

Renaissance News & Notes

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The Renaissance Society of America

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Travel between Heathrow and Cambridge: Two RSA Services

by John Monfasani, Executive Director

Without a pick-up service, travel between Heathrow Airport and Cambridge can be cumbersome and time-consuming. From Heathrow to Cambridge the quickest way is to take the Heathrow Express to Paddington Station, then the Underground or a taxi to King's Cross Station, followed by a train to Cambridge and a taxi or bus to your lodging in Cambridge. When I made the trip this past September, it took a little more than two hours, including wait time. My costs were £13 for the Heathrow Express, £2 for the Underground, £16.40 for the train to Cambridge, and £1 for the Cambridge bus, for a total of £32.40 (add another £10-£15 for taxis in London and Cambridge). The National Express bus service is cheaper but if you include wait time and getting to your college from the bus terminal, the trip can take three and half hours or more.

Consequently, we have installed two new modules on the RSA website. The first provides a live link to Airport Lynx Cambridge (<http://www.airportlynx.co.uk>), which will provide private car/mini-van service between Heathrow and your lodging in Cambridge. Since paying for such service can be expensive if done individually, we have also associated with this service a contact module through which you can get in touch with other conference attendees who will be coming into Heathrow on the same flight or a flight arriving nearly contemporaneously with yours. If two to six of you can form a temporary association before contacting Airport Lynx, you can book the service at a very reasonable price. You obviously can also make a similar arrangement for the return to Heathrow.

Come Sunday morning, 10 April 2005, the conference will be over and many of us will want to go directly to Heathrow. The RSA has contracted with Andrews Coaches of Cambridge to provide transportation

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The RSA in 2006 in the City by the Bay

by Paul V. Murphy, Co-Chair, Program Committee

Next years' annual meeting of the RSA will offer attendees a splendid location for their work and play. The meeting is scheduled to be held in San Francisco March 23-25, 2006. Members will have ample opportunity to enjoy the rich variety of cultural, culinary, and social amenities that "the City," as locals refer to it, has to offer. The Renaissance Parc 55 Hotel, site of the meeting, is in walking distance of Union Square, the San Francisco Museum of Modern Art, China Town, and the recently opened Asian Art Museum. The California Palace of the Legion of Honor, with its collection of European paintings and a view of the Golden Gate and the Pacific Ocean provides a peaceful alternative to the activities downtown. The de Young Museum, located in Golden Gate Park is undergoing a complete reconstruction and will have opened just months before our meeting. San Francisco is a city of vibrant and diverse neighborhoods including China Town, the Castro, the Mission District, and North Beach, each of which offers its own brand of cuisine and local color. The 2006 RSA annual meeting in San Francisco should be memorable, even if you don't leave your heart there.

The submission module for papers and panels will be up on the RSA website by February. The deadline for submissions is May 23, 2005. 🐾

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directly from the Cambridge colleges to Heathrow. The cost will be \$30 a person. The bus will pick you up at your college and drop you off at the proper terminal in Heathrow. You can reserve a seat and pay for the service in the second Cambridge travel module on the RSA website. In order to book and schedule the buses, we have to know who is leaving what college when. You must book and pay for your ride and that of any companion's at the RSA website before 15 March 2005, specifying your college and the time of your flight at Heathrow. You will be informed of your pick-up time and location by return email on or before 25 March. We shall also give the porters of each of the Cambridge colleges a list of pick-up times with passenger names that you can consult once you have checked into your college. The drivers to Heathrow will have a list of passengers and will be receiving only listed passengers. This door-to-door coach service will run only on Sunday, 10 April 2005. 🐾

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Deadline: 1 August 2005

Renaissance Society of America Reprint Texts (RSART)

DESIGNED TO KEEP IN PRINT VALUABLE WORKS FOR YOUR COLLEGE
CLASSROOM AND FOR YOUR BOOKSHELF

1. *The Treatise of Lorenzo Valla on the Donation of Constantine*, text and translation by Christopher B. Coleman. \$21.95
2. *The Italian Renaissance*, edited by Werner L. Gundersheimer. \$15.95
3. *Religion and Economic Action*, by Kurt Samuelsson, translated from the Swedish by E. Geoffrey French, edited and with an introduction by D.C. Coleman. \$14.95
4. *The Ash Wednesday Supper (La Cena de la ceneri)*, by Giordano Bruno, edited and translated by Edward A. Gosselin and Lawrence S. Lerner. \$22.95
5. *Vittorino da Feltre and Other Humanist Educators*, by William Harrison Woodward, with a forward by Eugene F. Rice Jr. \$17.95
6. *Habits of Thought in the English Renaissance*, by Debora Kuller Shuger. \$19.95
7. *The Vespasiano Memoirs*, by Vespasiano da Bisticci, translated by William George and Emily Waters, with an introduction by Myron P. Gilmore. \$22.50
8. *The Society of the Renaissance Florence*, edited by Gene Brucker. \$19.95
9. *On Assistance to the Poor*, by Juan Luis Vives, translated with an introduction and commentary by Alice Tobriner, SNJM. \$12.95
10. *Dolce's Aretino and Venetian Art Theory of the Cinquecento*, by Mark W. Roskill. \$27.95
11. *More's Utopia*, by Dominic Baker-Smith. \$21.95
12. *Venice: A Documentary History, 1450 – 1630*, edited by David Chambers and Brian Pullan. \$29.95
13. *Jews in the Canary Islands*, translated from the Spanish and edited with an introduction and notes by Lucien Wolf. \$24.95 (pbk), \$65 (cl)
14. *Soldiers of Christ: Preaching in Late Medieval and Reformation France*, by Larissa J. Taylor. \$24.95
15. *Tudor Historical Thought*, by F. J. Levy. \$27.50

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FUTURE CONFERENCES:

San Francisco, California — 23-25 March 2006

Parc 55 Renaissance Hotel

Miami, Florida — 22-24 March 2007

Chicago, Illinois — 3-6 April 2008

www.rsa.org Migrates

by John Monfasani, Executive Director

Since the end of December 2004 the RSA website has resided in a commercial server in Saratoga Springs, NY, administered directly by the RSA office with the help of Interactive Media Consulting (IMC). The ever increasing importance of www.rsa.org to the Society prompted the move. To an extraordinary extent the RSA now functions like a dot-com. We receive most of our monies through the Internet, and members conduct most of their business with the Society through the Internet, renewing membership, registering for meetings, submitting papers and panels, booking rooms, applying for research grants, voting for discipline representatives, and finding out information about the Society.

The staff of Iter and the programmers at the University of Toronto nurtured the RSA website from 1997 to the end of last year. We owe a tremendous debt of gratitude to William R. Bowen, Iter's visionary Director, to Margaret English-Haskin, Iter's ever-efficient and wonderously patient Project Manager, to Marian Cosic and Anabela Carneiro in the Iter office, and to the University of Toronto programmers, starting with the amazing Alan Darnell and continuing with Pierre Moraes, Alexander Laney, and programmer-in-chief Sian Meikle. We owe to Victoria Fisher the graphic design of the website that became live in 2002. To them all and to the rest of the folks at Toronto who have helped us so generously over these last five years, our most heartfelt thanks.

Once it became clear, however, that the RSA needed more direct control over the website and that we could not always accommodate ourselves to the rhythms of a large university, a migration became necessary. For members the most immediate change is the institution of a new RSA ID/Password. To access *Iter* you will still need your *Iter* ID/PW, but for everything else your RSA ID/PW will do the trick. Your RSA ID will be your email address; your RSA password will be whatever you wish it to be. If you forget the latter, we shall have a live link on the site which will send your password to your email address. Soon, perhaps by the time you read this issue of *RNN*, you yourself will be able to change your own contact data and professional information in the RSA database. We are web-enabling this part of the database. Your RSA ID/PW will give you access to your "page." The RSA ID/PW will work for conference submissions, research grant applications, membership renewal, *RQ* online, reviews preprints, and all other modules for which a password is required. Finally, we are simplifying online payment procedures, which members have sometimes found troublesome to navigate in the past. ☛

Membership at an All-Time High

by Deborah Parker, Membership Chair

Let it never be said that interest in Renaissance Studies is flagging. Individual membership in the RSA has been growing steadily over the last three years — in 2002 we had 2403 members, 2765 in 2003, and 3103 as of December 2004 — the highest number since the Society's inception! The growth is substantial. When I assumed the role of Membership Chair in 2000 we had roughly 2300 individual members. The increase is largely owing to a series of membership drives, the growing popularity of the annual meetings, and the convenience of the multiple-year renewal option. Roughly one third of the membership turned out for the New York meeting this year. You may not be able to hear every talk you'd like, but you will not lack for options and variety!

Membership in the RSA includes many benefits: four issues of *Renaissance Quarterly*, two issues of our newsletter *Renaissance News & Notes*, free access to *ITER*, the interdisciplinary online bibliography for the Renaissance, and the opportunity to apply for research grants of up to \$3000. The William Nelson Prize (\$600) is awarded annually to the article judged most worthy by a committee chosen from among the representatives elected by the membership. The Society also awards annually the Phyllis Goodhart Gordan Prize of \$1,000 for the best book published in Renaissance studies.

If you have not renewed your membership for this year, now is the time. Dues should be remitted in October for the next calendar year. Failure to renew will delay your receipt of the Spring 05 issue of *RQ*. If you haven't taken advantage of it in the past, consider the multiple-year renewal option; it allows you to lock in the present rate for up to five years, with a \$5 discount for each year after the first. To renew send a check to the RSA office, renew online on the RSA website (www.rsa.org), or fax the completed form to the office. The renewal form is included in this issue of *RNN*. If your contact information (University affiliation, mailing address, phone, fax, or email) has changed, please notify the office. ☛

❧ In Memoriam ❧

William James Bouwsma

1923–2004

by Elisabeth G. Gleason

On 2 March 2004, William James Bouwsma died suddenly in his home in Berkeley, California, of complications following an aneurism. With his death the historical profession in this country has lost one of its most eminent members.

Bouwsma took a B.A. degree from Harvard University in 1943. After three years of service in the Air Force he returned to his alma mater for graduate work, receiving his Ph.D. in 1950. His first academic position was at the University of Illinois in Urbana, where he taught for the next seven years. In 1957 he came to Berkeley where he remained until his retirement in 1991, except for two years at Harvard from 1969 to 1971. At Berkeley, his administrative positions included the chairmanship of the History Department (1966-67 and 1981-83) and the Vice Chancellorship for Academic Affairs (1967-69).

A specialist in Renaissance and Reformation history, Bouwsma cast his net widely as a student of early modern European thought and culture. His first book in 1957 examined the work of Guillaume Postel, a multifaceted French intellectual of the later sixteenth century who sought principles of concord in a discordant world. In 1968, with the publication of the massive *Venice and the Defense of Republican Liberty: Renaissance Values in the Age of the Counter-Reformation*, Bouwsma joined the top ranks of American historians. He interpreted the many jurisdictional conflicts between the government of Venice and the papacy as a series of confrontations between two major ways of thought, that of classical republicanism and the newly elaborated papal monarchical ideal of the Counter-Reformation. This book includes especially insightful pages on the thought and career of Paolo Sarpi, Venetian theologian during the struggles of his *patria* with Rome during the early seventeenth century.

In 1988 Bouwsma published his *John Calvin: A Sixteenth Century Portrait*. Tackling a major Reformation figure to whom an immense literature was already devoted, Bouwsma shed fresh light on the often enigmatic and reticent theologian by arguing that he should

be understood as a man who fully participated in the humanist intellectual currents of his time. With verve and imagination, Bouwsma constructed a new Calvin whom no student of early modern Europe can ignore.

In 1990 the University of California Press published a collection of Bouwsma's masterful essays that advance our understanding of cultural history under the title *A Usable Past*. His last book, *The Waning of the Renaissance*, appeared in 2000. The very title points to Bouwsma's conceptual debt to one of his heroes, the Dutch historian Johan Huizinga, who was his model in so many ways. Here Bouwsma meditates on the trajectory of Renaissance culture from its heady early days to its decline and the rejection of its chief values in the seventeenth and eighteenth centuries, let alone in our own time.

While his writings will remain influential examples of a great scholar's attempts to understand the conflict between seemingly irreconcilable conceptions of the world and the values to be treasured, only his students know another aspect of Bouwsma's work: that of a great teacher. His lectures were serious and profound, inviting even the novice to examine the outstanding achievements of Western thought and like another Machiavelli, to enter into dialogue with the ancient dead. At times his presentations could truly be called sublime in their perfect structure, depth of understanding, and combination of complexity and clarity. Literally thousands of Berkeley students enrolled in his course on the history of Christianity, which has remained part of the History Department's curriculum ever since it was first offered in 1971. His courses and seminars on the Renaissance and Reformation have shaped generations of Berkeley undergraduates and graduates.

In 1978, Bouwsma was president of the American Historical Association and in 1992 became the recipient of its first Nancy Lyman Roelker Mentorship Award. He was the recipient of fellowships from the Guggenheim Foundation, the National Humanities Center, and the Fulbright Commission. The American Academy of Arts and Sciences elected him a fellow in 1971 as did the American Philosophical Society in 1981. The Jesuit School of Theology in Berkeley awarded him an honorary Ph.D. in theology in 1988.

William Bouwsma is survived by his wife of sixty years, Beverly, a daughter, and three sons. His many students, especially those he guided

in their doctoral work, among them the present writer, have lost a kind and generous *Doktorvater* whose solicitude knew no limits. They will remember him with affection and admiration. ❧

Gérard Defaux

1937–2004

by François Rigolot

Gérard Defaux died on 31 December 2004 in Paris. He succumbed to a brain tumor that was diagnosed last February. He was 67. The funeral took place at the historic Cimetière du Père Lachaise on 7 January. A one-day international colloquium in his honor is scheduled to take place on March 4, 2005 at Johns Hopkins, a university he served unstintingly for twenty-three years.

Born and raised in Paris, Gérard Defaux studied at prestigious Parisian academies: the Lycée Henri IV and the École Normale Supérieure. After passing his Agrégation des Lettres Modernes, he defended his doctoral thesis on Rabelais and began his teaching career in North America at Trent College in Peterborough, Ontario. From 1969 to 1979 he taught at Bryn Mawr College where he was promoted to Full Professor. From 1979 to 1981, he was professor of French at Yale University, which he left for Johns Hopkins where he spent the rest of his life. As befits a scholar of his stature, Gérard Defaux received many grants and awards, including Guggenheim and ACLS fellowships. The French government awarded him the Palmes Académiques and, in 1999, made him a Chevalier des Arts et des Lettres.

His eminence as a distinguished specialist of early modern French literature, the wide range of his learning, and his distinctive and outspoken scholarly convictions, made him a figure of unusual authority in late medieval, Renaissance, and Neo-Classical studies. A prolific scholar as well as a passionate teacher, he managed to publish some 25 scholarly books and critical editions (18 of them since 1992), in addition to well over one hundred articles. His pungent review essays remain famous: they were the antithesis of the bland book reports so frequently encountered in scholarly journals. He concentrated on major French writers of the period and managed to revisit them always with a fresh, invigorating outlook.

✻ In Memoriam ✻

His studies on a variety of writers from Rabelais (*Pantagruel et les sophistes. Contribution à l'Histoire de l'Humanisme Chrétien au XVIe Siècle*, 1973; *Rabelais agonistes: du rieur au prophète*, 1997) to Molière (*Molière, ou les métamorphoses du comique: de la comédie morale au triomphe de la folie*, 1980; reprints 1983; 1992) are lasting scholarly contributions for future generations. His critical editions of Jean Marot's *Recueils*, Maurice Scève's *Délie*, Rabelais's *Pantagruel*, *Gargantua*, and *Quart Livre* have become standard texts for students of Renaissance literature. Perhaps his greatest achievement was to put Clément Marot back on the map as the greatest and most influential French poet of the early 16th century. His two-volume critical edition of Marot's *Ceuvres poétiques* appeared in 1990 and 1994 in the standard-setting *Classiques Garnier* series. After publishing a critical edition of Marot's translation of the Psalms, he organized two international symposia, in Cahors and Baltimore in 1996, to celebrate the 500th anniversary of Marot's birth, with two remarkable volumes of proceedings which completely renewed our understanding of the French poet and his circle of disciples and friends at the court of Francis I.

Though he could be scathing about literary theory, Gérard Defaux always kept the dialogue open with those who disagreed with him. He welcomed responsible dissent and fostered intellectual debates within the international scholarly community. While compassionate and generous, he was outspoken about the things that mattered to him. He had strong principles and he did not mince words. He loved the universities in which he taught, was deeply devoted to his students, and will remain one of the memorable figures of French Renaissance studies in the United States. ♡

Rona Goffen

1944–2004

by David Rosand

Rona Goffen, Board of Governors Professor of Art History at Rutgers University, died on 8 September 2004, at the age of sixty. Even through her final illness, she continued to work, writing and lecturing, and to affirm the values of her life — especially through attendance at the opera.

Professor Goffen was among the most

distinguished art historians of the Italian Renaissance; her innovative scholarship opened new critical prospects on major art and artists. Her first publication, "Icon and Vision: Giovanni Bellini's Half-Length Madonnas" (*Art Bulletin* 1975), which was based on her Ph. D dissertation (Columbia, 1974), transformed our understanding of those much beloved yet then superficially appreciated images, demonstrating the profundity and subtlety of their creator's pictorial intelligence. Her subsequent monograph on Bellini (1989) stands as the definitive study of the painter; typical of Professor Goffen's approach, it is ambitious in its methodological scope and vision, articulating issues of technique and formal structure, of social and historical context, of interpretation and meaning, in a prose marked by a rare combination of verbal precision, critical enthusiasm, and wit.

That initial engagement with the art of Bellini mapped essential paths in the evolving course of Professor Goffen's scholarship, her dedication to Venice and to the Madonna. These concerns came together in her first book, *Piety and Patronage in Renaissance Venice: Bellini, Titian, and the Franciscans* (1986), in which a focus upon the pictorial monuments in a single church, Santa Maria dei Frari, expanded to offer a remarkably rich image of the religious, civic, and family culture of Venice. Interest in the Franciscans in turn led to the next book, *Spirituality in Conflict: Saint Francis and Giotto's Bardi Chapel* (1988), taking its author beyond Renaissance Venice to late medieval Florence and its greatest master.

In many ways, Professor Goffen's interests reflected the inspiration of her most revered graduate teacher at Columbia, Howard McP. Davis. She came to Columbia following graduation from Mount Holyoke College, where she received her A.B. *cum laude* in 1966. Professor Goffen often acknowledged that it was the example of Davis that served as the foundation of her own critical approach, his attentive viewing and close attention to detail, both formal and iconographic, and his profound respect for the intelligence and imagination of the artist. She, in turn, developed that model of visual analysis and made it very much her own.

Having begun her career with the study of images of the Virgin Mary, the turn to the representation of women in the Renaissance

seemed a natural direction. Professor Goffen's research into the gynecological lore of the early Renaissance yielded a fuller understanding of the motif of the Giorgione/Titian *Sleeping Venus*, and her exploration of the patronage of Titian's *Sacred and Profane Love* set that classic picture into a significantly richer social and historical context. Her studies culminated in *Titian's Women* (1997), a book that significantly reoriented feminist scholarship. Recognizing in Titian's "reinvention of womankind" the painter's generous response to women as individuals, she insisted on the fuller humanity of his images. A different sense of humanity informs the last book she published, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian* (2002), in which she explored the competitive vitality of the artists' world with her own blend of firmly based scholarship and historical imagination.

Professor Goffen's teaching career began at Indiana University (1971-73) and continued at Princeton (1973-78) and Duke (1978-88). She joined the faculty of Rutgers in 1988, where she served as departmental chair (1990-96) and was honored by appointment as Board of Governors Professor of Art History in 1998. In 1997 she was Robert Sterling Clark Visiting Professor of Art History at Williams College and, in 2002, visiting professor at the École des Hautes Études en Sciences Sociales, Paris.

Professor Goffen served on the executive board of the Renaissance Society of America (1988-2000) and was co-editor of *Renaissance Quarterly* (1988-94), continuing as associate editor (1994-2000). She was a member of the board of advisors of the Center for Advanced Study in the Visual Arts at the National Gallery of Art (1998-2001). Following the floods in Florence and Venice in 1966, she became active in the Committee to Rescue Italian Art, and in 1970-71, on a Ford Foundation-CRIA Fellowship, she began her close association with the Soprintendenza ai Beni Artistici e Storici in Venice. She was the recipient of numerous fellowships from, inter alia, the American Academy in Rome, I Tatti, the American Council of Learned Societies, the Gladys Krieble Delmas Foundation, the National Endowment for the Humanities, and the Guggenheim Foundation.

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❧ In Memoriam ❧

At the time of her death Professor Goffen was well into a new book, *Renaissance Women: Art and Life in Italy, 1300-1600*, and was preparing *Fathers of Invention: The Last Judgment, from Giotto to Michelangelo*, the Rand Lectures in Art History she was to deliver at the University of North Carolina. ❧

David Woodward

1942–2004

by Germaine Warkentin

David Woodward, geographer and historian of cartography, died at his home in Madison Wisconsin on August 25; he was suffering from bile duct cancer and diabetes. His contributions to the history of Renaissance geography are many, and will include the forthcoming third volume of the massive “History of Cartography” he initiated with the late Brian Harley in 1977, and which they successfully established as a team project at the University of Wisconsin in 1981.

Woodward was an authority on Italian printed maps of the sixteenth century; among his publications are *The Holzheimer Venetian Globe Gores of the Sixteenth Century* (Madison: Juniper Press, 1978), *The Maps and Prints of Paolo Forlani: A Descriptive Bibliography* (Chicago: The Newberry Library, 1990), *Catalogue of Watermarks in Italian Maps, ca. 1540-1600* (Florence: Leo S. Olschki, 1996), *Maps as Prints in the Italian Renaissance: Makers, Distributors, and Consumers*, the 1995 Panizzi Lectures (London: British Library, 1996), and “*The Description of the Four Parts of the World, Camocio’s Wall Maps in the Bell Library and Their Place in the Italian Tradition*” (Minneapolis: James Ford Bell Library, 1998). David Woodward was born in England, and obtained his B.A. at the University of Wales, Swansea. He moved to the United States in 1964 to study with Arthur Robinson at the University of Wisconsin, Madison, and received his Ph. D in Geography in 1970. From 1969 to 1980 he was Director of the Hermon Dunlap Smith Center for the History of Cartography at the Newberry Library. In 1981 he was appointed Professor of Geography at the University of Wisconsin. Among his honours, besides the invitation to give the 1995 Panizzi Lectures, were a 1977-78 John Simon Guggenheim fellowship, the 1999 American Historical Association James Henry Breasted

Prize, the Murchison Award of the Royal Geographical Society (2002), the University of Wisconsin-Madison Hilldale Award in the Arts and Humanities (2002), and in 1995, election as a corresponding member of the British Academy.

The *History of Cartography* project differed from earlier such histories in its emphasis on the cultural dimension of map-making, and to the breadth of its range. The first volume covered *Cartography in Prehistoric, Ancient and Medieval Europe and the Mediterranean* (1987). The massive volume 2, in three parts, successively covered *Cartography in the Traditional Islamic and South Asian Societies* (1992), *Cartography in the Traditional East and Southeast Asian Societies* (1994), and *Cartography in the Traditional African, American, Arctic, Australian and Pacific Societies* (1998). Volume 3, *Cartography in the European Renaissance* is currently in press. Volumes 4, 5, and 6 will deal with the European Enlightenment and the nineteenth and twentieth centuries. The project is well-organized and will be brought to completion by the team of scholars — many of them his students that Woodward brought together.

David Woodward is survived by his wife Rosalind, his adult children Jennifer and Justin, and his mother; a daughter, Rachel, died in childhood in 1977. Contributions in his memory may be directed to the History of Cartography Project fund; see <http://www.geography.wisc.edu/histcart/#support> or by mail, cheques payable to the University of Wisconsin Foundation and sent to 470 Science Hall, 550 N. Park Street, Madison, WI 53706-1491, USA. ❧

Eugenio Garin

1909–2004

by Brian Copenhagen

Eugenio Garin, who died on December 29, 2004, at the age of 95, was born in Rieti, northeast of Rome, in a Tuscan family with roots in Savoy. At the age of 14, he began the study of philosophy in Florence, where his father taught in an important *liceo*, moving on to the University of Florence in 1925—“a date that marks the agony of Italian democracy,” in Garin’s words.¹ In 1929 he won his *laurea* in moral philosophy. He married in 1931 and began his long teaching career, first offering private Greek lessons, then, like his father,

teaching in the *liceo*, initially in Palermo, later in Florence, a calling that supported him for nearly two decades.

The teachers who most influenced Garin in his university years were philosophers, Francesco Limentani and Francesco de Sarlo. Both were opponents of idealism, the philosophical stance that the partnership of Benedetto Croce and Giovanni Gentile had made dominant in Italy after the turn of the century. Both of Garin’s teachers were also anti-Fascist; De Sarlo was particularly energetic against Gentile in the early years of Mussolini’s regime. These circumstances made Garin acutely sensitive to the relation between politics and culture. Once Mussolini’s seizure of power in 1922 broke the fraying bonds between Croce and Gentile, the only routes open to a young Italian intellectual—apart from silence, exile, jail, or death—were those controlled by the increasingly autocratic regime through Gentile or by the increasingly isolated liberal opposition through Croce. Garin knew both men personally, and both influenced him greatly. Another major influence, unknown to Garin at the time, would be Antonio Gramsci, arrested by the Fascists in 1926.

Garin, who described himself as a man of the left but not a member of Italy’s Communist Party, was never a follower of Gramsci, Croce or Gentile in any dogmatic way, though he had reasons to respect all three, regarding them as heirs in different ways of the Risorgimento, the movement that liberated and unified his country. He saw Gramsci as a theorist of liberty and oppression and a great force for political education; Croce as a brilliant architect of cultural history and criticism, a prophetic voice of liberty and a vital channel to Europe’s larger culture; and Gentile as an original philosopher and historian of philosophy (before 1917), an effective reformer of education (up to 1923) and a powerful organizer of culture (after 1923). Since Garin was unequivocal in his condemnation of Fascism, the chronological qualifiers on his attitude to Gentile are important.

Likewise important was Gentile’s role after 1900 as the leading historian of Italian philosophy, a role which Garin himself inherited half-a-century later. The Anglophone world has long admired Garin for his epochal achievement as one of the two leading authorities of the twentieth century (the other being Paul Oskar Kristeller) on Renaissance

❧ In Memoriam ❧

culture in all its aspects, including philosophy. But in Italy Garin has also been honored for decades as the most authoritative voice on modern Italian philosophy. Because Italian philosophy in the nineteenth and twentieth centuries was tied so closely to the triumph of the Risorgimento and then to the catastrophe of Fascism, Garin's inheritance from Gentile carried a heavy moral burden. He handled this responsibly by condemning Gentile's public stance and official responsibility without forgetting the private acts that could never justify the politics, even when those acts stood, case by case, on the side of justice—especially Gentile's support for Kristeller and other Jews who fled from Germany to Italy in the thirties. After World War II, Garin would become famous internationally for his work on Italian humanism in the Renaissance, but his earlier research centered on the English Enlightenment, where he found traces of Marsilio Ficino and Giovanni Pico and eventually followed the trail back to the Quattrocento. In the early thirties, as his focus moved to the Renaissance and he read recent work from abroad (Aby Warburg's provocative cultural history, for example), Garin wrote his famous (and still authoritative) book on Pico by 1934, though publication was delayed for a few years.

During the War years, as Garin's work on the Renaissance moved on to the Cinquecento and Aristotelian philosophy, his primary interest shifted to the nineteenth and twentieth centuries. This research led eventually to the *Cronache di filosofia italiana, 1900-43*, first published in 1955, which in effect extended Gentile's project for a history of Italian philosophy since the Enlightenment. Having brought the story of Italian philosophy almost to the middle of his own century, Garin found himself writing about the present and the immediate past during a period of national disgrace. When he described another product of the War years, his *Filosofia* in the *Storia dei generi letterari italiani*, as "an anti-Fascist profession of faith," the words were heartfelt. A few years before Garin died, an interviewer questioned him about intellectual life under Fascism, suggesting that scholars like himself might in such circumstances be regarded as Homeric heroes. "Good heavens, no!" was his answer: "There were certainly those who braved prison and death, who went into exile, who chose silence and kept to themselves. But

there were also the 'Hermetics'; there were those who spoke in code, who—as Descartes taught—went forward wearing masks (*larvatus prodeo*). There were those who made other speakers speak, who put Rousseau and Voltaire to work again, and even Beccaria. It was no accident, then, that not only Enlightened writers were often rediscovered and read in this way, but also Machiavelli, Hobbes and Burke.... Not to be autobiographical, I recall the attraction of the Enlightenment in the context of studying history, and the appeal of particular authors.... Popper practiced anti-communism by disassembling Plato, and in Italy to rethink Socrates or Pico della Mirandola was to practice anti-Fascism."

After the War, in the existentialist ambience of statements on humanism by Heidegger and Sartre, Garin published his most influential book—originally in German—on the Renaissance version of humanism. He was also at work on his longer *Storia della filosofia italiana*; the 1947 edition had stopped with the Renaissance, but the 1966 version reached the twentieth century and still defines the subject in its full scope.

The brilliance, the abundance, and the global influence of Garin's scholarship finally won him a university chair in 1949, first at Cagliari, then in Florence, where he taught until 1974. While continuing his services to learned journals like *Rinascimento*, he also wrote for more engaged periodicals like *Belfagor*. For Garin, this was a natural, indeed, an obligatory task, for he believed that intellectuals must have public voices, that they have a duty to link teaching with politics in the broadest sense in order to achieve justice, understood philosophically and historically. This unitary vision of the life of the mind, joining theory to practice, past to present, also informed his view of Renaissance humanism as a revolutionary unity of culture, combining art, letters, philology, philosophy, politics, history and science in a creative whole.

In this perspective, Garin saw the Renaissance as the doorway to modernity, praising its humanism as "the finest moment of our [Italy's] history in the modern world." For him, however, the broader period illuminated by this lucid interval was darker, especially in Italy. Because there was no Protestant Reformation on the peninsula, no Calvin where there had been a Savonarola, there was

no force to oppose Catholic oppression after the Council of Trent. And so, even though Italian humanists had won victories for reason against faith, even though Italian communities had built secular models for modern civil society, crimes of religion against Bruno, Campanella and Galileo polluted the land and warped its history, leaving the Italian people nationless for more than two centuries. Garin had personal experience of the dismal aftermath, having finished his university work in the year when the Lateran Pacts made the Pope an anomalous sovereign inside the nation's capital, at the price of legitimizing Italy's real and sole ruler, Mussolini.

After the Fascists fell, many moral and intellectual accounts remained (and still remain) to be settled, and Garin became a conspicuous agent in these troubled transactions. One very bleak year for him was 1966, when a calamitous flood of the Arno reached not only the churches and museums but also the less crowded corridors of the Biblioteca Nazionale. Garin came to see this flood as an omen of the political deluge that swept through Italy when student discontent erupted in 1968. Although he hoped for good consequences from the explosion, he finally concluded that the events of '68 and their sequel had taken politics and culture in Italy from bad to worse. Although he considered leaving the classroom that he loved, he stayed at his post in Florence until 1974, when he was called to the Scuola Normale Superiore in Pisa.

Interviewed about the events and asked if our own tumultuous time might also come to be labeled a renaissance, he answered that his Renaissance was "like an island beyond time, set apart.... But we have not grasped the 'miracle' of the Renaissance, as our historians of literature, philosophy or science keep chattering about rhetoric and humanistic studies, about medieval logic in England and physics in Paris, while giving no account of the transformation accomplished in that brief span of years, between the *Last Judgment* and the *School of Athens*, between Alberti's dreams and Brunelleschi's cupolas, between Leonardo's caves, Ariosto's forests and Galileo's stars.... No, to label our century also with such words ... would seem an impiety to me."

Reflecting on the meaning of history, Garin also said, "I consider myself neither Hegelian

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nor Marxist; I do not believe in the syncopated rhythm of the historical emergence of truth, nor do I hope for a necessary and pre-ordained victory of justice and liberty. I do not believe in the myth of progress.” But he also declared his belief “in the possibility of mankind, in the force of reason and the ultimate possibility of a better world. And this is not because I believe in the holy spirit but because I have seen times when civilization seemed to have run its course. And it was not true.”

Garin's election to the august Academy of the Lincei must have had enormous meaning for him. This paramount honor made him a colleague of Galileo. In 2001, the Renaissance Society of America brought honor on itself by honoring this champion of the soul and mind with its Paul Oskar Kristeller Lifetime Achievement Award.

¹All quotations by Garin derive from interviews near the end of his life. See Garin, *Intervista sull'intellettuale*, ed. Mario Ajello (Bari: Laterza, 1997); Renzo Cassigoli, ed., *Colloqui con Eugenio Garin: Un intellettuale del Novecento* (Florence: Le Lettere, 2000). Even a short account of Garin's most important publications would turn a memorial into a dense bibliography, for which see *La Bibliografia degli scritti di Eugenio Garin, 1929-1979* (Roma: Laterza, 1979).

∞ Special Events at Cambridge 2005 ∞

Wednesday, 6 April

5:30-6:30 PM

Opening Reception

*Sponsors: The Society for Renaissance Studies
and Blackwell's*

Location: Blackwell Bookstore,
20 Trinity Street
Cambridge, CB2 1TY

1:00-4:00 PM

RSA Executive Board Dinner and Meeting

Location: Queens' College

Room: Munro Room (drinks) and Old Senior
Combination Room (meal)
by invitation

Thursday, 7 April

5:30-7:00 PM

Plenary Session

*Sponsor: The Society for Renaissance Studies,
Patricia L. Rubin, Courtauld Institute of Art*

"mi ritrovai per una selva oscura"
Location: Corn Exchange

Friday, 8 April

11:00 AM-12:30 PM

King's College Chapel Tour

Conducted by: Jean Michel Massing, *King's
College*, and Virginia Raguin, *College of the Holy
Cross*

5:30-7:00 PM

Plenary Session: Christianity in Sixteenth- Century Europe

Sponsor: Renaissance Society of America
Organized by: Craig Harline, *Brigham Young
University*

Diarmaid MacCulloch, *Univeristy of Oxford, St
Cross College*

"Protestantism in Mainland Europe: New Directions"

Mary Laven, *University of Cambridge, Jesus College*

"Encountering the Counter-Reformation"

Eamon Duffy, *University of Cambridge, Magdalene
College*

"The Reformation After Revisionism"

Location: Corn Exchange

Saturday, 9 April

12:30-1:45 PM

RSA Council Luncheon and Meeting

Location: Queens' College, Room: Cripps Hall
by invitation

12:30-1:30 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, Room: Recital Hall

4:00-5:30 PM

Awards Presentation

Josephine Waters Bennett Lecture

Sponsor: Renaissance Society of America

Philip Ford, *University of Cambridge, Clare
College*

Location: Faculty of Music, Room: Concert Hall

5:30-7:00 PM

Closing Reception

Sponsor: Renaissance Society of America

Location: Faculty of Music, Foyer

Registration Form
Cambridge, England, 7-9 April 2005

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REQUIRED FEE INCLUDES:

1 copy of the Program/Abstract Booklet

Entry to all sessions (including the Bennett Lecture and Plenary Sessions)

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RSA/SRS Member Registration Fee : \$130

RSA/SRS Student Registration Fee: \$100

Non-RSA/SRS member Registration Fee: \$150 (for guests/spouses)

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By cash and by check at the registration desk at the time of the conference.

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Parc 55 Renaissance Hotel

The program committee invites abstracts for individual papers as well as proposals for panels.
Submit individual papers and/or panels via the website: www.rsa.org

Deadline for Submissions:
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