setting, costumes, and the audience attending the plays. Ercole d'Este was a generous patron of music and theater; how did he use the arts, especially ephemeral theater performances, to manifest his political power? What are the connections between the topics of the plays and the claims of the d'Este dynasty as rulers over Ferrara, which Burckhardt called "the first modern town in Europe?"

Room: Mill Lane #5

Panel Title: The English Renaissance as a Culture of Translation IV: Translation in Art and Architecture

Organizer: Hannibal Hamlin, *The Ohio State University, Mansfield*

Chair: Mary R. Rogers, *Independent Scholar*

Presenter: Helen Vincent, *National Library of Scotland*

Paper Title: Protestantizing Humanism: Richard Linche's Iconoclastic Translation of Cartari's *Gli Imagini dei Dei Degli Antichi*

Abstract: Vincenzo Cartari's *Gli Imagini dei Dei degli Antichi* (1556) undertook the practical task of describing the images of classical gods for the use of artists and authors. Cartari not only describes and illustrates such images, he fits them into a neoplatonic framework to explain the pagan failure to recognize the one true God. To bring this text into English, Richard Linche's translation *The Fountaine of Ancient Fiction* (1599) takes an iconoclastic approach to Cartari's work, adding explicitly Protestant condemnations of the pagan images and replacing Cartari's perception of pagan error with denunciation of sinful corruption. But while denying the visual,

Linche amplifies the verbal in his text, embellishing Cartari's poems and adding his own — decisions that need to be set in the context of contemporary suspicion of Italian culture and those who engaged in it.

Presenter: Katherine Anne Harmon, *Youngstown State University*

Paper Title: “Of Original Pieces and of Copies”: The Issue of Originality in Seventeenth-Century English Painting

Abstract: With the advent of the Stuart monarchy, the practice of art collecting in England found an increasingly important role in raising and conferring social status in society. Aided by renewed foreign diplomacy and a cultural interest in recent translations of Italian art treatises and courtesy books, the climate saw the acquisition of the great art collections of Charles I, Arundel, and Buckingham, among others. Yet, with this newfound demand for international art and the limited inventory of art available came an increasing interest in having originals reproduced. This paper examines the theoretical, economic, and technical issues surrounding the creation and reception of reproductions (identified as “copies” or “counterfeits”) in seventeenth-century England. It considers such questions as how originals and copies were evaluated, differentiated and socially viewed based on the criteria set forth in period art treatises, handbooks, and inventories.

Presenter: Anne Marie Myers, *University of California, Los Angeles*

Paper Title: False Cognates: Sir Henry Wotton and the English Translation for “Architect”

Abstract: Scholars have recognized that Sir Henry Wotton's *Elements of Architecture* (1624) is both a translation of Vitruvian sources and an original composition designed for an aristocratic English audience. This paper suggests that the word Wotton found most difficult to “English” was “architect.” Verbally, the translation was easy; culturally it was far more difficult. Wotton names architects — Vitruvius, Palladio, and Alberti — but these theoretically and practically skilled men had no English equivalents. Even if they had, the extensive mechanical knowledge of such professional architects might have made them distasteful to aristocratic readers. Wotton omits Vitruvius's general description of the architect, and his use of the word remains slippery and noncommittal. At different times “architect” seems to refer to an architectural patron, to a craftsman or artisan, or to an architectural writer. Wotton seems uncomfortably aware that he is using an English word for which there was yet no English meaning.

Room: Mill Lane #6

Panel Title: The English Renaissance Book

Chair: Martin Elsky, *City University of New York, The Graduate Center*

Presenter: Stephen B. Dobranski, *Georgia State University*

Paper Title: Renaissance Readers and Authorship

Abstract: While scholarship on the history of reading in early modern England has focused on the demands of Elizabethan reading practices, a similar style of readerly intervention remained important during the seventeenth century. The emergence of the author did not, as traditional narratives have suggested, coincide with the development of private and passive reading habits; authors, following allegorical and humanist traditions, instead invoked readers who would participate directly in their texts. These active readers were not always classically trained scholars, as in earlier generations, but still they had to interact with texts to make them

meaningful. In this paper, I argue that writing and reading were collaborative during the seventeenth century — that is, authors and readers had to labor together consciously to produce meaning. Participating in this creative process, readers helped to establish authors' authority, while authors, beginning with the formal prefaces to their printed works, reciprocally empowered early modern readers.

Presenter: Anne L. Cotterill, *Rutgers University, New Brunswick*

Paper Title: The Communal Authority of Song in Seventeenth-Century Prose and Drama

Abstract: In this paper I explore the political and dramatic function of song in Walton's *The Compleat Angler* (1653), Etherege's *The Man of Mode* (1676), and Bunyuan's *The Pilgrim's Progress* (1678): works from the mid- and later seventeenth century which mix prose, verse, dialogue, and song in a sophisticated medley aimed at popular appeal. The writers use songs to characterize an harmonious community and authority of memory that cross class lines, characterized by delight. I propose that their mixtures recall the popular verse miscellanies of the sixteenth and seventeenth centuries, from Tottel's *Songs and Sonets* (1557) to *Covent Garden Drolery* (1672), which maintained the centrality of singing to miscellany. The mixed modes of Walton, Bunyan, and Etherege capture the miscellanies' appeal to song to respond to the century's social and political fractures and shape the creation of literary forms modeled on a community built out of textual fragments that people enact together.

Presenter: Paul Henry Dyck, *Canadian Mennonite University*

Paper Title: Hand-Work and Heart-Work at Little Gidding: Working the Gospels

Abstract: The harmonized gospels of Little Gidding, made by cutting and pasting bits of printed Bibles, are a remarkable material witness to some particular early modern habits of reading. George Herbert (a close friend of the Little Gidding community) describes Biblical reading as a matter of discovery of combinations of verses that in turn discover the reader. The "harmonies" enact this interpretive theory by placing all four gospel accounts together on the page and offering multiple ways of reading them. The Little Gidding "harmonies" and Herbert's writing locate scriptural authority not in a reified "word of God" that can be appealed to in an absolute sense to authorize human power, but rather in a textual experience always already in motion, in which the reader finds herself read. Reading here is an act of participation with the Holy Spirit: a fashioning of the reader by the Spirit, but through a page fashioned by the reader.

Room: Queens' College, Armitage Room

Panel Title: Renaissance Philosophy: Reading the Past, Addressing the Future

Organizer and Chair: Helen S. Lang, *Villanova University*

Presenter: Suzanne M.F. Stern-Gillet, *Bolton University, Chadwick*

Paper Title: Ficino, Plato, and Poetry

Abstract: Ficino famously smooths over discrepancies in Plato's thinking on poetry. In the *Ion*, Socrates denies that poets possess any *techne*, and describes poetic inspiration as a form of mental alienation. But in the *Phaedrus*, he presents technical competence as a condition for the composition of poetry, then praises the "madness of the Muses" that elevates a poem above the common place. In his *Commentarium in Convivium Platonis, De Amore*, VII, 12-14, Ficino ascribes to Plato a distinction between human and divine madness; while the former debases human reason the latter illuminates the rational soul and brings it back to the higher realities

from which it proceeds. Ficino thus aligns the main thesis of the *Ion* with that of the *Phaedrus*. In both works, he argues, poetic exaltation (*poeticus furor*) is presented as a species of divine madness. Can Ficino's ingenious interpretation be sustained?

Presenter: Julie R. Klein, *Villanova University*

Paper Title: Intellectual Love of God in Leone Ebreo's *Dialoghi d'amore*

Abstract: Leone Ebreo's *Dialoghi d'amore*, written in 1501-02, is a sophisticated appropriation of neoplatonic and Aristotelian themes. Drawing on Ficino's treatment of love, Leone brings resources of medieval Jewish and Islamic Averroian Aristotelianism to the discussion. Intellectual love of God is simultaneously intellectual and affective; as distinct from Ficino, intellection and love do not accrue to the different faculties of intellect and will but exhibit the sameness of knowing and desiring. In this, Leone follows the Judeo-Islamic Aristotelian view that humans are a "desiring intellect or thinking desire" (*Nicomachean Ethics* 6.3 1139b5) rather than the Christo-Platonic psychology of intellect and will. While Leone presents an account of love as ascent, his treatment of materiality is essentially non-dualistic. I explore Leone's conception of the affective intellect and his contribution in thinkers such as Spinoza.

Presenter: Dennis M. O'Brien, *Centre National de la Recherche Scientifique*

Paper Title: Joseph Scaliger and Ancient Greek Chronography

Abstract: Joseph Scaliger laid the foundations for the modern study of ancient Greek chronography in two works of monumental erudition, *De emendatione temporum* (Paris, 1583) and *Thesaurus Temporum*, (Leyden, 1606). But Scaliger made an error in his correlation of the first year of the first Olympiad with years counted from the birth of Abraham. The origins of the error appear in Scaliger's own handwritten notes in his copy of the *De emendatione temporum* kept in the Bibliothèque Nationale in Paris. Modern students of Scaliger's work (A. Grafton and A.A. Mosshammer) have failed to diagnose the cause of Scaliger's error, which lay in his failure to recognize a distinction in the technical terminology of later Greek chronographers. The error is perpetuated in modern studies of the chronicles of Clement and Eusebius. I shall lay bare the error, and provide the means of its correction.

Presenter: Todd P. Ryan, *Trinity College*

Paper Title: Bayle and the Rights of the Errant Conscience

Abstract: Pierre Bayle's *Commentaire Philosophique* concerns issues arising from Renaissance thought, particularly the rights of the errant conscience. For Bayle, those who believe falsely, yet sincerely, have the same moral obligation to act in accordance with their beliefs as those possessing the truth. Therefore, since one always has the right to do one's duty, those who act on a sincere but false belief cannot be justly blamed or punished for so doing. For the persecution of heretics it follows that even if it is granted that the religious beliefs of a certain individual are false, it would be wrong to prevent her from acting in accordance with those beliefs, if the belief is sincere. I clarify the ethical concepts invoked in Bayle's arguments for civil toleration and reconstruct these arguments, suggesting that Bayle's position is fundamentally more coherent than has sometimes been suggested.

Room: Queens' College, Bowett Room

Panel Title: Children in Early Modern Letters I

Sponsor: Society for the Study of Early Modern Women

Co-organizers: Ann M. Crabb, *James Madison University* and Jane Couchman, *York University, Glendon College*

Chair: Jane Couchman, *York University, Glendon College*

Presenter: Ann M. Crabb, *James Madison University*

Paper Title: On the Importance of Children: A Tuscan Correspondence of the Late Fourteenth and Early Fifteenth Centuries

Abstract: The subject of children arises often in the extensive correspondence between Margherita and Francesco Datini and their circle. Much space is given to the couple's desire for children and to Margherita's inability to have them. Francesco, the extremely rich self-made "merchant of Prato," wanted heirs and Margherita wanted to succeed at a woman's most valued function. Her failure poisoned their marriage; it also encouraged Francesco to have two illegitimate children. Nonetheless, children were not only heirs; they were valued for their present and future selves, and Margherita's sister's children and Francesco's illegitimate daughter formed part of the Datini household. Although the Datini sources reveal harsh child-raising theories, in practice these children were treated with affection. The boys began work as apprentice merchants, and the girls acted as indulged companions, giving the girls a short-term advantage that in the long run would make them seem less important than their brothers.

Presenter: Alison P. Weber, *University of Virginia*

Paper Title: Detachment under Pressure: Little Girls in the Letters of Teresa of Avila

Abstract: One of the ideals that Teresa of Avila (1515-82) espoused for Discalced (reformed) Carmelite convents was emotional detachment. In reaction to the factionalism and familial power politics that were common in large pre-Tridentine convents, Teresa sought to promote affective egalitarianism. She often warned against the dangers of cliques, exclusive friendships, and excessive attachment to kin within and without the convent. Therefore, it is initially surprising to read Teresa's dotting descriptions of her niece Teresita, who went to live with her aunt in Toledo at the age of nine. Isabel Gracian, the seven-year-old sister of Teresa's favorite confessor, later joined the same convent. Teresa writes affectionately of both girls, and it would appear that they were much indulged. My paper will examine Teresa's letters in order to understand how Teresa reconciled these relationships with the detachment she so often advocated.

Room: Queens' College, Erasmus Room

Panel Title: Erasmus As Editor

Sponsor: Erasmus of Rotterdam Society

Organizer: Hilmar M. Pabel, *Simon Fraser University*

Chair: Jane E. Phillips, *University of Kentucky*

Presenter: Hilmar M. Pabel, *Simon Fraser University*

Paper Title: The Expurgation of Erasmus's Edition of Jerome, 1522-71

Abstract: Between 1522-71, critics scrutinized Erasmus's edition of Jerome, identifying passages from his editorial commentary offensive to Catholic theology. In 1522, Diego López Zúñiga (Stunica), the most persistent of Erasmus's early Catholic critics, initiated the expurgatorial impulse with his *Erasmi Roterodami blasphemiae et impietates*, a collection of impious statements culled from Erasmus's publications. The expurgatorial work continued until

1571, with the publication in Antwerp of the *Index expurgatorius*. My paper will identify the principal sources of expurgation and analyze thematically passages singled out for revision or deletion. The analysis constitutes the foundation of my principal argument, namely that the detailed criticisms of Erasmus's edition of Jerome provide compelling evidence for the deliberate theological intent that informed the humanist's editorial work. The hostile reception from those who sought to direct Catholic readers took theology as seriously as Erasmus did.

Presenter: Douglas Pfeiffer, *University of California, Irvine*

Paper Title: Style and the Man: Editorial Rhetoric in Erasmus's Edition of St. Jerome

Abstract: The introductory letters in the 1516 edition of Jerome contain some of Erasmus's most extensive reflection on his own editorial practice, including his explanation of the method behind (what has proven to be) perhaps his greatest lasting contribution to Jerome scholarship: the establishing of a reliable canon of Jerome's writings. Style, he argues, is the surest basis for determining authenticity. Though drawn from the rhetorical tradition and its emphasis on convention and artifice, Erasmus's concept of style here also entails a direct relationship with the author's unique character or ethos. This paper explains Erasmus's editorial notion of the singular or unique style both in the context of other of the 1516 edition's paratextual documents concerned with separating true from false Jerome, and in the context of some of Erasmus's more traditional treatments of style in such pedagogical texts as *De copia* and *De conscribendis epistolis*.

Presenter: Stephen M. Foley, *Brown University*

Paper Title: Wearing Sandals and Carrying a Big Stick

Abstract: Three of the gospels record contradictory instructions by Jesus to the apostles about what to take with them as they preach: not a staff in Luke 9:3, and neither sandals nor staff in Matthew 10:9-10. But Mark 6:8-9 has them told to take nothing except staff and sandals. Dealing with this well-known problem bearing upon Christian conduct in the world, especially the relative importance of protecting one's feet and defending one's person, Erasmus goes furthest in the *Annotations on Mark*, where, drawing upon references to classical authors and other scriptural passages rather than the exegetical tradition, he discusses what it meant to wear sandals in Jesus' time, contrasting this humanist history obliquely to the monastic fetish of the sandal. Drawing on Augustine, Erasmus rounds out the replete rehearsal of the *philosophia Christi* in his own understanding of letter and spirit, and of the sandals and the staff as material objects.

Date: Saturday, 9 April

Time: 11:00-12:30 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Approaches to Renaissance Music

Chair: TBA

Presenter: Margaret R. Duncumb, *University of Cambridge, Clare College*

Paper Title: Théodore de Bèze and Reformation Music

Abstract: Théodore de Bèze (1519-1605), the eminent scholar and poet, became Calvin's successor in Geneva in 1564. Although he was not a musician, he indirectly influenced the development of reformed music through his writings, and his paraphrases of the psalms and other biblical texts. Furthermore, at the age of eighty he was sufficiently competent to compose melodies for some Canticles (1595). In this paper I shall first consider Bèze's attitude to music in light of his commentaries on the psalms, and his references to music in other writings. Second, I shall discuss both his ability to adapt poetic structures to the structures of pre-existent melodies, with special reference to his *De francicae linguae recta pronuntiatione tractatus* (1584), and also the suitability of the melodies that he composed. I shall conclude by assessing the importance of Bèze's role in encouraging the use of song to influence, encourage, and instruct the faithful.

Presenter: Mary Paquette-Abt, *Wayne State University*

Paper Title: Rereading the Music Print Dedication in Early Modern Rome

Abstract: Early-seventeenth-century music print dedications superficially reflect standard patronage forms. A close reading of editor-composer Fabio Costantini's eleven anthology dedications, however, reveals a contemporary Roman musical culture as it was experienced by one whose career is emblematic of the expansion and proliferation of the musical profession after 1600. Costantini went beyond the standard tropes of favor to provide calculated biographical details about himself, as well as proclivities of the dedicatee, showing Costantini's attitudes toward musical training, humanism, religion, and professional colleagues in the process. His dedications represent this musician's personal trajectory through Rome's larger trends of economic and artistic expansion, religious rejuvenation, and later, hardening of class boundaries, suggesting that the ordinary printed dedication of this period provides a valuable source of contemporary commentary and criticism.

Presenter: Joseph M. Ortiz, *Cornell University*

Paper Title: The Other John Taverner

Abstract: John Taverner's Gresham College music lectures (1610) appear to be the only surviving, complete transcript of a university music course in Renaissance England, yet their significance remains unexamined. This paper examines the British Library manuscript containing the Taverner transcript, which challenges the prevalent notion that speculative music was "largely a dead letter by the sixteenth century." Although medieval cosmology loses force as an explanatory context for music in the sixteenth century, Taverner's work demonstrates that the allegorizing "spirit" of an older, conventional *musica speculativa* is well and alive in the seventeenth century, particularly for writers attempting to apprehend music via language. Indeed, the incongruity between musical sound and textuality is a pervasive problem in Renaissance writing about the transmission of knowledge, and Taverner's lectures reveal, with remarkable transparency, how the lessons learned from speculative music could be (and were) applied to humanistic studies of language, classical poetry, and natural philosophy.

Room: Music Faculty, Lecture Room #2

Panel Title: Perspectives on Renaissance Science

Chair: David E. Baum, *Union College*

Presenter: Sven Dupré, *Ghent University*

Paper Title: Renaissance Optics in the Kunstkammer: Collecting and the Status of Optical Instruments

Abstract: As to why authors on optics appear to have ignored the study of lenses until the seventeenth century, notwithstanding the invention of eyeglasses in the thirteenth century, Ronchi claimed a widespread philosophical “platonism” to be responsible. In a famous reply Lindberg found Ronchi’s claim of “platonism” to be without textual evidence, but he failed to give an alternative explanation for the increasing attentiveness to the study of optical instruments in the fifteenth and sixteenth centuries. In this paper I will argue that collections played a major role in the transition from a bookish to an object oriented optical culture by focusing on the negotiations around the entrance and exit of optical instruments in collections and the use of and access to the collection. This will allow us to understand the shifting status of optical instruments and the contribution of collecting to the formation of optical knowledge in the Renaissance.

Presenter: Philip M. Sanders, *Independent Scholar*

Paper Title: Johannes Scheubel’s Presentation of the Regular Polyhedra to the University of Tübingen (1562)

Abstract: A hitherto unstudied document in the archives of the University of Tübingen records a short speech delivered in 1562 by Johannes Scheubel (1494-1570), professor of mathematics at the University of Tübingen, in which he presents wooden models of the five regular polyhedra to the university. This paper explores aspects of Scheubel’s intellectual milieu, the origins and extent of his interest in the polyhedra, the significance of his gift, and the broader context of how studying the polyhedra — and trying to understand their true role in Plato’s *Timaeus* — was a matter of some interest to philosophers, mathematicians, and cosmologists many years before Tübingen’s most celebrated student of the polyhedra — Johannes Kepler — addressed himself to these issues.

Presenter: Franz Daxecker, *University of Innsbruck*

Paper Title: The Physicist and Astronomer Christopher Scheiner and his Eye Studies

Abstract: Some of Scheiner’s discoveries and experiments are taken from the books *Oculus* (Innsbruck, 1619) and *Rosa Ursina sive Sol* (Rome, 1626-30): determination of the radius of curvature of the cornea, discovery of the nasal exit of the visual nerve, increase in the curvature of the lens in case of accommodation, anatomy of the eye, light reaction of the pupil, contraction of the pupil during accommodation, Scheiner’s test (double images caused by ametropia), stenopeic effect, description of the cataract and its treatment, refractive indices of various parts of the eye, eye model, visual angle, pivot of the eye, comparison of the optics of the eye and the telescope, and proof of crossing rays on the retina.

Presenter: Christine Clark-Evans, *Pennsylvania State University*

Paper Title: Neuroscience and Myth in the French Renaissance (1555-1601)

Abstract: The emerging visions of the human brain and neural tissue as the locus in the body for thought, emotions, and movement became apparent in sixteenth-century French literature and intellectual history. By the last quarter of the century, the *littérateurs* closely followed and

debated the more biological perspective on metaphysics. The aim of the present study is to examine the works of five prominent poetry and prose writers in early modern France — Rabelais, Louise Labé, Pierre de Ronsard, Montaigne, and Charron — for ideas and controversies about the brain and nervous tissue, including assumptions about the soul and *spiritus*. This study also considers how these writings, despite paradigmatic shifts over time, might reflect the new concepts in medicine and literature related to the organs of the brain — from our feelings and affections, intellectual faculties and powers, understanding and judgment, to our memory and will.

Room: Music Faculty, Lecture Room #3

Panel Title: Early Modern Habits of Reading, Writing, and Editing

Sponsor: Pacific Northwest Conference

Organizer and Chair: Marc S. Geisler, *Western Washington University*

Presenter: Benjamin Schmidt, *The University of Washington, Seattle*

Paper Title: Reading Raleigh's America: Texts, Books, and Readers (ca. 1600)

Abstract: Among the first century of conquistadors, Walter Raleigh stands out as an accomplished poet, reputable historian, and vigorous reader. In an important sense, however, Raleigh's literary deeds have been subsumed by his exploratory feats; the Raleigh of dynamic action has overshadowed the Raleigh of bookish learning. Raleigh was an avid collector of books, aggressive patron of poets, and "intensive" reader of prose. He offers the rare case of a well-read conquistador. This paper revisits Raleigh as reader-writer, focusing on his consumption and production of Americana. It takes recent scholarship on "active" reading as its model. Raleigh's case offers a superb window into early modern reading habits, blending the deeds of a *vita activa* and the learning associated with a *vita contemplativa*. Raleigh read Americana differently than other forms and, in his Guiana, composed a work that turns generic assumptions on their head.

Presenter: Annette Stenning, *Simon Fraser University*

Paper Title: "Words, words, words": Writing Revenge on the Early Modern Stage

Abstract: When Thomas Kyd penned *The Spanish Tragedy* he arguably single handedly created the genre of English Revenge Tragedy. The work was wildly popular and highly influential. Indeed, many suggest Shakespeare wrote *Titus Andronicus* to compete with Kyd's play and, much later, *Hamlet* both borrowed from Kyd's original and reshaped the genre. In addition to its success on the stage (possibly playing right up to 1642) *The Spanish Tragedy* appeared in print at least nine times between 1588-1633. In the 1602 edition (possibly to compete with Shakespeare's *Hamlet*) five new passages were added. Moreover, within the plays reading and writing are instruments used to effect revenge. I would like to consider the authors of revenge, on stage (characters in the play) and off (the poets) to examine how these works read and write revenge and each other.

Presenter: Jonathan Hart, *University of Alberta*

Paper Title: Collecting, Editing, and Translating Spain In Some Early Modern French and English Texts

Abstract: France and England followed in the wake of Spain in the exploration and settlement of the New World. Looking at editors and collectors like Hakluyt, Purchas, Thevenot, and others, and translations of Bartolomé Las Casas in French and English, this paper will look at how France and England used Spain as a positive and negative model of colonization in the Americas.

The paper will examine the relation between collecting, editing, and translation to “national” and “imperial” identities. This examination will focus on ideological editing and translation. Promotion of and opposition to empire had an ideological component and created tensions between center and periphery as well as groups in the European state and its colonies. France and England came to define themselves in these debates partly in how their editors, collectors and translators defined their countries and empires against Spain and its colonies.

Presenter: Patrick Finn, *St. Mary's University College*

Paper Title: Forgive and Forget: the Materiality of Memory in Shakespeare's Tragedies

Paper Abstract: This paper explores memory and forgetting in Shakespeare's so-called “Bradleyan Tragedies” (with a special focus on *Hamlet*) and highlights the forms of information technology used in their presentation. Key to this study is the physical location of memory and its use to position characters in structures of tragedy. Everywhere the tokens and trinkets of memory litter the stage: Yorick's skull, the picture of King Hamlet, Othello's handkerchief, the empty banquet chair, the trappings of a lost kingdom. Lest we miss the point, the stage is overrun with ghosts; characters that embody memory come to life, or come to play with life. The ways in which memory is presented to the reader/audience — through internal plays, mirrors, baubles and apparitions — begs for an examination of the modes of their transmission. Set into the tragic form, these mementos become a mental battleground for characters seeking to escape tragic repercussions.

Room: Music Faculty, Lecture Room #4

Panel Title: *Eloquence and Belief: Humanism and the Challenge of the Early Reformation*

Organizer: Dominic Baker-Smith, *Universiteit van Amsterdam, Emeritus*

Chair: Stephen Alford, *University of Cambridge, King's College*

Presenter: Dominic Baker-Smith, *Universiteit van Amsterdam, Emeritus*

Paper Title: Affectivity and Irenicism: Erasmus's *De Puritate Tabernaculi*

Abstract: In January 1536, just months before his death, Erasmus published his commentary on Psalm 14, *De Puritate Tabernaculi*. Like his *De Sarcienda Ecclesiae Concordia*, written three years earlier, it aims to promote reconciliation between Christians and salvage positive features on either side of the Reformation divide. It is suggestive that Erasmus should turn to the relatively undogmatic and subjective mode of a psalm in order to appeal for restraint and toleration. Just twenty years earlier, in the *Paraclesis*, he had firmly grounded the *philosophia Christi* in the affections (*affectus*, the disposition of the soul), a term he would first have encountered in his study of classical rhetoric. My paper will examine the place of this term in his religious thought and assess its significance for his mature ideas about the nature of the Church.

Presenter: Richard Rex, *University of Cambridge, Queens' College*

Paper Title: Thomas Swynnerton's Reformation Rhetoric

Abstract: Working from one of England's earliest vernacular rhetorics (Thomas Swynnerton's *The Tropes and Figures of Scripture*), in which an early English Protestant conscripted the fashionable techniques of humanist rhetoric to the service of evangelical theology, this paper will consider how English Reformation teachers and preachers such as Swynnerton established a model of the relationship between humanism and the Reformation which has influenced Anglophone scholarship to this day. Their success was of course conditioned by political developments on the national scale. And, needless to say, the model they established will be challenged even as its own construction is uncovered. A number of recent misapprehensions

about English humanism and the early English Reformation will be glanced at, with sidelights cast upon some of the emerging cultural keywords of Tudor England.

Presenter: John F. McDiarmid, *New College of Florida, Emeritus*

Paper Title: “Jesus Christ gods sonnes gospel”: John Cheke’s Gospel Translation, Cambridge Humanism, and Edwardine Reform

Abstract: John Cheke’s incomplete Gospel translation has been noted chiefly for Cheke’s preference for native English diction (and phrase structure, as illustrated in my title) as opposed to forms imported from other languages. This bias actually was derived from Cicero’s opposition to excessive Latin borrowings from Greek, and exemplifies, along with other aspects of the translation, an effort to create an English eloquence that would both adapt and rival classical models. Classical humanism probably influenced Cheke more than any sixteenth-century English Bible translator; at the same time, Cheke’s notes unequivocally display his Protestantism, and the translation was made as part of Archbishop Cranmer’s 1549 project of producing a new authorized English Bible for a Reformed English church. Cheke’s Gospel embodies the Protestant humanism his Cambridge generation had formed, a major, still insufficiently studied phase in the history of Humanism and English religion.

Room: Music Faculty, Lecture Room #5

Panel Title: Principato ecclesiastico nel Quattrocento I

Sponsor: Istituto Storico Italiano per il Medioevo

Organizer: Massimo Miglio, *Università della Tuscia, Viterbo*

Presenter: Massimo Miglio, *Università della Tuscia, Viterbo*

Paper Title: Pontefici e manifestazioni d’apparato

Abstract: Il potere pontificio è teorizzato nel Quattrocento dai trattati *De potestate pape*, concretizzato dai documenti della cancelleria pontificia, esplicitato dal cerimoniale di corte e dalle liturgie. Gli scarti del cerimoniale rispetto alla tradizione antichissima dei libri di cerimonie segnalano con evidenza la ripresa di cerimonie antiche o particolari innovazioni che adeguano il cerimoniale alle pretese ideologiche del papato e tengono conto di situazioni politiche contingenti. La più significativa di queste cerimonie è il possesso, la cavalcata che attraversa la città, da San Pietro a San Giovanni, subito successiva all’incoronazione del neoletto pontefice: se la tradizione della cavalcata è riconducibile all’età carolingia, e se il cerimoniale è irrigidito dall’antichissima tradizione, ogni pontefice modifica qualcosa secondo le proprie necessità ideologiche e le tensioni politiche del momento.

Presenter: Amedeo De Vincentiis, *Università degli Studi della Tuscia*

Paper Title: Continuità e discontinuità nei trattati sul potere pontificio nel XV secolo

Abstract: A partire dagli inizi del Quattrocento, quando i papi rientrarono definitivamente nel loro Stato e si radicarono stabilmente a Roma, i trattatisti sul potere papale rifunzionalizzarono la tradizione di riflessione giuridica e politica dell’archivio di legittimità della Chiesa per rispondere ai nuovi problemi della monarchia pontificia. Inoltre, nella complicata rete di relazioni curiali, la scrittura di un trattato (commissionato o offerto al pontefice) sovente poteva rappresentare una mossa politica dell’autore o del gruppo a cui era legato. Cercherò di evidenziare questi intrecci attraverso una ricontestualizzazione di alcuni testi e una loro lettura mirata alla problematica dialettica tra continuità e discontinuità della monarchia pontificia.

Presenter: Marco Pellegrini, *Università degli Studi di Bergamo*

Paper Title: Cesare Borgia: dal principato ecclesiastico alla secolarizzazione

Abstract: La vicenda di Cesare Borgia può essere considerata un punto di arrivo nella storia quattrocentesca del principato ecclesiastico. Suo padre, Rodrigo Borgia, aveva detenuto una forma particolare di principato cardinalizio: il primato della ricchezza, che gli era servito per conquistare con mezzi simoniaci la tiara nel 1492. Una volta divenuto papa, Alessandro VI si propose di trasferire a Cesare, in quanto figlio terzogenito destinato alla carriera ecclesiastica, le basi materiali del suo potere ecclesiastico, al fine di programmare nella sua persona la futura successione al papato della terza generazione della famiglia Borgia. Tuttavia Cesare mostrò di non credere alla ripetibilità di questo modello familiare, che nel 1497 decise di scartare. Ai suoi occhi, era il principato secolare a offrire quelle possibilità di ascesa al potere supremo che il principato cardinalizio, attraversato da sintomi di declino sul piano politico, racchiudeva sempre

Room: Music Faculty, Recital Hall

Panel Title: Confraternities and Social Interaction in Early Modern England

Sponsor: The Society for Confraternal Studies

Organizer: Nicholas Terpstra, *University of Toronto, Victoria College*

Chair: Colm A. Lennon, *National University of Ireland, Maynooth*

Presenter: Anne Dillon, *University of Cambridge, Lucy Cavendish College*

Paper Title: The Rosary Confraternity in the Life of a Recusant Household

Abstract: This paper considers the Confraternity of the Rosary in seventeenth-century recusant households, and its role in regulating the religious and community lives of lay Catholics deprived of their priests. It will demonstrate that as the Catholic household replaced the parish as the ecclesiastical unit of the underground Church, the establishment of the Rosary Confraternity by the Jesuits and the Jesuit trained missionary priests helped to formalize Counter Reformation religious practice and belief. No less important was the socially cohesive function of the Confraternity, which allowed traditional, familiar pre-Reformation charitable social practices to be re-established and reinforced in the home. These points will be considered with particular reference to the household of Mrs. Dorothy Lawson at St. Anthony's near Newcastle-upon-Tyne, in Northumberland.

Presenter: Helen Combes, *University of London, Royal Holloway*

Paper Title: The Existence of Religious Guilds Dedicated to St. Luke in the Parish Churches of Late Medieval and Early Modern London

Abstract: This paper will look at the existence of guilds, or fraternities, dedicated to St. Luke within the parish churches of late medieval and early modern London. Two such guilds are known for certain to have existed: one at St. Giles Cripplegate and another at St. Nicholas Shambles. Both parishes will be addressed but the main focus will be on the extensive records relating to St. Nicholas Shambles where what was usually referred to as "The Brotherhood of St. Luke," despite St. Luke being more usually seen as the patron of doctors, surgeons, and painters, was nonetheless especially popular amongst the wealthier butchers whose trade was predominant within the parish.

Room: Music Faculty, Concert Hall

Panel Title: The Papacy and Its Critics in the Renaissance

Organizer and Chair: Thomas M. Izbicki, *The Johns Hopkins University*

Presenter: Jotham Parsons, *Duquesne University*

Paper Title: Why Did Gallicans Not Reject the Papacy?

Abstract: Renaissance Gallicans, especially those associated with the French courts, were frequently absolutely scathing in their evaluations of the papacy, both historically and in their own day. Nevertheless, unlike so many Europeans of their time, they never rejected its legitimacy in principle. Why? The answer to this question is to be found in the very historical and political theories that underlay the Gallicans' partial rejection of papal authority. At the simplest level, legal Gallicans were philosophically committed to a radical doctrine of historical continuity as a necessity for a stable state. Since they knew very well from their almost obsessive historical research on the French monarchy that it had always been closely involved with the papacy, they had no real way to imagine this involvement, as strained as it might be, coming to an end.

Presenter: Vicktoria A. Rodriguez, *St. Louis University*

Paper Title: Fillipo Decio, Julius II, and the Divorce of Henry VIII

Abstract: This paper examines Fillipo Decio's, a respected jurist, opinion on Henry VIII's divorce from Catherine of Aragon. Decio questions Pope Julius II's authority to dispense Henry and Catherine from their ties of affinity. In 1511 he had been retained by Louis XII in his attempt to depose Julius for heresy, representing the French king at the Council of Pisa. His *consilium* on the divorce raises interesting questions. Did Henry profit from the personal animosity between Decio and Julius stemming from the councils, or does the opinion represent a broader challenge to the authority of popes?

Presenter: Gerson Moreno-Riano, *Cedarville University*

Paper Title: Marsilius of Padua and Renaissance Political Theory

Abstract: This paper evaluates the late medieval political theory of the well-known anti-papal writer Marsilius of Padua with two important works of Renaissance political theory, namely Dante Alighieri's *De Monarchia* and Niccolo Machiavelli's *The Prince*. Whereas Marsilius's medieval anti-papalism was rooted in his predominantly secular theory of corporate sovereignty, both Dante's and Machiavelli's antipapalism was entrenched in different philosophical and theological commitments. This paper investigates the anti-papalism of these works and evaluates the possible influence, if any, of Marsilius's works upon Dante and Machiavelli.

Room: Clare College, Bennett Room

Panel Title: Renaissance Students: Exploratory Histories (1400-1700)

Organizer: Cynthia Klestinec, *Georgia Institute of Technology*

Chair: Alison M. Brown, *University of London, Royal Holloway*

Presenter: Jonathan Davies, *University of Warwick*

Paper Title: Students and Violence in Early Modern Italy

Abstract: The last decade has seen an increasing interest in violence during the early modern period, see Julius Ruff, *Violence in Early Modern Europe 1500-1800* (2001). There has also been recent recognition of the role of violence in the creation of student identity, see Ruth Mazo Karras, *From Boys to Men: Formations of Masculinity in Late Medieval Europe* (2003). However, the emphasis hitherto has been on metaphorical violence. My paper will analyze the role of physical violence in the creation of student identity. It will be based primarily on the records which I have found of denunciations, tortures, and trials of students at the University of

Pisa. All of these cases focus on violence. I will be comparing the situation in Pisa with that in other major Italian university towns.

Presenter: Cynthia Klestinec, *Georgia Institute of Technology*

Paper Title: Student Drama in Padua: Between Anatomy and Theater

Abstract: In January and February, medical students at the university in Padua floated between the anatomy theater and the dramatic theater. The former location held anatomy demonstrations and the latter, theatrical productions associated with the Festival of the First Snow. This paper addresses the similarities and differences in the criteria for organization (the students organized both events) in order to characterize the forms of spectatorship operating in these two, seemingly different locations. Questions that will be explored include: Were the events verbally or visually oriented? Who came and were they seated hierarchically? Was humor implicit and was it subversive? And, when the permanent anatomy theater was built and included musicians in the demonstrations, was the demonstration drawing its structure (formal architecture, decoration, and rhetoric) from the dramatic theater? Did the students' training in theatrical experiences help determine their response to the later performances of anatomy?

Presenter: Emily Winerock, *University of Toronto*

Paper Title: Dancing Schools and School Dances: The Practices and Politics of Dancing at Renaissance Universities

Abstract: Many students in the early modern period attended universities to acquire social skills and graces, as well as to study academic subjects; university towns were home to dancing schools as well as to colleges. But opinions varied as to whether extracurricular activities complemented students' official studies or distracted from them. This paper will examine dancing at European universities in the sixteenth and seventeenth centuries — from scholastic patronage to restrictive legislation — arguing that the complicated and sometimes contradictory views of dancing expressed in Renaissance literature, correspondence, and legal documents reflected the volatile and uneasy relationship of education, entertainment, and religion in the late Renaissance.

Presenter: Nandini Das, *University of Cambridge, Trinity College*

Paper Title: "Parnassus is out of silver": Students and the Employment of Scholarship in Elizabethan England

Abstract: The three *Parnassus* plays were written and enacted by the students of St John's College, Cambridge, between 1598-1600. Following a group of young scholars in their search for both intellectual and social recognition, the trilogy provides a rare record of the students' perspective in late-Elizabethan England, at a time of rising unemployment and frustration among young scholars. My talk will situate the plays within a context marked out by contemporaneous documents from the real-life careers of Cambridge scholars and writers such as Robert Greene, Thomas Nashe, and Gabriel Harvey. I will consider some of the ways in which the social crisis faced by students in this period was both reflected in, and marked by, the careers of such voluble and often controversial figures, whose own lives and writings reveal striking discontinuities between reality and the established Humanist expectations regarding the ideal role of the scholar in society.

Room: Clare College, Neild Room

Panel Title: Perspectives on Italian Renaissance Art III

Chair: Charlotte Nichols, *Seton Hall University*

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Chair: Charlotte Nichols, *Seton Hall University*

Presenter: Lola Kantor Kazovsky, *The Hebrew University of Jerusalem*

Paper Title: Rustication in the Renaissance Architecture: The Problems of Meaning

Abstract: Rustication is a stylistic feature of classical and Renaissance architecture that has not yet received a fully convincing interpretation. It is usually seen in the context of mannerist aesthetics, as a means to introduce into architecture the opposition between nature and art, rules and license. An alternative theory presents rustication as a reference to the local Florentine building traditions. My paper proves that rustication since classical times was connected to the Roman traditionalism, to a “Catonian” trend calling for preserving the soundness and strength of Roman true spirit. This message was retained in the Renaissance architectural thought and practice.

Presenter: Constance Joan Moffatt, *Pierce College*

Paper Title: A Horse is a Horse, Unless of Course . . . It’s by Leonardo

Abstract: Presented on a world tour in 1992, a small Renaissance wax horse and rider created quite a stir. A Leonardo? a not-Leonardo? An auction house retains the work for future sale while scholars debate its authorship. If by Leonardo, it enters the canon. If not, is a horse just a horse? Possibly a working model for his workshop, the horse became a palimpsest for years of work. But couldn’t we say other Lombard works were only studio models if we want them to be authored by Leonardo? So why is this one so intriguing? First, it is Lombard, no doubt; second, carbon dating and other scientific tests deliver it in at 1500; third, the remainders of Sforza heraldry recall fanciful designs produced by Leonardo for that family; fourth, the animation and pose of the horse match so many drawings made by Leonardo for the Sforza and Trivulzio monuments. While authorship may be impossible to prove, the relationship of this wax to other equestrians may provide a missing link from Verrocchio to the sixteenth and seventeenth-century bronzettes that are mainstays of private collections across Europe and America. Finally, the part the scholarly world plays in authenticating this piece is crucial to the continual celebration of canonical masterpieces in an art market that eschews anything less. The not-Leonardo becomes anathema, while the true Leonardo becomes a revelation.

Presenter: Jeffrey M. Fontana, *Austin College*

Paper Title: Federico Barocci’s Irreverence toward Ancient Sculpture

Abstract: The artist Federico Barocci of Urbino (ca. 1535-1612) showed an atypical irreverence toward classical sculpture. He eschewed the chiseled physiques and antiquarian taste found in the work of his first master, in major contemporary Roman mural projects, and at the Casino of Pius IV, where he executed frescoes from 1561-63. Barocci’s paintings, and a group of newly identified drawings made from antique sculpture in Rome (the *Tiber*) of a utilitarian nature, suggest that an overriding interest in naturalism and a stylistic alignment with Venice were the reasons for his unusual indifference. A parodic attitude toward antique sculpture can be detected in one of Barocci’s putti in the Casino, who assumes a modified pose of the sleeping *Ariadne* in the Vatican palace. The soft, textural treatment of Barocci’s figures in the Casino reflects a Venetian preference for seeing a *delicato* body rather than a hard, delineated one.

Presenter: John Hendrix, *Roger Williams University*

Paper Title: Piero della Francesca's Theory of Perception

Abstract: Piero della Francesca's description of perspectival construction, or *commensuratio*, in *De prospectiva pingendi* includes what might be called a theory of perception. He describes how sensible objects are perceived according to an angle of projection, following Euclid's *Optica*. Geometry is a means by which sensible objects are abstracted by the intellect; perception is a process of reasoning. Abstraction from sensible objects is a form of syllogistic reasoning, deriving universals from particulars, as described in Proclus's *Commentary on the First Book of Euclid's Elements*, to which Piero may have been exposed in Rome under the employ of Cardinal Legate Cusanus, for whom Proclus's writings were extremely important. Piero also followed Alberti in describing the field of vision as a pyramid of rays of light, extrinsic, median, and centric, which define the borders of sensible things, and absorb color. The points, lines, and plane surfaces of Piero's constructed *commensuratio* also follow Alberti and Proclus, and correspond to the use of these geometries in classical philosophy as an allegory for the structure and process of being. The *commensuratio* of Piero describes perception as a process of lines emanating from a vanishing point to form solids as perceived by intellect, in the same way that sensible objects or particulars emanate from absolute unity in classical philosophy.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies VIII

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Co-organizers: William R. Bowen, *University of Toronto, Victoria College* and Raymond G. Siemens, *University of Victoria*

Chair: Tim Crawford, *Goldsmiths University*

Presenter: William R. Bowen, *University of Toronto, Victoria College*

Paper Title: Envisaging Iiter as a Desktop Tool

Abstract: Much of the energy of Iiter has been devoted thus far to building databases for managing access to information concerning the Middle Ages and Renaissance that is necessary to our teaching and scholarship. Though this formidable task will continue to occupy Iiter for some time yet, there are new opportunities to consider, particularly in the expert systems now being developed for sophisticated interaction with texts, images, and sounds. How Iiter might take advantage of such systems is envisioned in this paper in terms of the functionality of a desktop tool which not only enables the location of related information, but also the analysis of the selected object, thereby complementing the function of tools such as spell checkers and grammar checkers. By envisaging Iiter as a desktop tool available to the scholar while reading a text, this paper will articulate issues and a process for defining the future of Iiter itself.

Co-presenters: David Gants, *University of New Brunswick* and Carter Hailey, *The College of William and Mary*

Paper Title: The Early English Booktrade Database

Abstract: The Early English Booktrade Database is conceived as the first networked electronic resource devoted to the organization and dissemination of physical and descriptive bibliographical statistics. The EEBD's goal is to collect and describe material evidence related to English printing and publishing 1475-1640. The assembled data will enable large-scale quantitative analyses of historical, industrial, sociological, and literary aspects of the early modern print culture. At its heart is a set of digital files constructed in XML and accompanied by

a suite of analytical and data representation tools. It is also designed to be used in conjunction with the electronic *English Short-Title Catalogue* and *British Book Trade Index*. Once completed, scholars will be able to explore the nuances of the English book trade at a level never before possible. For example, a book historian will be able to chart in detail the disappearance of black letter printing during the reign of Elizabeth.

Presenter: Katherine Acheson, *University of Waterloo*

Paper Title: PowerPoint, Humanistic Knowledge, and the Rhetoric of Multimedia

Abstract: Whether we like it or not, presentation software such as PowerPoint will soon be central to the circulation of the forms of knowledge with which we work in humanities scholarship. There are many aspects of its imminent ubiquity that deserve our attention, but we have time with this paper to discuss only one: the problem of how PowerPoint can represent historic phenomena and relationships. The first part of the paper will outline the problem, both practically and theoretically, and the second will put our ideas to the test: we will take a single sentence from a powerful work of historical intelligence (David Norbrook's *Reading the English Republic*, opening sentence), and attempt to complement its rhetorical density, effectiveness, and elegance with PowerPoint. The difficulty of doing this will make evident some of the challenges of working with multimedia in our disciplines.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Reconfiguring "Mise en Abyme" in Early Modern England

Sponsor: Centre de Recherches Epistémè

Chair: Gisèle Louise Venet, *Université de Paris III, Sorbonne Nouvelle*

Presenter: Line Cottegnies, *Université de Paris III, Sorbonne Nouvelle*

Paper Title: "Emperess in souveraine power": Contextualizing Cavendish's Use of "Mise en Abyme" in the Dramatic Works

Abstract: The thoroughness of Cavendish's literary project and the way she appropriated genre after genre have become more apparent in recent criticism. What still needs to be explored is the care with which she published drama despite the fragmentary nature of some of her plays. Her editorial practice reflects her self-fashioning as a playwright, in her particular attention to paratextual material, stage directions and dialogue. This paper, by contextualizing Cavendish's editorial practice, starts from what she owes to her model, Jonson, who opened the way to the construction of the autonomous "playwright." In the context of the 1616 Folio, one realizes Cavendish produces carefully edited plays in a fantasy of absolute control that reflects on her anxiety about reception. This must be read against the use of "mise en abyme" devices such as the inclusion of surrogate author figures under various guises. This paper focuses on the reflexive dimension of Cavendish's writing, which leads to the celebration of herself as a sovereign author.

Presenter: Christine Sukic, *Université de Bourgogne*

Paper Title: "Mise en Abyme" in George Chapman's *Revenge of Bussy D'Ambois*: "Naturall fictions?"

Abstract: In this paper, I am interested in examining the subject of "mise en abyme" in George Chapman's *Revenge of Bussy D'Ambois* (1613). In his dedicatory epistle, Chapman describes his fiction as "naturall." However, Chapman's play, far from being "naturall," uses a number of meta-theatrical devices and reflexive elements, which exemplify his vision of a complex world.

White it looks like a revenge play written in the manner of Thomas Kyd's *Spanish Tragedy*, Chapman's *RBA* represents a major departure from its model, using "mise-en-abyme" to create a hybrid tragic genre.

Presenter: Athina Efstathiou-Lavabre, *Université Versailles Saint-Quentin, Faculté des Sciences*

Paper Title: "True stories and true jests do seldom thrive on stages": The use of "Mise en Abyme" in Richard Brome's *A Jovial Crew or The Merry Beggars* (1642).

Abstract: When Richard Brome's *A Jovial Crew* was first performed in 1642, the "playmaker" was no novice at the art of embedding a play. Indeed, from the outset of his career, he had already resorted to the inset masque in *The Northern Lasse* (1629), the example *par excellence* being the inner play in *The Antipodes* (1638). Through the inclusion of an inset play in *A Jovial Crew*, the author's last comedy, "mise en abyme" occurs both structurally and thematically. This paper seeks to examine how Brome creates a complex and complete mirroring effect of inner and outer play. It also aims at revealing the metatheatrical discourse that the device of duplication ultimately generates, thus challenging the onstage spectator's conception of theatre at large.

Presenter: Lynn Sermin Meskill, *Université de Paris XIII (IUT)*

Paper Title: "Letters for Caesar": The "Mise en Abyme" in Ben Jonson's *Catiline*

Abstract: In many Jonsonian plays, the plot turns on the revelation of an incriminating letter, the contents of a will, or the possession of a license. This fascination with legal documents and the signature may be seen as reflecting the writer's obsession with his own writing. In *Catiline*, this authorial anxiety concerning the status of the written word is staged within the battle between Cicero and Catiline in ancient Rome. The reception of the "letter" is enacted in Rome, the matrix of classical letters. Cicero defends himself against envy by producing written evidence before the judgment of posterity, represented by the Roman Senate. The intimate link between the public defender, Cicero, who produces the letters, and the conspirators, led by Catiline, who write them, reflects the doubleness found in many Jonsonian texts. They are constructed out of an oscillation between defense and prosecution, a text imagined as a form of Ciceronian rhetoric that creates monstrosity in order to condemn it.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Portraits of Women: Issues of Art and Literature in Tudor and Stuart England

Sponsor: Society for the Study of Early Modern Women

Organizer: Georgianna Ziegler, *Folger Shakespeare Library*

Chair and Respondent: Sheila ffolliott, *George Mason University*

Presenter: Dympna C. Callaghan, *Syracuse University*

Paper Title: To the Life: Representations of Identity in English Sonnets and Their Visual Analogs

Abstract: This paper looks at two popular creative discourses of the Tudor period — portrait miniatures and the sonnet sequence — to uncover ways in which the sense of the individual is crafted within contexts of prescribed rhetorical and iconographical formats.

Presenter: Georgianna Ziegler, *The Folger Shakespeare Library*

Paper Title: The Princess and the Book: Robert Peake's *Elizabeth Stuart*

Abstract: Peake's portrait of the young princess at the Metropolitan Museum of Art shows her holding a book inscribed by her mother, Queen Anne. Drawing on my earlier studies of verbal

and visual imagery associated with Elizabeth Stuart, I will examine the significance of this particular iconography within the context of women depicted with books in the early English portrait tradition.

Presenter: Karen Hearn, *Tate Gallery*

Paper Title: Elizabethan and Jacobean Pregnancy Portraits

Abstract: In Western art of the early modern period, portraits of visibly pregnant women are rare. Yet in England such images became comparatively common from the early 1560s through to the early 1630s. I have termed this previously unexamined sub-genre the “pregnancy portrait.” This paper will place some examples in context — including “mother’s legacy” texts and religious tracts — and will offer some reasons for the development of this form of visual presentation.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Penance and the Art of Conversion II

Organizer: Gretchen D. Starr-LeBeau, *University of Kentucky*

Chair: Lisa Vollendorf, *Wayne State University*

Respondent: W. David Myers, *Fordham University*

Presenter: Robert Alexander Maryks, *Fordham University*

Paper Title: Loyola’s Misogyny: Jesuit Encounters with Women in Sacramental Confession

Abstract: Ignatius de Loyola in his *Spiritual Exercises* observes that the devil “acts like a woman, in being weak against vigor and strong of will” (325). Is there a hint of misogyny in the founder’s expression? This paper explores early Jesuit approaches to women in sacramental confession, simultaneously the most intimate and most risky of encounters between Jesuits and women. Did Jesuit confessors fear visual contact with women? Did they absolve by the imposition of hands or instead restrict physical contact, promoting in the process the introduction of the confessional box? How did Jesuit confessors view women’s sexuality and its role in early modern society? Finally, can we detect through confession any change in the Jesuit-women relationship in the Order’s first century? That is, did Jesuits take part in the broader early modern process of disciplining the senses? If so, was their “way of proceeding” different from other clergy?

Presenter: Wietse de Boer, *Miami University*

Paper Title: The Gates of Sin: The Discipline of the Senses in Early Modern Italy

Abstract: In the later Middle Ages, the category of the five senses emerged as a distinct tool of self-reflection and discipline in confessional manuals, supplementing the seven capital sins and the ten commandments. Since the senses were viewed as gateways of sin, they allowed the faithful to recall past sins and prevent future lapses. The applications of this technique multiplied during the Counter-Reformation: it reappeared in guides for confession, spiritual exercises, new *artes moriendi* and other spiritual or educational handbooks (along with non-religious, humanist works). This paper seeks to trace this development and reflect on its significance. Generally, my aim is to contribute to the history of perception by exploring an insufficiently known form of self-discipline; specifically, I will consider the hypothesis that its evolution suggests an eroticisation of religious discourse.

Presenter: Gretchen D. Starr-LeBeau, *University of Kentucky*

Paper Title: Disciplining Communities: Confession and Penance in Fifteenth-Century Spain

Abstract: Recent research has focused on the role of confession and penance in exercising social control in local communities. Yet for some communities confession was particularly weighted with political and social as well as religious meanings. When communities under the authority of religious orders confessed to their local lords/monks, for example, confessors had the opportunity to discipline politically troublesome subjects, as well as minister to their religious needs. Likewise, for residents the chance to speak directly with their lords was irresistible, and confession became in some cases a means of voicing political criticism. Confessors were also on the front lines of disciplining *judeoconversos* (Jewish converts to Christianity and their descendants) in their new, often reluctantly adopted faith. This paper examines the lived experience of confession and penance among these various communities' clerical, convert, and laity as an explicitly political and religious event.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Writing Matter: The Construction of Literary and Political Manuscripts in Early Modern England

Organizer: Chris R. Kyle, *Syracuse University*

Chair: Peter Stallybrass, *University of Pennsylvania*

Respondent: Jason Peacey, *History of Parliament*

Presenter: Chris R. Kyle, *Syracuse University*

Paper Title: Written Representation: Parliament, Diarists, and Scribblers

The early modern English Parliament was an institution heavily invested in recording its own practices and procedures and generating a written representation of itself. This paper explores how MPs took notes while listening to debates. By looking at how they wrote and at what they managed to record, it offers examples of the difficulties of recording speech, uses of shorthand, and other types of note-taking. It looks at the personal motivations behind the diarists' records, examining whether they took notes for their own antiquarian interest, for political patrons in the Lords or at Court, or for circulation among their gentry neighbors in the counties. Despite the view that the proceedings of Parliament were *arcana sacra* (secrets of state), dozens of MPs and peers spent their parliamentary time scribbling in books and papers. This paper seeks to place this parliamentary scribbling culture in the wider context of a burgeoning interest in political news in early modern England.

Presenter: Michael Mendle, *University of Alabama*

Paper Title: From Squiggle to Transcript: Shorthand and Information in Seventeenth-Century England

Abstract: The *notae* of the ancient world — its shorthand — expired in Carolingian Europe. England, however, experienced a veritable renaissance of shorthand in the seventeenth century. New systems and the creation of a considerable user base put shorthand at the epicenter of a new information culture. Energized initially by homiletic impulses of Puritanism, by mid-century shorthand assumed a key role in news reportage and the public culture. Shorthand writers strove to create verbatim reports of scaffold speeches, disputations, and — above all — trials. By the 1680s, reliable shorthand transcripts of the great “show” trials were a given of the emergent public sphere. The movement from squiggle to printed transcript remains mysterious in many of its details. Nevertheless, the outlines of the process can be made out, and somewhat more of the

controls upon willful misrepresentation. Remarkably, in a fiercely partisan age, the printed trials became the recognized baseline of factuality in a world where virtually all else was bitterly contested.

Presenter: Henry Woudhuysen, *University College London*

Paper Title: Writing Tables and Writing Notes in Early Modern England

Abstract: When we look at early modern English manuscripts we should be aware that they are the end products of a complicated series of transmissional acts. To what extent can we recover these transmissional acts, and what can be said about the sorts of materials available to those who wanted to write down what they saw or heard? I shall focus on the history of the word “manuscript” itself and to tie this in with a consideration of such items as writing-tables, tablets, notebooks and noting-books. A recently discovered text of part of Sidney’s *Astrophil and Stella*, will play a central role in some of the questions I wish to pose. My approach will revolve initially around means — the very materials, especially paper and non-paper mediums, out of which manuscripts were eventually made — and then will move on to think about ends, such as to what use different methods of taking notes were put.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Words and Swords: The Intersection of Fencing and the Intellect

Organizer: Kenneth C. Mondschein, *Fordham University*

Chair: Maryanne Cline Horowitz, *Occidental College*

Presenter: Sydney Anglo, *University of Wales*

Paper Title: The Quest for Intellectual Validation: Masters of Arms and their Historians

Abstract: Professional masters of arms of the early modern period advanced increasingly elaborate claims (philosophical, mathematical, and musical) in the defense of their teachings. This paper assesses the extent to which such claims might have been taken seriously in the past and considers how seriously they might be taken now. It will also consider the literary quality of early combat texts, the collaboration between masters and their illustrators, and the place of the resulting tradition within the history of illustrated technical treatises.

Presenter: Kenneth C. Mondschein, *Fordham University*

Paper Title: The Measure of Man, and Man as Measure of All Things: Camillo Agrippa’s *Treatise on the Science of Arms*

Abstract: Camillo Agrippa, though primarily known to history as an architect, also revolutionized the teaching of fencing with his 1553 *Trattato di Scientia d’Arme*. To a subject whose pedagogy had much in common with the traditions of medieval guilds, Agrippa applied a spirit of rational inquiry, seeking an empirical, practical method of swordsmanship. This paper will discuss Agrippa’s *ragionaménto* of the art of the sword, his geometrical analysis of the human body, and his work’s larger place in the history of science.

Presenter: Ramon Martinez, *Association for Historical Fencing*

Paper Title: Jeronimo de Carranza’s “Philosophy” of Arms

Abstract: Jeronimo de Carranza, the founder of the unique Spanish school of swordsmanship, wrote his 1569 treatise in the form of a Socratic dialogue, deliberately choosing to omit illustrations and instead utilizing geometry and philosophy to explain the universal principles of fencing. This approach has led to a total misunderstanding of this school of swordsmanship amongst fencing historians. This paper will put Carranza’s writings into their historical context

and explain his well-reasoned choice for combining the exactness and precision of geometry with his profound spiritual beliefs and chivalric ideals.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Perspectives on Italian Renaissance Art II

Chair: Bruce L. Edelstein, *New York University in Florence*

Presenter: Giovanni Zanalda, *The Johns Hopkins University*

Paper Title: Grotesques, Banners, and Stuccos: Innovation and Adaptation in the Career of the Renaissance Artist Giovanni da Udine (1487-1561)

Abstract: This paper, based on the analysis of the account books and correspondence of the Italian artist Giovanni da Udine (1487-1561), provides an original account of how a Renaissance artist organized his production, competed with other artists, and reacted to dramatic political and economic turmoil as for instance in the case of the Sack of Rome. Giovanni da Udine worked in Venice, Rome, and Florence, collaborated with Raphael and Michelangelo, and served prominent patrons like the banker Agostino Chigi, and the popes Leo X and Clement VII. Giovanni's account books and recent restorations of frescoes in the Vatican Logge and in the Loggia of Psyche in Rome enable us to reconstruct both the artistic and entrepreneurial aspects of this artist's career. Giovanni da Udine's struggle in creating and maintaining a "market share" through stylistic (grotesque style) and technical innovations (stuccos) represents an interesting case study for a better understanding of the relationship between innovation and the rise of art production in the late Renaissance.

Presenter: Joan Elaine Stack, *University of Missouri, Columbia*

Paper Title: "Uno esempio mandato da dio," Giorgio Vasari's Portraits of Michelangelo

Abstract: Giorgio Vasari made and supervised a surprising number of portraits of Michelangelo Buonarroti. Images of the Florentine sculptor appear in the Cancellaria murals, the Palazzo Vecchio paintings, the illustrations for the 1568 *Vite*, and the decorations of Vasari's homes. Portraits were also incorporated into Vasari's programs for Michelangelo's funeral and tomb. In this paper, I demonstrate that these images were used to connect the artistic profession with the established power structure. While other sixteenth century artists pictured Michelangelo as a contemplative loner or an artist at work, Vasari portrayed him as a gentleman and patriarch for artists. Borrowing encomiastic iconography previously reserved for princes and prelates, Vasari represented the great Florentine sculptor in magnificent costumes and settings, often in the company of other artists. Michelangelo's elegant clothing and privileged placement distinguished him from other craftsmen and the childless sculptor becomes the metaphorical father of an historical "family" of artists.

Presenter: Marjorie Och, *Mary Washington College*

Paper Title: Giotto and Assisi in Vasari's *Lives of the Artists*

Abstract: Vasari's *Lives of the Artists* celebrates Florence as the birthplace of good art and Giotto as its inventor. Vital to the development of the Second and Third Stages, Giotto offers artists of the First Stage a model to follow. Vasari's attribution to Giotto of the frescoes in the Upper Church of St. Francis in Assisi has been difficult to interpret as anything but a mistake. I suggest here that it was necessary for Vasari's account of the First Stage to place Giotto in Assisi, and make him senior to the Roman artist, Pietro Cavallini — Giotto's follower, according to Vasari. Vasari's accounts of Assisi — in Umbria — as an artistic extension Florence, and the

significant relationship between Giotto, the Florentine, and Cavallini, the Roman, assert the role of Florence as the locus of the new art, and Giotto as its leader. This structure follows Vasari's paragone between Florence and Rome, and their distinct contributions to the revival of art.

Presenter: Francesco Divenuto, *Università Federico II di Napoli*

Paper Title: Giorgio Vasari nel complesso napoletano degli Olivetani e la sua corrispondenza con i religiosi del convento

Abstract: Presso l'archivio Vasari, conservato ad Arezzo, esiste una fitta corrispondenza fra gli Olivetani e Giorgio Vasari il quale, com'è noto, almeno in un primo momento, aveva rifiutato l'incarico professionale in quanto, come lui stesso dice nelle RICORDANZE, non pensava di porre mano in un ambiente la cui struttura gotica non collimava con l'idea spaziale che l'artista immaginava. Per la verità lo stesso Vasari non si prolunga molto nemmeno sulle motivazioni per le quali alla fine avrebbe accettato di dipingere (come farà) il refettorio degli Olivetani. La rilettura della lunga corrispondenza (circa cinquanta lettere) che intercorse fra l'artista ed i due frati olivetani, don Ippolito da Milano e padre Miniato Pitti che lo avevano chiamato a Napoli e che si dimostrarono maggiormente interessati ad una sua accettazione dell'incarico, ci fornirà la possibilità di comprendere meglio le logiche progettuali che, in quegli anni, caratterizzavano la ricerca dell'artista aretino.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Literature, Nationalism, and the British Question in Seventeenth-Century Britain

Organizer and Chair: David Loewenstein, *University of Wisconsin, Madison*

Presenter: Achsah Guibbory, *Barnard College and The University of Illinois*

Paper Title: Israel and the Fast Sermons during the English Revolution

Abstract: This paper will explore the ways the parliamentary Fast Sermons use the analogy between the Godly English and Israel as a way of constructing the Godly English Nation during the English Civil War period.

Presenter: Paul Anthony Stevens, *University of Toronto*

Paper Title: England in 1673: The Moment of Milton's *Of True Religion*

Abstract: This paper examines the way Milton's poem on the Gunpowder Plot anticipates the plot of *Paradise Lost*. While the early poem is nationalistic, the later poem no longer nationalizes scriptural history. The purpose of this paper is to analyze the precise nature of Milton's nationalism in 1626 at this early formative stage of his career in such a way as to find an explanation for the diverging viewpoints.

Presenter: John Kerrigan, *University of Cambridge, St. John's College*

Paper Title: The British Problem in Caroline Ireland: Politics and Drama

Abstract: When historians talk of the "British Problem," they exclude the very term "Ireland," (which they would be the first to agree) most drastically destabilized Stuart government in the three kingdoms with the rebellion of 1641. Literary scholarship can fill in this blind spot by examining contemporary plays about Ireland. Plays by Henry Burnell and James Shirley explore the Britishness of Ireland's problems — a question that remains contentious to this day.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: Seventeenth-Century Ireland in a European Context

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate

Center

Organizer: Clare L. Carroll, *City University of New York, Queens College*

Chair and Respondent: Mícheál Mac Craith, *Scoil na Gaeilge, Ollscoil na Héireann, Gaillimh*

Presenter: Clare L. Carroll, *City University of New York, Queens College*

Paper Title: The Irish College in Rome (1628-78)

Abstract: Based on the recently printed manuscript history as well as letters and accounts from the Archives of the Irish College, this paper will describe the challenges, opportunities, and problems facing the Irish clergy in making a home for themselves at the center of Catholic power. How did the Irish make and pursue the patronage connections that won them the support of Cardinal Ludovico Ludovisi as their protector? What was at stake for Franciscans, seculars, and Jesuits in debate over who should direct the College? What was the process of acculturation like for students coming from Ireland to study at the Collegio Romano? These and other questions concerning the first fifty years of the college will be the focus of this talk that is part of a larger study about Irish exiles in Rome in the early modern period.

Presenter: Brendan Kane, *University of Notre Dame*

Paper Title: Domesticating the Counter-Reformation: Geoffrey Keating's Use of Gaelic Poetry as Pious Exempla in *Trí bior-ghaoithe an bháis*

Abstract: This paper explores how traditional cultural forms could be employed to introduce Tridentine Catholicism to an Irish audience. The paper focuses on Keating's *Trí bior-ghaoithe an bháis* and compares his use of Gaelic poetry and the works of church fathers and classical authors as pious exempla. This is a unique didactic use of Gaelic poetry side-by-side with more traditional authorities. Keating cites nearly everything he uses, the exception being the bardic material, most of which was composed by his own contemporaries. The paper posits that Keating was attempting to present contemporary, continental confessional views as artifacts of an ancient and pious Irish tradition. As such, this aspect of *Trí bior-ghaoithe an bháis* represents a project to draw a genealogy for innovative religiosity, and thus an effort to domesticate the reforms of Trent.

Presenter: Vincent P. Carey, *State University of New York, Plattsburgh*

Paper Title: "Popish Cruelty Displayed": Ireland in the "Black Legend"

Abstract: Though generated in the context of the anti-Spanish propaganda of the period of the Dutch Revolt, the "Black Legend" became an all-encompassing narrative of Catholic cruelty. Based on Las Casas's indictment of genocide perpetrated on the Amerindians, the story expanded to include Spanish massacres in the Low Countries, the St. Bartholomew's Day massacre, the inquisition, papal machinations, and the supposed activities of the Jesuits. English versions included all of these elements but by the middle of the seventeenth century had grown to include lurid accounts of massacres of innocent Protestants by Irish Catholics in 1641. This paper tracks the emergence of the Irish element in English narratives of the "Black Legend" and shows how the inclusion of accounts of Irish "Popish" cruelty in a broader European context functioned during times of crisis to stifle Irish and English Catholic appeals for religious toleration.

Room: Mill Lane #1

Panel Title: Italian *Imprese* or Emblems?

Organizer and Chair: Liana De Girolami Cheney, *University of Massachusetts, Lowell*

Presenter: Donna Bilak Gillespie, *The Bard Graduate Center*

Paper Title: Emblematic Jewelry in Bronzino's Portraiture

Paper Abstract: Bronzino's portraits of the leading Florentine aristocratic and lettered personages are characterized by their complex and enigmatic nature. Accordingly, the focus of this paper is to examine the emblematic quality of the jewelry worn by the sitter. Precise artistic arrangement of the jewelry coupled with Bronzino's meticulous attention to minutiae functions to present the viewer with an encoded narrative particular to the person in the portrait. Consideration of the design of the jewel, use of gemstones, and the location of the jewelry upon the wearers' body casts light upon the allusive themes inherent in the sitters' emblematic decorations.

Presenter: Giuseppe Cascione, *Università degli Studi di Bari*

Paper Title: Emblems of the Empire: Medal and Coin Symbolism in Charles V's Milan

Paper Abstract: In this paper, I suggest that in Milan, during the reign of Charles V, "pagan" types of symbols on both coins and medals were given careful consideration before being adopted by engravers such as Leone Leoni and Jacopo da Trezzo. Milan mint's engravers drew constant inspiration from classical antiquity (especially from imperial Roman models), directly or through the mediation of emblematic imagery. By the examples of some emblematic motifs, we show that such coins must have been minted more for commemorative purposes than for the needs of everyday exchange, and then used only to express the concept of emperor's power.

Presenter: Donato Mansueto, *Università degli Studi di Bari*

Paper Title: Ombre del potere: Sugli emblemi di Giordano Bruno

Paper Abstract: L'intervento si concentrerà sulle figurazioni emblematiche presenti nelle opere scritte da Giordano Bruno in Inghilterra, all'ombra della corte elisabettiana e della diplomazia francese. Attraverso alcune esemplificazioni, si mostrerà come egli utilizzasse tutte le risorse strutturali del genere emblematico — *inscriptio*, *pictura*, *subscriptio*, *commentari* — per combinare discorsi di livelli eterogenei e dare figura al proprio audace progetto di riforma del mondo. In particolare, si illustrerà la radicale metamorfosi subita, negli emblemi bruniani, da quei materiali simbolici che, a partire dal Trecento, erano diventati elementi comuni tanto alla lirica cortese e all'emblematica quanto alle sofisticate costruzioni politiche di giuristi e uomini di corte.

Room: Sidgwick Avenue, Little Hall

Panel Title: Polydore Vergil: New Approaches

Organizer and Chair: William Connell, *Seton Hall University*

Respondent: Brian Copenhaver, *University of California, Los Angeles*

Presenter: Ruth A. Chavasse, *University of London, King's College, Emerita*

Paper Title: The Humanist "First": Polydore Vergil's Debt to Marcantonio Sabellico and the Humanist Network of Northern Italy in the 1490s

Abstract: This paper will explore the contemporary intellectual influences for Polydore Vergil's early works *Proverbum libellus* (Venice, 1498) and *De rerum inventoribus* (Venice, 1499). Polydore acknowledged Sabellico's *De rerum et artium inventoribus* (Padua, 1483?) during Sabellico's lifetime but in his desire to be "first" later dropped the acknowledgement. He was indebted, too, to Sabellico's historical works, which were either published or circulating before the publication of his *Proverbs* and *On Discovery*. Polydore's greater debt may have been to Sabellico as networker par excellence. The importance of publication in print cannot be

undervalued and the role of humanist networking and patronage in the process must be understood. This is revealed especially in letter collections and in prefatory material which incunabula and early printed books included. The association of humanists in publication was an important factor in promoting works.

Presenter: Catherine Atkinson, *Universität Hannover*

Paper Title: Polydore Vergil's *De rerum inventoribus* and How the Concept of Invention Changed in the Early Modern Period

Abstract: Vergil's book of inventors (1499, 1521) was based on bookish knowledge rather than experience and though soon outdated became a bestseller, remaining in print for almost 200 years. His inventors stood for mythological and historical founders of tradition, including arts and sciences. Meanwhile, a new concept of invention focused on innovations rapidly replaced the older one. Vergil popularized the topic of inventorship by making scholarly ideas accessible to a wide audience. *De rerum inventoribus* was read by specialist readers, priests, and trades- and craftsmen. Its popularity was due also to its encyclopedic organization. The first three *libri* on inventors and inventions acknowledged the achievements of the moderns. But Vergil's treatment of liturgy in the five later *libri* contained the greater tribute to modernity. Liturgical developments are treated as historical processes and his comparison of contemporary popular and church customs with ancient religious practices establishes new levels of scholarship.

Presenter: James P. Carley, *York University*

Paper Title: Imitating the Nature of the Elephant: John Leland's Unprinted Commentaries on Polydore Vergil

Abstract: The original draft of John Leland's *De uiris illustribus* (ca. 1536) was written partly in response to the publication of Polydore Vergil's *Anglica historia* in 1534. The monastic dissolutions of the second half of the 1530s prevented Leland from completing his text, however, and when he returned to it in 1545 he expunged the numerous references to Vergil, which he planned nevertheless to incorporate into his *Civilia Historia*, where he would "treat the man as he deserves, exposing both his childishness and his vanity." By 1547 Leland had become insane, however, and the *Civilia Historia* was never finished; the *De uiris illustribus*, which was somewhat more advanced, finally saw its way into print in an inferior edition by Anthony Hall in 1709, the deleted materials not included. In this paper, I examine Leland's responses to Vergil and show just what he found distasteful about the Italian scholar's "crude and ill-formed" efforts and I shall also discuss the varying historiographical approaches taken by the two men. Although most modern commentators ultimately agree with Vergil's conclusions, at least concerning the "British myth," Leland emerges as the more sophisticated historian in terms of his methodology and his analysis of earlier texts.

Room: Mill Lane #3

Panel Title: Italian Art and Artists in England

Sponsor: Italian Art Society

Co-organizers and Co-chairs: Sarah Blake McHam, *Rutgers University, New Brunswick* and Peta Motture, *Victoria & Albert Museum*

Presenter: Maurice Howard, *University of Sussex*

Paper Title: Italians and Others In England (1500-50): Between Domestic and Military Practice

Abstract: In early-sixteenth-century England, foreign craftsmen appear in documentation related to a range of architectural and decorative tasks. Some appear to have been employed at first

principally for one kind of work and then redeployed to another, most famously at the royal court where artists turned to military endeavors in the 1540s. This paper will address the question as to whether they were simply expected to fulfill an unpredictable multiplicity of tasks or whether their skills contributed to fundamental changes in architectural practices.

Presenter: Helena K. Szepe, *University of South Florida*

Paper Title: The Art of the Venetian Book in England

Abstract: A dual fascination for Venice as an ideal Republic and as the locus of degenerate entertainment held particular appeal in England from the sixteenth through nineteenth centuries. This reputation of Venice was aided and reflected in the collecting of illustrated Venetian manuscripts and books. This paper analyzes the collecting of Venetian miniatures and books with woodcuts in England from the sixteenth through nineteenth centuries to consider their place in English understanding of Venice, and to examine their impact on art in England.

Presenter: Donal Cooper, *Victoria & Albert Museum*

Paper Title: From Oltarno to South Kenington: Reconstructing the Florentine Convent Church of Santa Chiara

Abstract: In 1861, the well-preserved Florentine church of Santa Chiara was dismantled, and the *cappella maggiore* was sold to the Victoria & Albert Museum for reassembly in London. My paper reviews the building's uniquely problematic history, and offers a new reconstruction of the original Renaissance interior. Santa Chiara had been comprehensively rebuilt after 1493 by the wool merchant and fervent Savonarolan Jacopo Bongiani. Combining painting, marble sculpture, and terracotta relief, Santa Chiara's decorative scheme represents one of the city's most significant artistic projects of the late 1490s, but it is generally neglected in treatments of patronage under Savonarola. In conclusion, I consider the circumstances of the 1861 purchase — perhaps the most ambitious acquisition of Italian art by any British institution — and also look forward to the redisplay of the *cappella maggiore* in the V&A's new Medieval and Renaissance Galleries.

Presenter: Margaret Kuntz, *Drew University*

Paper Title: Michelangelo's Late Drawings in British Collections

Abstract: The late figurative drawings of Michelangelo have been traditionally recognized as representing an “inimitable style” which “express[ed] a vision of transcendent spirituality.” Several of these drawings have been associated with the decorations for the Cappella Paolina in the Vatican Palace, while others have been classified as objects reserved for private devotion and as gifts. This paper explores these images with respect to the social, political, and religious climate of the later 1540s and 50s, particularly with regard to the artistic environment that evolved during the reign of Pope Paul IV Carafa.

Room: Mill Lane #5

Panel Title: Resisting the Paradigm of Individual Style in Italian Renaissance Art

Sponsor: Articulations: The Swiss Association of Young Art Historians

Organizer: Tristan Weddigen, *Universität Bern*

Chair: Victor Stoichita, *Université de Fribourg*

Presenter: Axel Christoph Gampp, *Université de Lausanne*

Paper Title: The Discovery of Slowness: Reviving *Diligenza* in the Cinquecento

Abstract: The opinion that the act of painting slowly and deliberately, as a result of *diligenza*, is to be judged as a sign of deficiency goes back to Leon Battista Alberti's *Della Pittura*, in which *prontezza* and *prestezza* were praised as evidence of an authorial genius. The rapid brush stroke became a trait of individual style, and *diligenza* a sign of the "dis-individualized" painting. In the Quattrocento and the Cinquecento, theoretical debates were more concerned with artistically self-reflexive *prontezza* than with *diligenza*, which was expected to be hidden in the painting in accordance with the Ciceronian ideal of *diligentia negligens*. But, conversely, wherever *decorum* was to be observed, *diligenza* was asked again. This paper wants to introduce diligent or "deliberate painting" as a stylistic and theoretical ideal, which tended to replace the individual style in the Cinquecento.

Presenter: Wolfgang Brückle, *Universität Bern*

Paper Title: Less is More: Rejecting Individual Style in the Cinquecento

Abstract: It has long been acknowledged that the cultivation of individual style acquired significance during the Quattrocento and the Cinquecento, and that it was recognized as a sign of artistic sovereignty already in Raphael's lifetime. Baldassare Castiglione's appraisal of different kinds of styles is frequently cited as an evidence for the preponderance of individuality in painterly self-expression in the Renaissance. Nonetheless, there are reasons for questioning this alleged aesthetic principle. Indeed, the common contemporaneous theoretical categories were contrary to the notion of difference and deviation. A close examination of textual sources shows that contemporary theoretical reflection on the arts' progress was hostile to signs of individuality, because they would necessarily contradict "truth." The implicit assumption was that individuality is a form of mannerism. This paper traces the resistance to *maniera* back to a context predating Mannerism itself.

Presenter: Samuel Vitali, *Kunstmuseum Bern*

Paper Title: Did the Carracci Have a Theory of Art? A Revision of Stylistic Universality

Abstract: It has become customary in art history to speak of the Carracesque "Reform of Painting" as a conscious reaction against the mannerist style that was dominating Bolognese art in the late Cinquecento. Moreover, recent scholarship has rehabilitated the opinion of the Seicento art historiographers that the creation of the Carracesque style grew out of an eclectic ideology that synthesized different Italian painting traditions into a new universal style. The present contribution, based on both visual and written evidence, seeks to revise current assumptions on the artistic theory of the Carracci. It proposes that the Carracci's ideas on art — and particularly those of Annibale — underwent drastic changes in time, making the reconstruction of a cohesive anti-mannerist theory problematic.

Room: Mill Lane #6

Panel Title: Perspectives on French Literature

Chair: Donald Perret, *Emerson College*

Presenter: John Parkin, *University of Bristol*

Paper Title: Mag's Scallywags

Abstract: In the *Heptaméron*, Marguerite de Navarre reveals a number of highly illuminating attitudes towards the stock themes of Renaissance prose literature, particularly love and marriage. One particular novelty resides in the way adultery and the eternal triangle become for her serious matters, viewed in their psychological, social, and religious effects, rather than being

mere grist to the humorist's mill. At the same time, and with her specific indulgence, a number of situations and characters are celebrated for the way in which they flout social norms, so contravening the conscientious principles Marguerite elsewhere upholds. One famous case is the portrayal of her own brother in *Heptaméron* no. 25. My paper will examine the implications of this discrepancy both for Marguerite's literary project and in the wider context of humor theory.

Presenter: Susan Gushee O'Malley, *City University of New York, Kingsborough Community College*

Paper Title: Is Custom an Idiot? Montaigne's "Of Ancient Customes" and *Haec-Vir*

Abstract: This paper rereads the anonymous pamphlet *Haec-Vir* in light of the discovery that much of the pamphlet is lifted from Montaigne. Louis Wright read *Haec-Vir* as "the *Areopagitica* of London women," but was the pamphlet a joke for those who knew their Montaigne? The anonymous author does not cite his borrowings from Montaigne although he acknowledges other authors from whom he quotes. The five passages taken literally from Florio's translation of "Of Ancient Customes" are surrounded by salacious references to ass-wiping and bodily smells. Could *Haec-Vir* have been an elaborate send up by the author so that in the midst of an impassioned speech on liberty and the tyranny of custom made by a cross-dressed woman, those in the know, such as well-read men, would get the joke that the borrowings were undercutting her impassioned plea.

Presenter: James Helgeson, *Columbia University*

Paper Title: "J'entens, mais quoi": Signs and Intention in Rabelais (Thaumaste and Nazdecabre)

Abstract: In François Rabelais's *Pantagruel*, and again in the *Tiers livre* (1546), Rabelais presents two conversations in hand signs: the first a debate between Pantagruel and "un grand clerc de Angleterre," the second with a deaf mute, Nazdecabre, summoned to respond to Panurge's worries about his future marriage. Both offer a salutatory warning about the deployment and deciphering of networks of occult symbols and secret signs; they are among the richest reflections on signs in all of Rabelais's work. In this paper, I provide a new contextualization drawn from my current research on ways of conceptualizing "meaning intention" in Erasmus and Rabelais.

Room: Queens' College, Armitage Room

Panel Title: The English Renaissance as a Culture of Translation V: Theory and Practice

Organizer: Hannibal Hamlin, *The Ohio State University, Mansfield*

Chair: Kenneth R. Bartlett, *University of Toronto, Victoria College*

Presenter: Anne Lake Prescott, *Barnard College*

Paper Title: French Queens and English Paratexts: Translating Marguerite de Navarre and Marguerite de Valois

Abstract: Translating queens must be a special enterprise with anxieties all its own, but also with increased opportunities. My talk begins with a preface to the 1597 partial and anonymous translation of the *Heptaméron* that is both a fine comic performance and a curiously defensive satire on Englishness; I then move to the 1654 full translation by Codrington which "Englishes" Marguerite but also situates her in the sort of royal court by now not found in England and which also celebrates her grandson's divorced wife, Marguerite de Valois. I then move to the various editions of this other Marguerite's *Memoirs*, the prefaces and paratexts of which record shifting priorities as the times moved from monarchy to Commonwealth and back again. How these two

queens are Englished and presented was as much a political as a literary matter.

Presenter: Anne E.B. Coldiron, *Louisiana State University*

Paper Title: Theories and Metaphors of Translation: Prefaces, Paratexts, and the Anxiety of Englishness

Abstract: In prefaces and paratexts, Renaissance theorists tell us a great deal about their practice of translation. They discuss the general aims of translation so often treated now (nation-building, cultural transfer and preservation, novelty, and more), but they also describe in surprising detail their methods and procedures. This talk illustrates a range of such detailed methodological-theoretical statements. Furthermore, some writers match their practice to their theory, and others do not, but theory and praxis nearly always illuminate one another. While every translation is an interpretation, every theoretical statement about translation offers insight into the author's hopes for the hermeneutic process, and vice versa: an author's practice may clarify an otherwise unremarkable or ambiguous theoretical statement.

Presenter: Michael Wyatt, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Paper Title: John Florio's *Decameron*

Abstract: Known today primarily as the first English translator of Montaigne, John Florio was also England's first professional Italianist. Language teacher, lexicographer, translator, and courtier, Florio played a critical role in the transmission of Italian Renaissance culture in early modern England. Florio's 1620 translation of the *Decameron* was the first complete version of Boccaccio's *novelle* in English, but based as it was upon the censored Florentine edition of 1584 and the French translation prepared for Marguerite de Navarre (first printed in 1545), Florio's *Decameron* raises a number of questions central to the problems inherent in any process of translation. A look at the *novella* of Alessandro and the Abbot, *Decameron* 2.3 will demonstrate how Florio drastically rearranges Boccaccio's sexual, economic, and political coordinates, placing in relief the translator's own ambiguous position in the late-Jacobean world.

Room: Queens' College, Bowett Room

Panel Title: Children in Early Modern Letters II

Sponsor: Society for the Study of Early Modern Women

Organizer and Chair: Ann M. Crabb, *James Madison University*

Co-organizer: Jane Couchman, *York University, Glendon College*

Presenter: Jane Couchman, *York University, Glendon College*

Paper Title: Children, Stepchildren, and Grandchildren in the Letters of Louise de Coligny

Abstract: Children figure just as prominently in the correspondence of Louise de Coligny, fourth wife of William "the Silent" of Orange as do her exercise of informal influence in the political and religious affairs of France and the Low Countries from the 1580s until 1620. After William's assassination in 1584, Louise raised not only their infant son but also her youngest stepdaughters. Her stepdaughters received the same enlightened and affectionate upbringing as had Louise. For her son's education, she consulted the Huguenot intellectual Philippe Du Plessis Mornay; she also delighted in his success at his riding lessons and in court ballets. Later, she cared for several of her grandchildren, writing in vivid detail about their activities and her child raising techniques. In this paper, I will demonstrate that her letters reflect a Huguenot sensibility towards children that is firm but by no means austere.

Presenter: Sara H. Mendelson, *McMaster University*

Paper Title: Anne Dormer and her Children

Abstract: When Elizabeth Trumbull accompanied her husband Sir William Trumbull to diplomatic posts in Paris and Constantinople during the 1680s, her sister Anne Dormer (1648-95) wrote to her frequently, offering narratives of her daily life and interactions with family and friends. In twenty years of marriage, Anne had borne eleven children, eight of whom survived to adulthood; the Trumbulls, who were childless, offered to keep Anne's oldest son Jack with them in Paris and Constantinople to complete his education. Anne's letters to Elizabeth include frequent references to Jack, with two letters addressed directly to her son. Anne also described the development and behavior of Fanny and Clem, younger children still living at home, and referred to other offspring as well. Anne's letters offer a case study in parent-child relations among the gentry in late seventeenth-century England.

Presenter: Erin M. Henriksen, *Tel Aviv University*

Paper Title: Education and Admonition in Glikl of Hameln's Letters to Her Children

Abstract: Glikl of Hameln (1646/47-1724) framed her *Zikhronyes* (*Memoirs*) as an extended letter to her children, following the model of a document she admired, the will of Pessele Ries (also written as a kind of letter to her children). Many of the key episodes in Glikl's memoirs hinge on exchanges of letters, including several relating to her children, for example, the failures of her son Loeb in business, the negotiations over her daughter Hendele's betrothal, and communications with her son Joseph, who was learning Talmud away from home. In this paper, I will discuss education and admonition in Glikl's letters to her children, as they are recorded in her memoirs.

Room: Queens' College, Erasmus Room

Panel Title: Marsilio Ficino: Love, Ascent, and Images

Organizer: Christopher S. Celenza, *Michigan State University*

Chair: Michael J.B. Allen, *University of California, Los Angeles*

Presenter: Valery Rees, *School of Economic Science, London*

Paper Title: Seven Steps of Ascent in Ficino

Abstract: In Ficino's preface to his commentary on St Paul's Epistles, he posits seven stages of ascent to union with the godhead and sets them firmly in the context of Christian devotional practice. Three of the steps are earthly, relating to the disposition of body, spirit, and soul familiar from his earlier writings. The heavenly steps are also three in number, and the focus here is on how three distinct heavens may be transcended to attain a wholly blessed seventh degree. Through the use of powerful light imagery and close textual exegesis, Ficino offers detailed and specific instruction for a ritual ascent of the soul in terms that are wholly Christian, invoking the authority and guidance of St Paul. This represents a mature absorption of his earlier interests in Chaldaean, Porphyrian, and Iamblichan theurgy, while remaining closely related also to Hermetic ideals.

Presenter: Unn Irene Aasdalen, *University of London, Royal Holloway*

Paper Title: A Violet Wreath Inherited: Ficino's Crowning of A Tuscan Socrates

Abstract: In the *Symposium*, Plato shows how one can transcend personal eros and ascend to higher love. Alcibiades' speech demonstrates how important passion for the beloved is. Yet, one cannot simply combine the two; either we have Diotima's stable rationality, or Alcibiades'

passionate frenzy. Marsilio Ficino's *Dell'amore* is no ordinary commentary on the *Symposium* but a reworking set in Quattrocento Florence; still, it deserves to be read as a careful interpretation of Plato's work. Ficino, for a philosopher, was unusually sympathetic to Alcibiades' views. Although we find no mention of the intermezzo following Socrates' speech (*Symposium* 212c-214e) where Alcibiades arrives at the banquet in loud company, we shall not mistake the silence. In the *Symposium Alcibiades*, with his wreath of ivy and violets, makes his entrance as a poet and ends up crowning Agathon and Socrates. Did poetry come to crown philosophy's truth? In Ficino's reworking, Alcibiades' violet wreath is passed on, and Guido Cavalcanti is crowned. The question is: Why?

Presenter: Sergius Koderer, *University of Vienna*

Paper Title: Marsilio Ficino on the Image-Forming Power of the Human Soul

Abstract: It is well known that one of the more salient features of Ficino's intricate psychology is the alleged power of the human soul to form semi-material images that it can project outside the body. These eidola have the power to induce love, infect other people with diseases and may be very efficacious as they are the highly spiritual products of the soul. My paper will examine Ficino's changing ideas on these images throughout his oeuvre, from the *De amore*, and the *Theologia Platonica* to the *De vita* and his commentary on the *Sophist*. The paper will thereby try to establish some of the philosophical implications of the idea that the soul acts like a craftsman, its relationship to the Demiurge and to Aristotelian theories about matter and form, as well as the doctrine of the spirit-soul in theology and their Renaissance modifications, especially through the medical tradition and the differences to Cartesian psychology.

Date: Saturday, 9 April

Time: 2:00-3:30 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Renaissance Dance

Chair: Michael J. Noone, *Boston College*

Presenter: Barbara Grammeniati, *Roehampton University*

Paper Title: *Il Tabacco*, a “ridiculous” Ballet by Filippo d’ Aglie (1650)

Abstract: In his book *Traite des tournois, iustes, carrousels, et autres spectacles publics*, Menestrier provides his readers with a list of d’Aglie’s most important *balletti*. He mentions twenty-six works and concludes “and a hundred other Carousels, Masquerades and Ballets.” Unfortunately, the music for only five of these works has survived and the manuscripts can be found in “Biblioteca nazionale universitaria di Torino.” The surviving works which exist in the form of part-books and have never been published are: *Hercole e Amore* (1640), *Baletto della Fenice* and *Rinovata* (1644), *Delle arie del balletto del dono del re dell Alpi* (1645), *Il Tabacco* (1650), and *Gridelino* (1653). *Il Tabacco* was one of the most successful choreographic inventions of d’Aglie. Menestrier praises its originality in his book *Des représentations en musique anciennes et modernes*: “When it is necessary to invent a topic you look for it in the Histories, fables and in topics which were reported as being very ingenious as the one of *Il Tabacco*.”

Presenter: Madison U. Sowell, *Brigham Young University*

Paper Title: From “bassadanza” to “brandi”: Court Dance in “Il libro del cortegiano”

Abstract: Castiglione’s *Book of the Courtier* contains approximately thirty passages on dancing, including references to the *bassadanza* (the southern version of the stately *basse danse*), the *roegarze* (a dance of French derivation), the *moresca* (an exotic dance containing elements of Moorishness), and the *brandi*, or *branles* (a popular line or circle dance). This paper examines court dances in the social context established by Castiglione.

Presenter: Mariagrazia Carlone, *Independent Scholar*

Paper Title: Sonare e ballare: Dancing And Making Music in a Courtesy Book for Early Seventeenth-Century University Students

Abstract: In 1604, Annibale Roero, a lawyer from a noble Piedmontese family, published *Lo Scolare (The Student)*, a dialogue between the author and his tutors, dedicated to university students. Against a background of the lively and at times turbulent life of the Renaissance university student, Roero, freshly graduated, informs his successors, brilliantly and often hilariously, about what to expect at the university, how to “make an excellent success in the most onerous studies,” how, in general, to “proceed honorably,” and how to achieve appreciation and admiration from all. I will examine in detail the parts of his treatise dedicated to music and dance, activities which play an important part in how the student is judged by the people he will come into contact with: teachers, fellow students, laypeople, and, not least, women, whose opinion must be particularly dreaded because “no more efficient means can be found, to plainly depict all of the defects, or the virtues, of anyone, than the tongues of women.”

Room: Music Faculty, Lecture Room #2

Panel Title: Indicating the Renaissance: Indexes and Other Ideas of Order in Early Modern Writing

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: William P. Germano, *Routledge Publishers*

Chair: David Hillman, *University of Cambridge, King's College*

Presenter: William P. Germano, *Routledge Publishers*

Paper Title: George Herbert's Sponges

Abstract: Genette's formative exploration of the paratext avoids the index, even though it is arguably one of the most powerful paratextual elements in nonfictional writing. Besides offering a mnemonic convenience, the index can perform various functions (instructive, exclusionary, celebratory, political, and so on), and in so doing, the index superimposes an alternative architecture that both flattens and complicates the reader's engagement with the text at hand. This paper will explore the paratextual work of the index with particular reference to George Herbert. First published posthumously in Cambridge in 1633, Herbert's *The Temple* appeared with a "table of the severall poems" located the end of the volume. Some editions later, the volume is again printed, the table having been relocated to the head of the text, and a new index placed at the end. Suddenly, all sorts of strange details in the poems emerge and flicker before the reader's eyes, from the discovery of gold in America to the mental life of sponges.

Presenter: Marjorie Garber, *Harvard University*

Paper Title: Index and Icon

Abstract: The index of early modern books was, as is well known, a table of contents, located at the front of the book rather than the back. (Thus Iago's reference to flirtation as an "index and obscure prologue to the history of lust and foul thoughts" [*Othello* 2.1], and Nestor's to "indices" and "their subsequent volumes" [*Troilus and Cressida* 1.3]). C.S. Peirce's distinction between an icon (which bears a direct visual relationship to what it denotes) and an index (which bears an intrinsic relationship to the thing it represents) may serve as a useful, if somewhat oblique, starting point for a consideration of the "index" of a book. By examining the relationship of book history to linguistic and cultural theory — putting the index, conceptually, back in the front, as a material object and as a first or second order sign — this paper will explore the question of what happens when we make an index into an icon.

Presenter: Daniel J. Vitkus, *Florida State University*

Paper Title: Taxonomies of Travel in the English Renaissance

Abstract: The paper will look at a taxonomical chart that appears in Thomas Palmer's *Essay of the Means How to Make our Travailes into Foreign Countries the more Profitable and Honourable* (1606). This chart indicates various categories of travel. The chart reveals an anxious attempt to control and regulate the flow of information, goods, and people from England to foreign countries and back again. The paper will discuss the ways that information and people were controlled and organized as they participated in the disorderly, dangerous, and violent process of going abroad in order to gather data and commodities. The paper will refer to travel conduct texts, trade pamphlets, and commercial records that helped to construct a new commercial discourse of bureaucratic control and regulation in order to accomplish two socio-economic purposes: first, to organize the large quantities of exotic intelligence and ethnographic information that were being collected and, second, to normalize the risky violence of emergent

venture capitalism.

Room: Music Faculty, Lecture Room #3

Panel Title: Early Modern English Women's Letters

Sponsor: Society for the Study of Early Modern Women

Chair: Sara Jayne Steen, *Montana State University*

Presenter: Margaret P. Hannay, *Siena College*

Paper Title: The Missing Letters of Barbara Gamage Sidney, Countess of Leicester

Abstract: Many of the 332 surviving letters that Robert Sidney, first Earl of Leicester, wrote to his wife Barbara Gamage Sidney directly respond to hers — but her letters are not extant. Were they simply lost by his negligence or by the difficulty in preserving letters during his travels abroad? Was Barbara, a Welsh heiress from a sophisticated and educated family, fully literate in English? Do the letters of Rowland Whyte, Robert Sidney's agent at court, represent her replies, as has been suggested? But Whyte's letters also mention hers, so that does not seem an adequate explanation. This paper will attempt to reconstruct, from the responses of her husband and the letters of Rowland Whyte, just what her missing letters might have said.

Presenter: Mary Ellen Lamb, *Southern Illinois University*

Paper Title: Reclusive Celebrity: The Letters of Margaret Roper

Abstract: Sir Thomas More's much-cited advice to his daughter to remain "content with the profit and pleasure of your conscience" rather than seeking public praise has led scholars to discuss the containment of Margaret Roper's learning within her household. However, at the same time that More urged his daughter to practice modesty, his circulation of her Latin letters at court and across the channel to Erasmus created her as a public celebrity across Europe. Margaret Roper's acknowledgement that a letter from Erasmus afforded "no small raise" to her "reputation" suggests her collaboration in this creation of publicity in the service of the humanist objectives. Preserving her public reputation for modesty formed one of several strategies through which Margaret Roper's letters advanced the humanist cause. Her vernacular letters addressed to her father in prison similarly conflated personal and public readerships in the interests of English Catholicism.

Presenter: Lynne Magnusson, *University of Toronto*

Paper Title: Language and Subjectivity in Margaret Clifford's Autobiographical Letter

Abstract: The vast scope of Anne Clifford's writing may have caused scholars to overlook an overwhelmingly sad, yet fascinating autobiographical fragment in letter form (ca. 1591) by her mother, Margaret Clifford (née Russell), Countess of Cumberland — an account occasioned by the death of her sons. This paper looks briefly at cultural scripts Clifford uses in the letter to Dr. John Layfield to structure her life experience and model her distinctive epistolary voice, including the seven ages of man and a complaint form deriving from the Psalms. The main focus is on early modern linguistic markers of subjectivity, especially expressions of spatial deixis, or orientation. Clifford's letter highlights dislocation, defamiliarizing basic spatial expressions that normally ground what linguist John Lyons calls "locutionary subjectivity" to create an expressive resource for the extremity of her subjective state and to imagine self-completion through intergenerational succession.

Presenter: Nancy Taylor, *The Evergreen State College*

Paper Title: Cousins in Love: The Letters of Lydia DuGard (1665-72)

Abstract: Lydia DuGard's letters to Samuel DuGard, her first cousin, and eventual husband, provide a unique and detailed picture of a young English woman of the "middling sort." Lydia's writing, which is both skilled and fluent, enables her to carry out her courtship in secret and the correspondence shows how the couple took their marriage plans into their own hands. Lydia's story also adds to our knowledge of the daily lives of the daughters of schoolmasters and churchmen in rural England and the role of writing in their lives; beyond that, the other nine women, friends, and relatives, that Lydia mentions are also able letter writers. These thirty-two letters, preserved in the Folger Shakespeare Library, force a reassessment of our knowledge about women's literacy and of the agency of women in courtship.

Room: Music Faculty, Lecture Room #4

Panel Title: The Sidney Prose Romances

Sponsor: The Sidney Society

Chair: Arthur Kinney, *University of Massachusetts, Amherst*

Respondent: Helen Vincent, *National Library of Scotland*

Presenter: Melissa E. Sanchez, *San Francisco State University*

Paper Title: Authority and Eros in *The Countess of Pembroke's Arcadia*

Abstract: In light of the political context with which Philip and Mary Sidney engaged in the writing, revision, and publication of the *Arcadia*, readers have rightly understood the romance's erotic dynamic as a meditation on the nature of governance. What has received little attention, however, is the extent to which spectacles of suffering in Sidney's *Arcadia* register the ambivalence of the erotic and political fidelity that Elizabethan discourse frequently conflates. Specifically, Cecropia's persecution of the Pamela and Philoclea demonstrates the perverse dynamic that is the logical end of royal demands for undying devotion. For Cecropia comes to enjoy the very act of inflicting pain, the princesses the agony that evinces their loyalty. This spectral and ambivalent struggle for mastery of self and other shifts the erotic and political idiom in the *Arcadia* from a binary of obedience and submission to a more nuanced account of the reciprocal nature of authority.

Presenter: Derek Alwes, *The Ohio State University, Newark*

Paper Title: The Disappearance of Philisides

Abstract: The reconstruction of Philisides as a knight at the court of Andromana in the *New Arcadia* can best be read not as an autobiographical testimonial to Sidney's continuing (or renewed) identity as courtier but rather as a farewell to that earlier identity. The "digressiveness" of Pyrocles' mention of the ceremonial nature of Philisides' performance within the larger heroic narrative seems to emphasize not its legitimacy as a form of service but rather its triviality. I believe Sidney became increasingly aware of the irrelevance of courtly ceremony (as opposed to genuine service to the state) as he continued to discover and explore the authentic power of his art. If the Philisides of the *OA* represented the kind of poet Sidney had been when he began his "unelected vocation," the diminished reappearance of his namesake in the revision was a measure of how far he had come.

Presenter: Victor Skretkowicz, *University of Dundee*

Paper Title: Sidney, Cervantes, and Mary Sidney Wroth: The Purpose of Anti-Romance

Abstract: Sidney's *Arcadia*, Cervantes' *Don Quixote*, and Mary Sidney Wroth's *Urania* were written over a period of roughly forty-five years, between 1580-1615. Cultural difference and nearly two decades of political upheaval separate the initial composition of each of these lengthy prose romances. In story, structure, and style, these three works appear to be entirely distinctive. Their authors live in changing times, which include shifting alternatives presented by Protestantism and Roman Catholicism, gender recognition, and the breakdown of social barriers for writers. Yet their prose romances are generically conjoined through the use of anti-romance as a vehicle of political and social commentary. This paper delves into the varying purposes to which each of these authors employs anti-romance. While its principal concern lies with the Sidney prose romances, Cervantes' work, which lies between them, assists in understanding the many differences that distinguish Sidney from Sidney Wroth.

Room: Music Faculty, Lecture Room #5

Panel Title: Principato ecclesiastico nel Quattrocento II

Sponsor: Istituto Storico Italiano per il Medioevo

Organizer: Massimo Miglio, *Università della Tuscia, Viterbo*

Chair: Angelo Mazzocco, *Mt. Holyoke College*

Presenter: Silvia Maddalo, *Università della Tuscia*

Paper Title: Committenza artistica, recupero della tradizione e ideologia pontificia

Abstract: Il ritorno del papato a Roma nei primi decenni del Quattrocento, attiva nella città una serie di interventi finalizzati a restituire l'alto livello culturale e artistico e il decoro cui i pontefici del secolo XIII l'avevano condotta. A partire da Martino V e oltre Nicolò V, i pontefici sono committenti o ispiratori di vaste imprese artistiche connotate dal recupero della tradizione iconografica apostolica. Il richiamo alla Chiesa delle origini ed insieme il rinnovato interesse per arte antica rivelano una significativa tensione ideologico-politica di matrice teocratica già presente nel Duecento. Significativa appare la vicenda storico-artistica della basilica di S. Maria Maggiore, dove il *Trittico della neve* celebrava papa Colonna come rifondatore della Chiesa romana dialogando con il ciclo di affreschi fatti eseguire durante il pontificato di Nicolò IV, negli ultimi decenni del Duecento, e con il ciclo a mosaico di età paleocristiana.

Presenter: Giacomo Ferraù, *Università di Messina*

Paper Title: Intellettuali e principato ecclesiastico nel De cardinalatu di Paolo Cortesi

Abstract: Il rapporto intellettuale-potere è particolarmente rilevante nella cultura politica dell'Umanesimo: basti pensare alla linea che, attraverso i trattati de principe, conduce all'approdo machiavelliano. In tale linea occupa un posto importante il De cardinalatu di Paolo Cortesi. Una valutazione degli elementi che emergono da tale proposta fornisce un significativo contributo alla definizione della cultura tra Quattro e Cinquecento: basti indicare alcune direzioni d'approccio; innanzi tutto, la storia dei cardinali letterati, che consente valutazioni di presenze e tipologia. Per il capitolo de erogandis pecuniis, occorrerà riscontrare i termini del mecenatismo cardinalizio e rilevare le occorrenze dei nomi dei letterati, che costituiscono una chiave per la ricostruzione della fisionomia dell'umanesimo curiale prebembesco, latino e volgare. In terzo luogo bisogna considerare la proposta di generi letterari 'cristiani', come la tragedia sacra: un fenomeno che caratterizzerà la fine del secolo. Assai interessanti e problematici risultano i numerosi interventi relativi all'autocoscienza dell'intellettuale, che offrono una raffinata

prospettiva esistenziale in un'età di crisi.

Room: Music Faculty, Concert Hall

Panel Title: New Approaches to Religion and Society: Seculars, Friars, and Saints in Early Renaissance Italy

Organizer: Lezlie S. Knox, *Marquette University*

Chair: John S. Henderson, *University of London, Birkbeck College*

Presenter: George Dameron, *St. Michael's College*

Paper Title: The Secular Clergy in the Age of Dante and Boccaccio (1250-1375)

Abstract: This paper reviews recent historiography on the secular clergy, based on case studies of Florence, Pistoia, Lucca, Cortona, and Siena. Noting that until recently the secular clergy either received little or very negative attention, this paper argues that parish priests were vital to the social, economic, political, and (of course) spiritual well being of their parishes, particularly in the countryside. An overemphasis on the impact of the mendicants has prevented us from seeing the rich contributions of the secular clergy to the communities of which they were a part. Studies of the secular clergy have tended to focus also on either the urban or rural clergy as separate entities, but meticulous archival research demonstrates that we really need to do is to look at both at the same time. When we do, we find that we cannot talk of the secular clergy as a corporate body without referring to class.

Presenter: Lezlie S. Knox, *Marquette University*

Paper Title: “Non credas istis pissintunicis:” The Friars and Masculinity in Early Renaissance Italy

Abstract: In trying to persuade his son to leave the Franciscan Order, Salimbene's father attacked the friars' masculinity: “don't put any faith in these piss-in-tunics [those who have urinated in their habits] who have deceived you.” Similar attacks echo throughout the sources, pointing to the extent to which Francis' followers had to work out a new definition of what it meant to be simultaneously men and professed religious. This paper examines how Franciscan friars were viewed as men by their contemporaries in late thirteenth and fourteenth-century central Italy. It argues that Franciscan masculinity was not itself a stable category but rather negotiated within the larger constructions of male identity in early Renaissance society. While sexuality was always a variable, more critical to the friars' status as men was the relationship between their social power and status, thereby questioning distinctions between lay and religious identity.

Presenter: F. Thomas Luongo, *Tulane University*

Paper Title: Lilies, Palms, and Pens: Sanctity and Authorship in the Early Italian Renaissance

Abstract: Late-medieval and Renaissance saintly iconography, especially images connected to the Dominican Order, appears to contain visual analogies between the attributes held by virgins, martyrs, and doctors: lilies, palms, and pens. These images are at least symbolic of a deeper sense in which ideas about saintly authenticity informed late medieval and Renaissance conceptions of literary authorship. Taking this visual evidence as a point of departure, this paper explores some aspects of the relationship between sanctity and authorship in the early Italian Renaissance, paying special attention to the career and reputation of Catherine of Siena as a model for how ideas of authority moved between what historians have usually considered the

separate spheres of religious and literary cultures.

Room: Clare College, Bennett Room

Panel Title: Penshurst Place

Sponsor: The Sidney Society

Chair: Susan West, *Independent Scholar*

Presenter: Kate Frost, *The University of Texas, Austin*

Paper Title: Penshurst: The House of Sidney Real and Biblical

Abstract: “To Penshurst” can be read as an effort to market the Sidnean dynasty to the newly crowned James I. Instigated, if not written, at the time of the Stuart accession in 1603, concurrent with the jubilee of Philip Sidney’s birth (1604) and the creation of Robert Sidney as Lord Lisle (1605), Jonson’s poem embodies the Davidean iconography that early supported and attempted to sway the policies of poet-king James I. Hence the birthplace and inheritance of Philip Sidney becomes a Davidian Tabernacle contrasted to the Solomonic Temple of Philip II’s Escorial. The limited entry to the Spanish Counter Reformation Temple necropolis is set against the abundant life of Penshurst’s Protestant “all come in.” Evinced in the actual sixteenth-century layout of the house and grounds and in Jonson’s use of the artifacts of “huswifry,” Penshurst becomes a cultural embodiment of the English Church and of Sidnean opposition to Catholic Spain.

Presenter: Michael G. Brennan, *University of Leeds*

Paper Title: Penshurst Place and the Monarchy (1400-1626)

Abstract: As ambitious courtiers and a “highly family-conscious family” (Roger Kuin), the Sidney-Dudley network gauged their own public status largely through their personal relationships with the monarch. While Robert Dudley’s Leicester earldom (1564) had last been held by Edward III’s son, John of Gaunt, and then by his own son Henry Bolingbroke (later Henry IV), the Sidneys proudly knew that Penshurst had formerly belonged to Henry IV’s sons, John, Duke of Bedford, and Humphrey, Duke of Gloucester. As Robert Cooke’s part-mythical genealogies (commissioned by Sir Henry Sidney) demonstrate, the Sidneys were also preoccupied with establishing a family pedigree of ancient royal allegiances. This paper will explore how the material structures and contents of Penshurst Place occupied a central strand in this constant process of social and personal self-definition in the Sidneys’ dealings with successive English monarchs, from the time of Sir William Sidney (1482-1554) until Robert, first Earl of Leicester (1563-1626).

Presenter: Hilary Maddicott, *University of London, Birkbeck College*

Paper Title: Material Culture and the Sidney Family: The Art Collection of Philip Sidney (1619-98), Third Earl of Leicester

Abstract: By the end of the seventeenth century, Philip Sidney, third Earl of Leicester, the first of his family to collect works of art on a large scale, had built up a large and visually spectacular collection of several thousand items: paintings, drawings, print, and works of sculpture, housed, for the most part, in his London home at Leicester House. The paper briefly looks at the formation of the collection, its main features and the influences of taste that helped create it. In greater detail it examines the context of collecting as an elite activity. It argues that the deployment of works of art could be used as a means to the self-presentation of a great aristocrat conveying messages of both personal distinction and also family honor.

Room: Clare College, Neild Room

Panel Title: Art and Society

Chair: Patricia Fortini Brown, *Princeton University*

Presenter: Linda A. Koch, *John Carroll University*

Paper Title: The Gilded Lily: A Sign of the Economics and Politics of Royal Commemoration in Florence

Abstract: An unusually prominent lily vase of gilded wood in the burial chapel of the Cardinal of Portugal at S. Miniato in Florence (1460-68) has been glossed over in interpretations of the chamber's sumptuous decoration. The gilded lily vase, which emerges from the summit of the chapel's marble throne as it simultaneously projects three-dimensionally from the *Annunciation* above, is distinctively emblematic. This paper argues that the lily vase, beyond referring to the Virgin Annunciate and to the chaste cardinal, alludes to Florence and to the gold florin, international Florentine currency stamped with a lily on one side. It has been shown that the florin played a central role in the economic and political relationships between Florence and the cardinal's royal relatives in Portugal and Burgundy, the bishop who oversaw the chapel's completion, and the papacy. This paper examines how these relationships are expressed iconographically in the visual intermingling of the lily vase with the throne and the *Annunciation*.

Presenter: Deanna H. MacDonald, *Independent Scholar*

Paper Title: From Brantôme to Baedeker: Cultural Tourism, Art History, and the Creation of a Three-Star Sight

Abstract: This paper will examine the relationship between travel, tourism, and the construction of architectural history in several cases, including that of the church of Brou, Bourg-en-Bresse (1506-36). Descriptions of and opinions on Brou can be found in travel writing and guidebooks dating from the sixteenth century to today. Sometimes complimentary ("a masterpiece"), sometimes disdainful ("not in the best of taste"), these writings reflect historical tastes and scholarship as well as the growth of tourism. This paper will chart the development of ideas about Brou, considering the influences of tourist literature on the concepts of taste (and vice versa), and their interaction with contemporary art historical scholarship and approaches to restoration. More generally, it will consider the relationship of culture and tourism, how tourist sights (and their histories) have been reconceptualized and packaged for a tourist market, and why some monuments are forgotten and others celebrated as three-star "vaut-le-voyage" sights?

Presenter: Nadja Aksamija, *Colgate University*

Paper Title: Social Tensions and Villa Architecture in Renaissance Ragusa

Abstract: This paper argues that the stylistic synthesis characteristic of Ragusan Renaissance patrician villas was not a peripheral adaptation of forms, but rather an informed and conscious decision aimed at creating a distinctly patrician architectural vocabulary. In fact, villa architecture came to express the deeply rooted class divisions in Ragusan society. In many cases, the style of early sixteenth-century aristocratic villas imitated other patrician prototypes (villas and civic buildings), shunning innovation and embracing tradition. Some of the villas of the prosperous *cittadini*, on the other hand, flaunted the affluence of their owners by featuring more daring and unconventional architectural solutions. These stylistic differences expressed a profound societal rift: while the architectural conservatism of the patrician villas became a signifier of their owners' nobility, the more unconventional approach to villa design by some

cittadini in the second half of the sixteenth century proclaimed the power-seeking potential of a politically underprivileged class.

Presenter: Sally Anne Hickson, *Brock University*

Paper Title: Courtly Women as Viewers of Art: Portraits and Verbal Games of Likeness and Identity

Abstract: This paper examines female courtly correspondence in Mantua and Ferrara in order to reveal evidence of women as active participants in creating and viewing portrait art, particularly in the context of staged “viewing events” like dinner parties and social gatherings. It attempts to establish women as lively verbal participants in “staged” portrait viewings, adding a new dimension to our understanding of portraits in their broader social context, and providing some insight into women as viewers of art, and their language of reception and description.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies IX

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto, Victoria College

Co-organizers: William R. Bowen, *University of Toronto, Victoria College* and Raymond G. Siemens, *University of Victoria*

Chair: Stephanie F. Thomas, *Sheffield Hallam University*

Co-presenters: Michael Gale, *Goldsmiths University* and David Lewis, *Goldsmiths University*

Paper Title: “La battaglia”: A Computer-Assisted Approach to an Extended Musical Family

Abstract: The sixteenth- and early-seventeenth-century craze for musical descriptions of battles touches most, if not all, areas of Renaissance music studies. The importance of Clément Janequin’s influential *chanson* “La guerre” (1528) is well known, and many later pieces have an ancestry that can be traced to this work. Yet an equally large number of pieces are less clearly definable, sometimes featuring only the most cursory connections with Janequin’s *chanson* and one another. Of these pieces, a number are stable enough in definition to be said to constitute discrete subgenres, whilst many others are essentially “patchwork” assemblies of preexisting materials stemming from a variety of sources, both textual and aural. In this paper, we discuss how full-text encoding of the music, relational database technologies, and Music Information Retrieval techniques may be employed to facilitate the examination of challenging repertoires such as this, using tools developed as part of the ECOLM project.

Co-presenters: Matthew Steggle, *Sheffield Hallam University*

Paper Title: Redeveloping the Elephant’s Graveyard: Allusion Studies and Humanities Computing

Abstract: Stephen Greenblatt famously described source studies as “the elephant’s graveyard of literary history.” On the other hand, the astonishing development of the Internet and of humanities computing gives the scholars of today unparalleled opportunities to discover and investigate quotations, allusions, and intertextual echoes within early modern literature. This paper evaluates three available tools, LION, EEBO-TCP, and Google: looks at three case studies, tracing references to a named individual, allusions to a classical genre (Greek Old Comedy), and unsourced Latin quotations; and reviews the theoretical underpinnings and drawbacks of such

methods of scholarly research.

Presenter: Diane Cole Ahl, *Lafayette College*

Paper Title: Virtual Restoration: The Art and Technology of “Recreating” Renaissance Paintings

Abstract: Since 1997, I have been collaborating with Lew Minter, Director of the Media Lab at Lafayette College, to digitally “recreate” early Renaissance paintings that have been dismembered, defaced, or otherwise compromised. Among our projects, we reconstituted a partly destroyed fresco by Benozzo Gozzoli and reunited the dispersed components of an altarpiece by Fra Angelico to suggest its original appearance. Such recreations are grounded in extensive research and facilitated by Adobe Photoshop, which allows users to scan, scale, colorize, paste, and manipulate images. Photoshop-based courses have involved many Lafayette students, who “clean” and reconstruct works of art after studying their history. This technology has fostered communication between different constituencies of our curriculum, bridging the gap between art history and studio art while enhancing computer, historic, and visual literacy.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Aspects of Printing in Renaissance Europe

Chair: Filippo De Vivo, *University of London, Birkbeck College*

Presenter: Bernard D. Cooperman, *University of Maryland, College Park*

Paper Title: Our Fathers’ Customs: The Printing Press and the Reification of Jewish Tradition in the Sixteenth Century

Abstract: The present paper provides an overview of important recent trends in Jewish Studies by focusing on one development: the enthusiastic adoption of the printing press as a method of preserving and spreading Jewish traditional culture during the Renaissance. The history of the book as artifact can be used to tie together developments in social history as well as to illuminate the processes by which canonical texts were established in Talmudic, mystical, halakhic, and biblical studies. Historiographical in organization, the paper will argue that in many areas of Jewish thought and religious practice, new technologies were called upon in order to confirm communal controls, to discipline everyday behavior, and to spread radically new understandings of the spiritual.

Presenter: Erminia Ardissino, *Università degli Studi di Torino*

Paper Title: Censorship and Literary Models in Italian Biblical Poems of the Seventeenth Century

Abstract: Devotional poems after the Council of Trent, according to the intention of Roman Catholic Institutions, should substitute chivalric poems in Catholics’ readings for leisure. But the restrictions issued on the use of the Sacred Scriptures limited the possibility of those poets who intended to presents biblical matters. The model of Tasso’s epic, on the other side, represented another limitation for literary discourse. My paper presents different solutions of invention for edenic topics in seventeenth-century Italian poems. Meanwhile I will offer few considerations on the results of a census of Italian religious poems of sixteenth through eighteenth centuries.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: From Manuscript to Book

Sponsor: Society for the History of Authorship, Reading & Publishing

Co-organizers: Michael Ullyot, *University of Toronto, Victoria College* and Germaine Warkentin, *University of Toronto, Victoria College*

Chair: Adam Smyth, *University of Reading*

Presenter: Victoria Gardner Coates, *University of Pennsylvania*

Paper Title: All in the Family: Camillo Massimo's copies of the *Vatican Vergil*

Abstract: This paper examines Camillo Massimo's copies of the *Vatican Vergil* as celebrations of important episodes in this prominent antiquarian's biography. Massimo (1620-77) was interested in the venerable *Vatican Vergil* because his family claimed Vergilian descent through Aeneas's companion Sergestus, and so the codex could be considered a family document. He copied it twice, once with his own hand in 1640-42 when he inherited his estate, and again in 1670 when he became a cardinal, this time using Pietro Santi Bartoli as the draughtsman. The resulting Lansdowne Codex was bound with the 1642 frontispiece, suggesting that Massimo wanted to include his own design in Bartoli's version to emphasize his relationship with the original. The posthumous publication of this copy reached a wide audience, and so both disseminated this rare antique codex and served as a monument to the patron whose antiquarian and familial interests were intimately intertwined with his patronage.

Presenter: Margaret J. M. Ezell, *Texas A & M University*

Paper Title: Messy Things: The Paratexts of Interregnum Manuscript Volumes

Abstract: Interregnum English manuscript volumes are both a treasure trove and a puzzle. Unlike loose sheets, they were not intended for circulation out of the household, nor examples of "scribal publication" in Love's sense. Containing as they often do, a multiplicity of hands, sometimes from several generations, they are difficult to classify using the traditional genres commonly assigned them — "commonplace book," "recipe book," "miscellany" — to the end (as I have argued) that the imposition of a genre derived from printed books often conceals the content and authorial practices found in the manuscript one. Using Sir Edward Derring's 1652-62 "Diary" (Huntington MS HM 41536) as my primary example, I shall investigate the ways in which this textual "thing/object" upsets our expectations of it based on the conventions of reading derived from the conventions of print, and what its "messy" format can tell us about early modern reading and authorship practices.

Presenter: Susanna De Beer, *Universiteit van Amsterdam*

Paper Title: Giannantonio Campano (1429-77): The Circulation and Publication of His Poetry in Manuscript and Print

Abstract: The Italian humanist Giannantonio Campano (1429-77) left us a considerable amount of Neo-Latin poetry. In 1495, almost twenty years after his death, a major part of his poetry was collected and printed in his *Opera Omnia*. During his lifetime, however, the poems circulated in manuscript. This has resulted both in miscellanies that were owned by fellow humanists, and in prestigious vellum manuscripts that were commissioned, for example, by Federico da Montefeltro. In this paper I will discuss the genesis and the function of the different types of books, in which Campano's poetry was collected. In how far circulation can be regarded as publication appears to be a fundamental question in this respect. The public that Campano wished to reach with his poetry for a large part determined the way in which it was conveyed.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Saints and Sinners: Religion, Politics, and Sexuality in Early Modern Europe

Organizer: Katherine Lim, *Oxford University*

Chair: Alexandra Shepard, *University of Cambridge, Christ's College*

Presenter: Katherine Lim, *Oxford University*

Paper Title: Between Sinner and Saint: Courtesans and Community in Venetian Charitable institutions (1550-1650)

Abstract: This paper examines the interaction between courtesans in Renaissance Venice and the religious community, from (male) church reformers to women who ran charitable institutions for repentant prostitutes, notably the Casa del Soccorso, the Zitelle, and the Incurabili. What was the nature of these relationships — a constant war between “sinners” and “saints,” or could courtesans wishing to retire from the profession integrate successfully into these institutions? To what extent did each party adapt, in light of differing standards of sexual morality? The Soccorso was reputedly founded by the courtesan Veronica Franco, but noblewomen served as its patronesses. Tracing the development of such institutions through charters and accounts of their day-to-day running, I will explore the coexistence of courtesans, lay sisters, noblewomen, and nuns within a female community, and whether this can be defined as a support network. I will also consider how those at the top of the religious hierarchy (i.e., priests and the Patriarch of Venice) viewed the courtesans, whether “repentant” or not.

Presenter: Natalia Nowakowska, *University of London, King's College*

Paper Title: Inquisitions, Visitations, and Syphilis: Clerical Reform and Political Legitimacy in the Career of Cardinal Fryderyk Jagiellon, Prince of Poland (1468-1503)

Abstract: This paper explores the linkages between clerical sexual morality and political authority in early modern Poland, using as a case study the career of Fryderyk Jagiellon (1468-1503), royal prince, Bishop of Kraków, Archbishop of Gniezno, and cardinal. It will outline Fryderyk's diocesan reform programs, a major example of pre-Reformation episcopally-led renewal. Fryderyk's reforms, enacted through synods, inquisitions, and church courts, were characterized by their targeting of sexual immorality among parish clergy and within monastic communities, and by Fryderyk's determination to discipline offenders in person. Fryderyk used this purification drive as a way of asserting his own authority, and enhancing the moral legitimacy of the Jagiellonian dynasty as a ruling house. After Fryderyk's death, his enemies expressed their opposition to his rule by disseminating a “black legend,” which alleged that Fryderyk was a degenerate felled by the French disease. This inversion of Fryderyk's own legitimization strategies indicates how sensitive an issue clerical sexual probity was in Poland, and how it could be deployed toward different political ends.

Presenter: Emma Furniss, *University of Leiden*

Paper Title: Forces of Morality at Margaret of Austria's Court

Abstract: This paper examines the interaction between religion and politics at the Mechelen court during the early years of Charles of Ghent. Focusing on Charles's aunt, Margaret of Austria, and her religious, political, and judicial decisions, this paper looks at the extent to which morality was a guiding force for the regent. Claims that Margaret closely guarded the virtue of her ladies-in-waiting are addressed in this context, as are her roles as a dispenser of “grace” to

those accused of sexual crimes and as a “character witness” for new recruits to the convents and religious houses of the Low Countries. The question of whether or not Margaret did have a particular interest in the moral quality of her “hotel” personnel is explored through both literary and administrative sources, and an attempt is made at suggesting how Margaret's own sense of morality was determined.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Modern Historiographies of the Counter-Reformation: European Perspectives

Organizer: Evonne Levy, *University of Toronto*

Chair: Craig Harline, *Brigham Young University*

Presenter: Simon Ditchfield, *University of York*

Paper Title: “Who’s Afraid of the Counter Reformation”: Coping with Trent the Italian Way

Abstract: The negative importance of the Council of Trent and its consequences for the history of Italy has an illustrious historiography from at least Paolo Sarpi onwards. This paper will examine the various ways in which the Counter Reformation has been held responsible for Italian cultural and political woes by some of the narrative masters of early modern Italian cultural history, including Girolamo Tiraboschi, Francesco De Sanctis, and Benedetto Croce. It will also address the phenomenon of Italian “reformation envy” in its more modern guise.

Presenter: Evonne Levy, *University of Toronto*

Paper Title: Jacob Burckhardt’s Counter Reformation

Abstract: Jacob Burckhardt was concerned with the history of the Counter Reformation and its culture almost throughout his career. In the 1840s he planned to write a cultural history of the Counter-Reformation; in the 1840s and 60s he lectured on the Counter Reformation. He also authored the much-debated and related term “the Jesuit Style.” Because most of Burckhardt’s work on these themes was either subsumed into larger works or published only fragmentarily (or posthumously), we have little sense of the subject. Most have read Burckhardt’s view of the period through his apparently “anti-Baroque” attitude in the *Cicerone*. But this view has yet to be set against his broader historical research and writings and his political motivations. This paper maps out Jacob Burckhardt’s Counter Reformation in history, cultural history, and art history in the context of the historiography of his time.

Presenter: Jeffrey M. Muller, *Brown University*

Paper Title: The Belgian Historiography of the Counter-Reformation, Especially with Regard to its Political Implications

Abstract: During the nineteenth and twentieth centuries religious and political alignments have determined the issues considered and the points of view taken in the history of the Counter Reformation and of Counter Reformation art in the South Netherlands. My talk will present an in-depth case study in order to test the state of the question and the most promising directions to take in the historiography of Counter Reformation Flemish art.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Transcontinental *Uranias*: Giulia Bigolina and Lady Mary Wroth

Sponsor: Society for the Study of Early Modern Women

Organizer: Naomi Yavneh, *University of South Florida*

Chair: Christopher Nissen, *Northern Illinois University*

Co-Respondents: Naomi J. Miller, *Smith College* and Christopher Nissen, *Northern Illinois University*

Presenter: Valeria Finucci, *Duke University*

Paper Title: Uncertain Masculinities in Giulia Bigolina's *Urania*

Abstract: In Giulia Bigolina's romance *Urania*, almost every character, whether male or female, seems to want to play the man, often to the point of embracing cross-dressing. But the real men in *Urania* appear too moral or just too weak to act the part that culture customarily assigns them. Bigolina's problem in representing masculinity was not a lack of sources in the prose narrative of the period. Rather, no model seemed capable of fulfilling the needs of a woman determined to characterize male behavior from the point of view of women. This paper attempts to define the ways in which Bigolina invented body boundaries, interpreted mixed messages, and tapped into melancholia in her representation of masculinity.

Presenter: Naomi Yavneh, *University of South Florida*

Paper Title: Petrarchism across the *Uranias*

Abstract: In her *Urania*, Giulia Bigolina presents a panoply of strategies by which she adapts the conventions of the Italian literary tradition to the constraints facing a sixteenth-century woman writer, as well as to her own feminist and aesthetic ends. As I have argued elsewhere, the episode of the Duchess of Calabria, for example, demonstrates both an engagement with and feminist transformation of Petrarchan love and its idealized beauty, traditions canonized in both literature and art. On the other hand, despite Mary Wroth's accomplishment as a sonneteer, her *Urania* seems conspicuously lacking in *petrarchismo*, especially the ekphrastic elencation of the *bellissime donne*. This paper will consider the functions of Petrarchan poetry, *petrarchismo*, the beauty of women in the two prose romances, and the traditions and cultures from which they emerge.

Presenter: Maureen Quilligan, *Duke University*

Paper Title: The Lack of Cross-Dressing in Wroth's *Urania*

Abstract: Unlike her uncle Sir Philip Sidney, Mary Wroth does not avail herself of the trope of cross-dressing. Only one minor character cross-dresses, a male dressed as a female. Wroth also famously comments on the limitations of the transvestite drama of her day. Her one comment on theatrical dressing concerns the court masque, which doesn't require gender disguise as female courtiers were able to play female parts. Such a refusal of so popular a trope is in and of itself interesting. Her characters change class and status, but not gender, and it is their behavior, rather than clothing, which indicates the change. Such fixity of gender identity, as opposed to class status, may lead us to understand the embeddedness of Wroth's authority in her aristocratic rank.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: The Spectacle of Power VII: Conspicuous Consumption

Sponsor: Canadian Society for Renaissance Studies/Société canadienne d'études de la Renaissance

Organizer: Konrad Eisenbichler, *University of Toronto, Victoria College*

Chair: Davide Panagia, *Trent University*

Presenter: Giuseppina Palma, *Southern Connecticut State University*

Paper Title: Banquets and Power

Abstract: In the Renaissance, banquets were regularly prepared, organized, and offered to honor important guests. To celebrate the social standing of the honorees, they necessitated a variety of exotic foods that entailed a “gastronomic hierarchy.” Aside from celebrating the guests, these feasts cemented the power of the hosts. My paper will focus on Platina’s *De honesta voluptate et valitudine* as a “political” text where the food that an aristocrat consumes necessarily gauges his socio-economic standing. This work suggests that man’s power is tied to worldly materiality; only its effects quench his desire for power. In view of this, Pulci’s *Morgante*, Boiardo’s *Innamorato*, and Aretino’s *Dialoghi* illustrate how food and banquets are another display of worldly power. The heroes of these works often treat their guests to copious meals. Far from celebrating the community of men, these banquets encapsulate the notions of political play, carnal desire, yearning for power, as well as a biting criticism against social codes.

Presenter: Nadine D. Pederson, *City University of New York, The Graduate Center*

Paper Title: Precedent, Power, and *Parure*: Sumptuary Laws and Processions in Sixteenth-Century Paris

Abstract: In sixteenth-century Paris, civic entertainments with their attendant processions were characterized by jostling for places of prominence in the marching hierarchy; an important part of this struggle for power played itself out in the finery — *parure* — the participants wore. At a time and place when such costumes were considered by lawmakers to be crucial for the maintenance of order and stability, participants found themselves increasingly pressured to conform to a set of sumptuary laws. As we shall see, they often tried to argue against these laws, using costumes to question their assigned places of performance in such spectacles.

Presenter: Andrea M. Gáldy, *University of Manchester*

Paper Title: Spectacular Antiquities: Power and Display of *Anticaglie* at the Court of Cosimo I de’ Medici

Abstract: In sixteenth-century Florence, Cosimo I de’Medici assembled a notable collection of Etruscan and Roman antiquities, exhibited in the ducal residences as part of a complex decorative scheme. The collection and its display changed over time according to their owner’s political situation, nonetheless continuing to play an important role in his cultural politics. This paper examines how the duke’s collection of antiquities and *all’antica* statues helped legitimizing his power. It explores how its fame traveled across Europe, spreading the Medici’s special and enduring reputation for a power-enhancing use of the visual arts, with an emphasis on antiquities.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Italian Sources and English Theater

Organizer: Angelo Mazzocco, *Mt. Holyoke College*

Chair and Respondent: Louise George Clubb, *University of California, Berkeley*

Presenter: Jane C. Tylus, *New York University*

Paper Title: Imitating Othello

Abstract: In act 3 of *Othello*, Cassio asks his mistress, Bianca, to copy the handkerchief that

Desdemona has carelessly dropped. But Bianca refuses: “Wheresoever you had it, I’ll take out no work on it.” Bianca’s refusal contrasts with Shakespeare’s Italian source, a novella from Giraldi’s *Hecatommithi*, in which Othello’s madness ensues when he sees a seamstress copying his lost fabric. The Italian novella allows for the fatal prop to be imitated; Shakespeare’s play does not. I will use this episode to discuss Shakespearean imitation on several levels: his positing of his Italian source as something easily “imitated”, and his positing of Othello’s African, Muslim culture as inimitable. But both Giraldi’s and Shakespeare’s texts provoke questions about African and Muslim inimitability vis-à-vis Europeans’ desire to reproduce their own culture — acts of reproduction that threaten, as Bianca suspects, the very undoing (the “taking out”) of the original.

Presenter: Susanne Wofford, *University of Wisconsin, Madison*

Paper Title: Playing at Class: Theatergrams and Economic Identity in *Gl’ingannati*, *Twelfth Night*, *Bandello*, and *Barnabe Riche*

Abstract: This paper examines representations of class in *Gl’ingannati* (1531, the Academy of the Intronati in Siena), Shakespeare’s *Twelfth Night*, and the related novella by Bandello, translated as *Apolonius and Silla* in Riche’s *Farewell to Militarie Profession* (1581). Looking at the transmission via prose fiction of dramatic scenarios for escaping class limitations, it focuses on the tension between theatrical convention and representations of class, on enacted dramatic discourses as they encode class identities and articulate schemes for escaping economic and status boundaries, and the culturally specific accounts of class present in each play. When class definitions are shifted to another culture, they provide a rethinking of class and economic identities. The paper suggests that these intertextual or intercultural performances of class enable fantasy involvements in different class positions for characters, audiences, and readers.

Presenter: Robert Henke, *Washington University*

Paper Title: “Sellers of Themselves”: Histrionic Poverty in Italian and English Early Modern Drama

Abstract: The early modern actor in Italy and England was culturally adjacent to other itinerants: vagabonds, rogues, and petty entertainers who were “sellers of themselves” (Marx, *Capital*) because they were no longer tied to feudal estates or guilds. Italy and England (as well as the rest of Europe) was engulfed by extensive poverty and demographic displacement in the sixteenth century. The institutional responses to widespread urban begging, enacted in Venice in the late 1520s and in England through a series of Poor Laws, distinguished both between “true” and “false” beggars and between illegitimate and legitimate actors. This paper examines the relationship between poverty and the early modern actor in Italian and English theater history and dramatic literature, focusing especially on the plays written by Ruzante during the great Venetian famine of 1527-29 and on Shakespeare’s *King Lear*.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: *Reading Cusanus* with Clyde Lee Miller

Panel Abstract: *Clyde Lee Miller’s recent book Reading Cusanus offers a fresh look at Nicholas of Cusa, particularly his use of metaphor and dialectic. Miller provides critical reading of six major speculative works by Cusanus: De docta ignorantia (1440), De coniecturis (1442-43), Idiota de mente (1450), De visione Dei (1453), De li non aliud (1461), and De venatione sapientiae (1463). All of these readings underline Neoplatonic elements in Cusanus’s thought,*

and not the Scholastic or even Kantian approaches sometimes taken to them. Two Cusanus scholars will offer their assessments of the book. The author will respond.

Sponsor: The American Cusanus Society

Organizer and Chair: Thomas M. Izbicki, *The Johns Hopkins University*

Discussants: Clyde Lee Miller, *State University of New York, Stony Brook*, Hugh Lawrence Bond, *Appalachian State University*, and Peter Casarella, *The Catholic University of America*

Room: Mill Lane #1

Panel Title: Perspectives on Urban Art in Renaissance Italy

Chair: Robert W. Gaston, *La Trobe University*

Presenter: A. Lawrence Jenkins, *University of New Orleans*

Paper Title: The Succorpo in the Duomo in Naples: The Visual Language of Style in Naples (ca. 1500)

Abstract: The Succorpo, or Carafa Chapel, in the Naples cathedral was begun in 1497 and is one of the city's most splendid Renaissance monuments. It was commissioned by Cardinal Oliviero Carafa and executed by Tommaso Malvito in a strict but richly decorative classical style. Positioned amongst other monumental commissions in fifteenth-century Naples, the Carafa Chapel points to the development of a particular language of style in public commissions that used an ancient vocabulary very specifically to proclaim the ambitions of the city's Aragonese rulers and their faction. Yet it was but one of several visual languages that developed in that polyglot city to express ideas of power and status to different audiences. This paper will look at the chapel's classical style — comparing it too to Carafa's Roman commissions — and discuss its role within the complex iconography of Aragonese Naples.

Presenter: Maria Ann Conelli, *State University of New York, Fashion Institute of Technology*

Paper Title: A Study in Silver: Meaning and Intent of Liturgical Gifts

Abstract: Sixteenth-century Neapolitan women had considerable financial independence and were often associated with large-scale architectural projects. Several women in particular focused their giving on the Society of Jesus, including Roberta Carafa's patronage of the Collegio Napoletano and Isabella Feltria Della Rovere's support for construction of the Gesù Nuovo in Naples. In addition, numerous chapels were built and decorated by female benefactresses, as evidenced by such illustrious patrons as Beatrice Orsini, Duchessa di Gravina, and the beatific Carafa sisters. Yet archival materials reveal a second and distinct type of female patron associated with offerings of silver or silk. Since the Jesuits insisted that no marble, inlay, stucco, color, or gilding be used in their churches, why do we find an abundance of silver candelabra, liturgical objects and rich textiles in these supposedly austere interiors? This paper will explore the meaning and intent of the lavish gifts donated by female patrons.

Presenter: Bianca de Divitiis, *Scuola di Studi Avanzati in Venezia*

Paper Title: The Tombs of the Carafa Family in the Church of San Domenico Maggiore in Naples (1450-1500): The Case of the Cappellone del Crocifisso

Abstract: With the exception of the Succorpo of Oliviero Carafa in the Neapolitan Cathedral, all of the tombs of the Carafa family from the Trecento until the early Cinquecento, are located in the church of San Domenico Maggiore in Naples. This paper will analyze Carafa funerary

patronage in relation to the plan of San Domenico Maggiore in the second half of the Quattrocento when the Dominican church was the burial location for the Aragonese rulers and it had not been yet affected by Tridentine reform. The Cappellone del Crocifisso, which held the tombs of Francesco (1480), Diomede (1487), as well as the chapel of Ettore (1511), was located behind the choir screen and near the Aragonese sepulchres. This nucleus of funerary monuments constitutes a useful case study to explore not only the relationship between the tombs and the architectural development of the Dominican church but also the tradition of Carafa funerary patronage.

Room: Mill Lane #3

Panel Title: Perspectives on Italian Renaissance Art IV

Chair: Janet Cox-Rearick, *City University of New York, The Graduate Center*

Presenter: Nathaniel Wallace, *South Carolina State University*

Paper Title: Aurora's Hour: An Anatomy of Renaissance Awakenings

Abstract: The intent of this paper is to explore awakening during the Renaissance as a cognitive connector between dreams, nightmares, and the general quietus of the sleep-world on the one hand, and life's everyday hazards and synergies on the other. During the sixteenth and early seventeenth centuries, awakenings can be classified as corporeal, eschatological, or alchemical. The first category develops out of ancient medical theory and is epitomized in Robert Burton's admonition that "waking that hurts, by all means must be avoided." While eschatological awakenings are rooted in medieval traditions, the alchemical sort is linked to Renaissance perspectives on man and mind. The alchemical awakening emerges clearly in Marcus Antonius Flaminus's *Hymnus: In Auroram*, where the varied dividends of dawn are unmistakably set forth. Not a narrow motif, this type of awakening is implicated in Renaissance visual representations as well as verbal ones. Very worthy of consideration in this regard is Taddeo Zuccari's powerfully suggestive ceiling fresco in the Stanza dell'Aurora at Caprarola.

Presenter: Joanne Snow-Smith, *The University of Washington, Seattle*

Paper Title: The Heavenly Vision in Correggio's Dome in the Cathedral of Parma: The Spiritual Triumph of Illusion Over Reality

Abstract: This paper will be concerned with the spirituality inherent in the technique of illusionistic painting, trompe l'oeil, that made Correggio's *Assumption of the Virgin* such an important precedent. He succeeded in creating another reality — a psychological reality — in which the spiritual dominates the actual. Just as the mind was to do during prayer and meditation, so too it was to play a significant role in establishing a physical as well as a spiritual union with the scene realistically created on the great vault above. Thus, a hypostatic union was achieved between the sacred figures above and those in the mundane world below. In a Renaissance revival of this type of painting, it was Mantegna, Michelangelo, and Raphael who provided the seeds of inspiration out of which Correggio's innovative vault sprang.

Presenter: Ellen Louise Longworth, *Merrimack College*

Paper Title: Sainted Remains and Ordinary Bones: The Tombs of Abbot Meli and Vitaliano I Borromeo

Abstract: The disassembled tomb of Abbot Meli, completed in 1482 for the Cremonese church of San Lorenzo, and the tomb initiated by Vitaliano I Borromeo (d. 1444) and erected in 1478 in

the Milanese church of San Francesco Grande are instructive of the veneration and “ownership” of sainted remains. Both monuments were executed as double tombs, accommodating the bones of the four Persian martyrs (the Meli tomb) or the hoped for but never received braid of Santa Giustina (the Borromeo sepulchre), along with the mortal remains of the respective benefactor. The tombs continue a tradition of elevated, freestanding monuments reserved for saints’ *arche*, but these are not saints’ tombs exclusively. As hybrids, they represent a significant development in monumental funerary art. As monuments both to saints and men, the two worlds, of which the fifteenth century was so cognizant, commingle.

Room: Mill Lane #5

Panel Title: Socializing the Individual: Aspects of Italian Renaissance Portraiture

Sponsor: Articulations: The Swiss Association of Young Art Historians

Organizer: Tristan Weddigen, *Universität Bern*

Chair: Andreas Beyer, *Universität Basel*

Presenter: Valentin Nussbaum, *Université de Fribourg*

Paper Title: A Likeness of Artistic Identity: Fra Lippo Lippi and Vasari’s *Lives*

Abstract: In his *Life of Fra Filippo Lippi*, Giorgio Vasari painted the portrait of an artist in perpetual search of identity. The fact that Lippi was an orphan and thus originally condemned to the anonymity of a Carmelite monastery, might explain his struggle for individuality and public recognition. In this sense, the significance Vasari grants to portraiture in Lippi’s life and work gains exemplary value. The relatively restrictive activity of portrait painting, which is not particularly suited for expressing individual skills like *invenzione* or *maniera*, becomes here, paradoxically, a means to emancipation. As shall be shown in the Frate’s case, portraiture plays a catalytic and redeeming role as a necessary and essential stage of artistic self-assurance, which is, indeed, the principal aim of Vasari’s *Lives*.

Presenter: Martin Gaier, *Universität Basel*

Paper Title: Assimilation and Distinction: Social Functions of the Venetian Renaissance Portrait Bust in the Late Cinquecento

Abstract: Whereas the beginning and development of the portrait bust in Renaissance Venice takes place in the early Cinquecento — relatively late — this type of sculpture undergoes a sudden and remarkable increase during the second half of the century. Jacob Burckhardt was the first to ask why the Venetian process contradicts the earlier Florentine development. Today, the vast literature on Venetian portrait busts mostly focuses on the artists’ oeuvre, whereas the specifically Venetian phenomenon remains rarely discussed. Departing from one exception, Alison Luchs’s book on Tullio Lombardo, which explains this singularity on the base of the collective identity of Venetian patricians in the Quattrocento, this paper will expound the problem by investigating the appropriation of the bust by the governing elite. Particular attention will be given to the social functions of Venetian portrait busts in the later Cinquecento.

Presenter: Kornelia Imesch, *Swiss Institute for Art Research*

Paper Title: “To Imitate the Nobler Being, Man” – Not Only: Likeness and Gender Difference in Cinquecento and Seicento Painting

Abstract: Although uncompromising ideas of gender hierarchy persisted throughout the early modern period, and although visual arts, literature, and philosophy endorsed traditional patriarchal ideologies, a remarkable change occurred between the Cinquecento and the Seicento.

Upper-class *virtuose* were now expected to prove women of letters, music, and painting (Baldassare Castiglione, 1528), and eventually poets and painters like Vittoria Colonna, Veronica Franco, Gaspara Stampa, Sofonisba Anguissola, Lavinia Fontana, Barbara Longhi, and Artemisia Gentileschi made a successful career of their own. They did not only “imitate the nobler being, man,” as Paolo Pino stated in 1548, but they also might have excelled male art production, as will be discussed in the case of selected likenesses and self-portraits by Anguissola, Fontana, and Gentileschi. In this genre, women painters left behind required female modesty and experimented with traditional portrait types in order to find new artistic solutions to old gender problems.

Room: Mill Lane #6

Panel Title: Humanism and Philosophy

Chair: Arthur M. Field, *Indiana University*

Presenter: Letizia Panizza, *University of London, Royal Holloway*

Paper Title: Misreading Pico della Mirandola’s 1485 Mock-Encomium of the “Barbarian” Scholastics

Abstract: In Melanchthon’s collected works of 1534, one of his pupils, Franz Burchard, composed an answer to Pico’s famous declamation of a Scholastic philosopher in praise of impenetrable language and in vituperation of any hint of elegance in philosophical discourse. Burchard ignored Ermolao Barbaro’s reply, in which Barbaro colluded with Pico; he also ignored the playful and paradoxical features of Pico’s declamation. Instead he attacked Pico for defending the scholastics and betraying rhetoric. Unable to grasp the significance of models like Silenus, Socrates, and Lucian as markers of Pico’s strategies of ambiguity, Burchard even accused Pico of grave errors and omissions, and set about “correcting” him. Burchard set the fashion for the misinterpretation of the Pico-Barbaro exchange for centuries to come, down to Quirinus Breen’s translations and beyond.

Presenter: Simona Iaria, *Università Cattolica del Sacro Cuore, Milano*

Paper Title: Diffusione degli scritti sul conciliarismo di Enea Silvio Piccolomini-Papa Pio II

Abstract: Pio II (1458-64) durante il suo pontificato dovette confrontarsi con la posizione espressa in gioventù di sostenitore del Concilio di Basilea (1431-47) e del conciliarismo contro papa Eugenio IV (1431-47). Fra le sue opere giovanile il *Libellus dialogorum* (1440) godette di una certa fama, nata negli anni immediatamente seguenti la pubblicazione, e proseguita nei decenni successivi grazie anche alla presenza fra i personaggi di Niccolò Cusano. A partire da questo esempio si vuole esaminare la diffusione degli altri scritti sull’argomento ed in particolare di alcune le lettere-trattato. Furono innanzitutto queste lettere ad accrescere la fama di Piccolomini come scrittore di storia dai territori dell’Impero fino in Polonia. In tali scritti infatti il difficile argomento, usualmente di pertinenza dei teologi, è reso apprezzabile dalla cultura umanistica del futuro pontefice.

Room: Queens’ College, Armitage Room

Panel Title: Author Meets Critics: Christopher Celenza’s *The Lost Italian Renaissance*

Organizer: Brian P. Copenhaver, *University of California, Los Angeles*

Chair: Ann E. Moyer, *University of Pennsylvania*

Room: Queens' College, Bowett Room

Panel Title: The Spectacle of Power VIII: Blood and Gore

Organizer: Konrad Eisenbichler, *University of Toronto, Victoria College*

Chair: Dougal Tomas Lima Shaw, *British Broadcasting Company*

Presenter: Meg F. Pearson, *University of Maryland, College Park*

Paper Title: "When the bad bleedes, then is the Tragedie good": Spectacular Power in Revenge Tragedy

Abstract: Theatrical spectacles of horror warn of the terrors that lie beyond transgression. These spectacles — the darker and bloodier visual moments in tragedies like *Titus Andronicus* and *The Revenger's Tragedy* — present the repercussions of disobedience and recall the graphic justice taking place in Tudor and Stuart England. Elaborately violent stage spectacles, including torture, dismemberment, and angry ghosts, reflect and exaggerate the conspicuous punishments demanded by social crimes like betrayal, treason, incest, and murder. Yet while state-mandated maiming and hanging performed the good punishing the bad, the playhouse's horrific spectacles interrogated punitive sentencing and the questionable justice of revenge.

Presenter: Louise Geddes, *City University of New York, The Graduate Center*

Paper Title: The Wounds Become Him: *Coriolanus* and the Spectacle of Sacrifice

Abstract: The Eucharistic elements in Shakespeare's late tragedy *Coriolanus* illuminate the power struggle between blossoming Protestant iconophobia and residual Catholic exaltation of images. In *Coriolanus*, blood is both a sacred symbolic currency and a fraudulent show for a fickle majority. In such an apparently secular world, the spectacle of blood is used by others to affirm their right to political power, and only through destructive acts of self-assertion will *Coriolanus* be able to recover a sense of symbolic autonomy. Such an analysis of iconoclasm will demonstrate the centrality of Reformation debates about nominalism to the play's representation of political process.

Room: Queens' College, Erasmus Room

Panel Title: Humanism and English Literature

Chair: Douglas Brooks, *Texas A & M Univerisry*

Presenter: Ann Baynes Coiro, *Rutgers University, New Brunswick*

Paper Title: "With wariness and good antidote": Humanist Education and Antitheatricity

Abstract: Dramatic performance of classical and neo-Latin plays was an important component of sixteenth-century humanist education. Even antitheatrical attacks found the use of drama in the schoolroom acceptable. By the early seventeenth century, however, even educational uses of drama came under attack. This paper will use as its focus John Milton, outstanding student and then a practicing teacher for much of his life. Milton calls classical tragedy "the gravest, moralest, and most profitable of all other poems," and he himself explicitly emulates the Greek tragedians, particularly Euripides. Yet he is also clearly uneasy about the uses to which drama could be put. My example will be Milton's intimate engagement with Euripides in his prose and late poetry, where we can see him debating crucial aesthetic and political issues with his

contemporaries.

Presenter: Ursula Ann Potter, *University of Sydney*

Paper Title: The influence of Vives's *De institutione feminae Christianae* on English families

Abstract: Vives's *Education of a Christian Woman*, commissioned by Henry VIII and Queen Katharine for the education of Princess Mary, became a popular conduct book for women, going into nine known English editions, yet Vives's rigid approach to the upbringing of daughters may have struck a jarring note in English families accustomed to more liberal parenting practices. This paper will outline briefly some of Vives's main theories (such as the influence of diet, approved reading material, and the role of parental supervision) before considering allusions to the English reception of this work in a cross-section of Tudor didactic and dramatic literature (including Edmund Tilney's *Flower of Friendshippe*, Gascoigne's *Glasse of Governement*, and Shakespeare's *Much Ado About Nothing*).

Presenter: Jennifer A. Gjulameti, *New York University*

Paper Title: *Grammatica*, Renaissance Textual Culture, and the Theater

Abstract: In this paper, I examine English Renaissance textual culture in the context of the discipline of *grammatica* (Latin grammar), and the production of *Latinitas*, what Cicero designates as "correct or good Latin usage." *Grammatica* instituted the study of linguistic objects in two related areas: first, a systematic study of literate discourse (termed *ratio scribendi et loquendi*, the rules for analyzing and composing grammatically and stylistically normative written Latin); and second, the methods for reading and interpreting the canonical texts of a culture's written tradition (termed *scientia interpretandi* or *enarratio*, the principles for interpretation and topics of commentary). The latter designates *grammatica* as a discipline of hermeneutics. By analyzing Latin grammar books and *Vulgaria*, I consider the cultural impact of Latin learning and the production of *habitus* — an embodied disposition. The paper closes by examining the War of the Theatres materialized in Marston's *Histriomastix*, Jonson's *Poetaster*, and Dekker's *Satiromastix*, for issues of Latinity, canon formation, and the social impact of Latin textual culture.