Thursday, March 22, 2007
8:45–10:15

Room: Symphony I
Panel Title: Constructions of Masculinity in Early Modern Netherlandish Art, 1500–1650, I
Organizer & Chair: Dan C. Ewing, Barry University
Presenter: Margaret D. Carroll, Wellesley College
Paper Title: Masculinity in the Golden Age: Bosch’s Garden of Earthly Delights
Abstract: This paper will focus on the depiction of men in Bosch’s Prado triptych. I shall ask why the men in the central, “Paradise” panel are so difficult to differentiate from women, and why their bodies seem paler and less muscular than those of men in the right, “Hell” panel. I will argue that the differences between the men on the two panels correspond to the differences between men as they were thought to have lived in the first, Golden Age of mankind, and in the last, Iron Age of “the present.” I shall consider how the adjacent panels might have occasioned dialectical speculation about sexuality and sociability; communal sentiment and murderous violence; what is constant in human nature and what is subject to change; and primeval innocence and “modern” degeneracy — topics of concern to Bosch’s contemporaries.

Presenter: Ruth Grim, Bass Museum
Paper Title: St. Joseph as Messenger: New Iconography in Early Sixteenth-Century Netherlandish “Holy Family” Paintings
Abstract: Fourteenth-century scholars such as Jean Gerson helped to elevate the image of St. Joseph from marginalized background figure to the status of earthly father of Christ, husband and protector of Mary. As noted by John Hand, Netherlandish artists such as Joos van Cleve later developed a nonnarrative, devotional type of “Holy Family” painting including Joseph in the first “modern” image of the Holy Family in Northern European art. Investigating further, Joseph is the messenger in these paintings who imparts an important passage from the Magnificat to viewers through eye contact, posing at a lectern, and body posture — the first time these elements have appeared simultaneously in this type of picture. The saint’s function has changed and he is no longer only a supporting player to the Madonna with Child, but now has a leading role exhorting the viewer to contemplate their significance as well as that of the Eucharist.

Presenter: Lisa Pincus, Parsons School for Design
Paper Title: Masculinity Bared: The Self-Portraits of Carel Fabritius
Abstract: Self-portraiture provides perhaps the most immediate display of identity. Two self-portraits by Carel Fabritius, though alike in format, pose, and regard, offer contrasting images of masculinity, moving from bodily exposure to body armor. The first, ca. 1648–50, rendered in the rough manner of Rembrandt, depicts the artist in humble dress against a crumbling plaster wall; his shirt, which opens to reveal his hairy chest, marks an unprecedented step in Dutch portraiture. Reception of the exposed hairy chest, an anomalous departure from the classical norm of hairlessness, may be clarified by reference to contemporary literature regarding etiquette and grooming, melancholy and the humors, images of medieval wild men, definitions of masculine beauty, and adherence to meticulous description. The painting of 1654, set against a cloudy sky, shows a sitter more refined in costume and handling; his breastplate and closed neckline indicate the donning of a more theatrical or soldierly persona.
**Presenter:** Lisa Rosenthal, *University of Illinois, Urbana-Champaign*

**Paper Title:** Mercantile, Marital, and Burgerlijke Virtue in the *Kunstkammer*

**Abstract:** Picture gallery, or *Kunstkammer*, paintings first arose and flourished in Antwerp in the early seventeenth century. Evincing the rapid growth of art collecting, *Kunstkammer* pictures typically include art lovers, *liefhebbers der schilderijen*, who admire the works on display. The predominantly male *liefhebbers* enact an ideal form of material, sensory desire: viewing art is represented as an activity that upholds the civic, Catholic, and humanist virtues central to masculine *burgerlijke* self-fashioning. In such pictures the exemplary consumption of art is performed in a space that equivocates between the collector’s gallery and the artist’s studio: i.e., between the economic functions of consumption and production. The *Kunstkammer* is also figured as a domestic space that repeatedly engages marital themes. This paper interrogates how such pictures construct the masculine virtue of the *liefhebber* within both the mercantile and marital model, thus making gender a salient aspect of the genre’s multiple meanings and functions.

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**Room:** Symphony II

**Panel Title:** Isabella Andreini: Playwright, Prima Donna, Virtuosa

**Organizer:** Alexandra Coller, *New York University*

**Chair:** Jane C. Tylus, *New York University*

**Presenter:** Alexandra Coller, *New York University*

**Paper Title:** Isabella Andreini’s *La Mirtilla* (1588) and the Sexual Politics of *Amor Maritale*

**Abstract:** Isabella Andreini’s pastoral play *La Mirtilla* (1588) is an intriguing text for a number of reasons. It is both similar to and unlike the paradigmatic *Aminta* and *Pastor fido*, as Maria Stampino has recently argued. My interest lies in reassessing Andreini’s emphasis on *amor maritale* beginning in act 3 and carried through to the end of the play. Was the prima donna of the Gelosi troupe simply paying lip service to the poetic and social requirements of her time? Was she, alternatively, trying to promote an aura of respectability for commedia dell’arte artists? As I shall argue, this is part of a more far-reaching agenda that spills over into other compositions, namely, the *Lettere* and *Contrasti scenici*, several of which I shall look at alongside the pastoral drama. My findings reveal Andreini’s perspective on marriage as personalized and distinctly feminist, one that challenges the sexual politics of the institution.

**Presenter:** Rosalind Kerr, *University of Alberta*

**Paper Title:** Isabella Andreini on Acting

**Abstract:** Printed verse collections in the Petrarchan style were enormously popular from the late fifteenth to the seventeenth centuries in Italy. Much of this material found its way into the *generici* of commedia dell’arte actors, especially those of the aristocratic lovers, as set pieces to insert into their improvised performances. In addition to her *Rime*, the *Lettere*, and *Fragmenti* of Andreini are heavily influenced by Petrarchan themes and motifs and imitate the highly dramatic and dialogic nature of Petrarch’s *Rime sparse*. By reconstructing possible ways in which the discourses contained in a few typical *Lettere* were brought to life on stage with the appropriate rhetorical devices and embellishments, I hope to show how Andreini used the commedia dell’arte
stage as a platform to both tantalize and educate sixteenth-century audiences eager to be initiated into the mysteries

**Presenter:** Anne E. MacNeil, *University of North Carolina, Chapel Hill*

**Paper Title:** Arianna’s Fate

**Abstract:** This paper explores the collaborative interactions of three of the most influential authors of music theater in the early modern era: Virginia Andreini and her husband, Giovan Battista — leaders of the commedia dell’arte troupe known as the Fedeli — and the music composer Claudio Monteverdi. My explication of their rapport encompasses both an analysis of descriptions of Virginia Andreini and her performances, together with an investigation of the evidence of Giovan Battista Andreini’s desire to contextualize his own dramas within the elite group of operas composed and performed for the Mantuan court in the first decades of the seventeenth century. The picture that emerges shows how powerfully the concept of lament operates in early modern music drama as the final proof of the attainment of the ancient, mystical power of Orphic song, and how Virginia Andreini’s laments inform the creation of the of the genre.

**Presenter:** Maria Galli Stampino, *University of Miami*

**Paper Title:** Dialogical Identifications: Deictical Strategies in Isabella Andreini’s *La Mirtilla*

**Abstract:** In this paper I argue that the representation strategies at work in Isabella Andreini’s 1588 pastoral play *La Mirtilla* differ greatly from those of her contemporaries (Tasso’s *Aminta* [1573] and Ingegneri’s *Danza di Venere* [1583]). By concentrating on their prologues, I detect how characters identify themselves or are identified by others as well as how they outline the plot of the play they introduce. *La Mirtilla* emerges as the text closest to our “modern” Western idea of theater, one that depends on the audience’s attentive participation to make sense of what occurs on stage, rather than one in which onlookers are told what or who they see on stage. The dialogical structure in *La Mirtilla*’s prologue, in sum, is not fortuitously different from the monological one in *Aminta* and *Danza di Venere*, but it is a clever indication to the audience of what they can expect to see and interpret.

**Room:** Symphony III

**Panel Title:** Perspectives on English Literature I

**Chair:** Holly Dugan, *The George Washington University*

**Presenter:** Garth Bond, *University of Chicago*

**Paper Title:** Manuscript and Print Space in Lady Mary Wroth’s “Penshurst Mount”

**Abstract:** This paper explores how Mary Sidney Wroth’s poetic reconstruction of the Sidney family estate, Penshurst, differed in her printed writings and in those circulated by manuscript. In both, she presents the estate as a private and intimate space quite at odds with the public vision familiar in the country-house poem of Ben Jonson. In her manuscript poetry, however, readers are invited to view the private space directly, while the print version of Penshurst uses several techniques of fictionalization to sharply limit this access. Thus, Wroth’s recreation of Penshurst is shaped not only by her own relationship to this childhood home, but also by the nature of the textual space in which she is developing this recreation. The talk will focus primarily on the
poem “Sweete solitarines, joy to those hearts,” which Wroth first circulated in manuscript under the title “Penshurst Mount” and later revised for inclusion in her 1623 prose romance, The Countesse of Montegomeries Urania.

Presenter: Kathryn DeZur, State University of New York, Delhi
Paper Title: “You shall have no occasion given you, to brand me with the title of Tyrant Queen”: A Continuation of Sir Philip Sydney’s Arcadia as a Defense of Henrietta Maria Stuart
Abstract: In 1651, only two years after the execution of Charles I, Mistress A. W. (now identified as Anna Weamys) wrote her Continuation of Sir Philip Sydney’s Arcadia. As a romance, and more specifically a creative revision of a text adopted as an emblem of the Caroline court, the Continuation participates in a royalist discourse during the Cromwellian regime. Weamys embeds her political discourse within a seemingly innocuous romance narrative about aristocratic marriage. When this narrative is interpreted in the light of its contexts, we perceive Weamys’s reconsideration of a particularly vexed political figure: Charles I’s French Catholic queen, Henrietta Maria, whom many felt wielded too much influence over her husband. Through the female royalty in the Continuation, Weamys acknowledges queens’ potential to become tyrants, but emphasizes the transformative possibilities of royal marriage, which leads these women not only to personal and domestic virtue, but also to be positive wielders of gynocratic power.

Presenter: William E. Engel, University of The South
Paper Title: John Milton’s Recourse to Old English: A Case-Study in Renaissance Lexicography
Abstract: The Latinate diction of Milton has deflected attention from his knowledge of Old English. At decisive moments however, he employed distinctively Anglo-Saxon terms: for example, inly (OE inlich, meaning “internal” or “secret”), appearing only four times in his corpus. This is an instructive example because his recourse to this early form of inward redirects attention to the deeper intent — indeed, the soul — of the character as well as to the linguistic core of Milton’s own poetic practice. But while the term inly is an index to one’s authentic response, it is also associated with covering up one’s intentions. Something of the same is going on with Milton’s judicious if calculated use of Old English terms. These four references thus serve as mnemonic markers which collectively provide insight into Milton’s purposeful backward glance toward the fundamental nature of language itself, which he links both to interiority and the conditions making possible his poetic craft.

Room: Symphony IV
Panel Title: Renaissance and the Ancient World I: New Directions, Other Antiquities: Time
Co-organizer: Brian A. Curran, Pennsylvania State University
Co-organizer & Chair: Leatrice Mendelsohn, Independent Scholar
Presenter: Jessica M. Boehman, University of Pennsylvania
Paper Title: Eternal Youth: Cecilia, the Glorified Body, and the Theology of Incorruptibility
Abstract: When the early Christian body of Saint Cecilia was unearthed and found to be incorrupt in 1599 in Rome, Emilio Sfrondato, the titular cardinal of Santa Cecilia in Trastevere,
called upon three Roman antiquarians to bear witness to the event and to leave behind a testimony: the Church historian Cesare Baronio, the explorer of the catacombs Antonio Bosio, and the restorer of sculptural antiquities Stefano Maderno. Sfondrato’s aim was to recreate an “authentic” replica of the ancient body, and to leave behind credible written testimonies of the body’s viability as a true antiquity, perfectly preserved by the grace of God. I will argue that they also deliberately left to posterity a complex commentary on the glorification of an ancient body, redefined in terms of Renaissance visual and theological vocabulary. Consequently, these four men crafted together a new type of devotional image: that of an incorrupt virgin martyr rendered in death.

Presenter: Brian A. Curran, Pennsylvania State University
Paper Title: Pyramids and Obelisks as Signifiers of Time and Place in Italian Renaissance Art
Abstract: Almost from the outset, pyramids and obelisks have figured prominently in the architectural settings of Renaissance images. The earliest examples appear in a series of depictions of the Martyrdom of St. Peter produced for the decoration of St. Peter’s Basilica. Over time, the archaeological content of these images was enhanced, reaching a peak with Filarete’s panel for the doors of St. Peter’s Basilica (1445). Filarete’s relief corresponds to that artist’s insistence on historical “accuracy” in representations of antique subjects. But anachronism is hardly a rarity in Renaissance art, and this paper will show how obelisks and pyramids could embody multiple temporal and spatial associations. Through close analysis of works like Gentile Bellini’s St. Mark Preaching in Alexandria (1504–15), I will show that audiences for historical images were accustomed to thinking about past, present and place in more complex terms than prior readings might allow.

Presenter: Jon Solomon, University of Illinois, Urbana-Champaign
Paper Title: Petrarch, Boccaccio, and the Spatial and Temporal Interchange with Antiquity
Abstract: Throughout his treatise Genealogie deorum gentilium, Boccaccio describes in his most vivid, almost romantic, Latin prose a nautical voyage from geographical venue to venue, reflecting a concept of immediacy with the ancient world. He repeatedly tells his patron that these journeys are fraught with peril, as if he is an adventurer traveling through spatial — not temporal — boundaries long neglected. His euhemerized gods and lesser characters of Greco-Roman myth dwell in that same space-time continuum but are not concurrent with Boccaccio; he treats them in episodic stories not unlike the format of his Italian Decameron. Separately, he seems to place Homer, Virgil, and other ancient authorities in an unapproachable literary stratum further removed chronologically. Though treating historical personages in his letters and Africa, Petrarch reveals a similar immediacy between Italian humanist and the ancient world.
Abstract: Quintillian explains the trope of *energeia* through the violence of a vivid mental image of an assassin suddenly springing out and a terrified victim pleading or fleeing. The orator’s description is the likely source of inspiration for Raphael’s *Expulsion of Heliodorus* and Titian’s *Saint Peter Martyr*, two works in which muscular expansion, heroic atmosphere, vivid representation, and extreme violence are in themselves visual elements of the rhetorical trope. I will analyze how the two paintings are related to the poetics of heroic majesty and terror and how poets (Dolce, Aretino) and collectors (the Grimani Family) might have acted as advisers to the artists. *Energeia* will emerge as the essence of *romanitas* in painting, the main characteristic of the monumentality of the *maniera moderna*, and the artist’s goal in representing the subject as effectively and vividly as possible.

Presenter: Anthony D. Colantuono, *University of Maryland, College Park*

Paper Title: Fraternal Concord: Ludovico Castelvetro’s *Invenzione* for the House of Giovanni Grillenzone

Abstract: This paper examines the role of Ludovico Castelvetro (1505–71) as the author of an iconographic program to be painted in the house of Giovanni Grillenzone. The subject of the paintings is the value of fraternal concord. Topics to be addressed include the literary form and structure of the Latin poem in which the *invenzione* is cast, the nature of the moral argument that the paintings were designed to express, and the problem of Castelvetro’s qualifications as an inventor of pictorial images. I shall set the program in the larger context of Cinquecento iconographic advising and image theory, arguing that such *invenzioni* assume that the metaphysical content of the *invenzione* can be perfectly embodied in visual images.

Presenter: Livio Pestilli, *Trinity College, Rome Campus*

Paper Title: Bellori and his “old lady,” Or: On the Obviousness of Painting

Abstract: Bellori narrates how Carracci judged Domenichino’s greatness from the reaction “a little old lady” had in front of his *Flagellation of St. Andrew*. The biographer implies that a “vecchiarella” was instinctively attracted to Domenichino’s superior ability in depicting “azzione” and “affetti” while ignoring Reni’s “gentilezza” and “leggiadria” in the adjacent *Martyrdom of St. Andrew*. However, since in his *Idea* Bellori had stated that “the populace refer everything to the sense of the eye . . . they appreciate beautiful colors but not the beautiful forms which they do not understand,” his anecdote poses a flawed conclusion. Had he been more consistent, his vecchiarella, who could only be a *popolana*, should have been attracted more to Reni’s than to Domenichino’s brush. Taking its lead from this anecdote, this paper traces the historical dichotomy between “informed” and “uninformed” art criticism back to the classical tradition.

Room: Concerto B

Panel Title: Transforming the Past: Classical and Medieval Topoi in Renaissance France

Co-organizers: Lidia Radi, *University of Richmond* and Patricia Zalamea, *Rutgers University, New Brunswick*

Chair: Kathleen Wilson-Chevalier, *American University of Paris*

Presenter: Lidia Radi, *University of Richmond*
Title: Guillaume Michel, dit de Tours, and the Harp as Spiritual and Political Allegory at the French Court

Abstract: Recent scholarship has emphasized the contribution of Guillaume Michel, dit de Tours, in the construction of Francis I’s royal propaganda. His works are also concerned with the “spiritual” domain. In *Le champ d’odeur spirituel* (1516), for example, the author narrates his discovery of a harp in Notre-Dame de Boulogne (Paris), in which the harp becomes an allegory of the Holy Scriptures. *Le Penser de royal Memoire* (1518) also presents a detailed description of the harp, albeit with a more political meaning; the harp — offered by David to Francis I — symbolizes the virtues that a Christian king should observe while governing. The study of this chiasmus between “heaven” and “earth” will allow us to compare the spiritual and political usages of this allegorical sign, and to show how they are articulated.

Presenter: Nicole S. Bensoussan, *Yale University*

Paper Title: Classical Image, Medieval Lore: The Genesis of the Fontainebleau Nymph

Abstract: In French Renaissance art, a nymph figure personified the spring associated with Fontainebleau’s legendary origins. Francis I revived this legend and wove himself into the fabric of the myth. The myth projected an image of Fontainebleau as a terrestrial paradise, which complemented the idea of Fontainebleau as a site of cultural flowering. In order to reactivate the myth, it was necessary to find an effective visual symbol. This paper discusses the adaptation of a classical figure type, the recumbent nymph, as an allegory for not only the spring but for Fontainebleau itself, and for all that Fontainebleau represented nationally in this period. Primaticcio’s bronze Cleopatra/Ariadne of 1543 (which was also interpreted as a nymph) after the antique Belvedere marble had a decisive influence on the Cellini bronze nymph portal, which in turn became a more enduring, iconic crystallization of the French nymph image that was disseminated in various media.

Presenter: Patricia Zalamea, *Rutgers University, New Brunswick*

Title: Print as Transformation: From Nymph of Fontainebleau to Goddess of the Hunt

Abstract: This paper traces how Rosso Fiorentino’s *Nymph of Fontainebleau*, known through Pierre Milan and René Boyvin’s engraving, was reproduced throughout the mid-sixteenth century and conflated with Diana, the goddess of the hunt. It considers the associations between the two figures and proposes that they are emblematic of the aesthetic transformation that took place at the French court after Francis I’s redecoration of Fontainebleau. The topos of the female body as a source of inspiration was extensively developed during and after the reign of Francis I, and this paper analyzes the role of print in this process. The first part interprets Milan and Boyvin’s engraving as a work concerned with myths on the origins of the arts, the *paragone*, and the identity of Francis I as *père des lettres et arts*. The second part examines how the engraving was promoted and adapted under Henri II as a form of royal propaganda.

Presenter: Cynthia Nazarian, *Princeton University*

Paper Title: “Sang et nourriture”: Du Bellay, Imitative Dismemberment, and the French Lyric Voice

Abstract: In his ambitious manifesto, published originally as a preface to his sequence of Petrarchan sonnets, Du Bellay calls for his readers to have recourse to classical and Italian poetry in their attempts to develop the temporarily-impoverished French vernacular. This paper explores the progress of the Du Bellayan poetic voice through the progressive dismemberment and eradication of Petrarch and sixteenth-century Italian Petrarchan poets as models and precursors. It seeks to explore Du Bellay’s burial of Petrarch, the creation of Petrarchan ruins so to speak, as
the necessary step in the establishment of his vernacular lyric authority. The paper focuses on the lyric sequence, *L’Olive*, and the theory of imitation outlined in the *Deffence et illustration de la langue francoyse*. It seeks to explore the influence of Du Bellay’s theories of imitative dismemberment on his establishment of a platform for the development of the French vernacular and a nationalist lyric corpus.

**Room:** Concerto C  
**Panel Title:** Renaissance Sacred Music  
**Chair:** Ruth I. DeFord, *City University of New York, Hunter College*  
**Presenter:** Lorenzo F. Candelaria, *University of Texas, Austin*  
**Paper Title:** A New Mass on *L’homme armé* in a Spanish Chantbook from the Sixteenth Century  
**Abstract:** This paper focuses on the function and significance of a previously unknown Mass fragment for four voices on *L’homme armé* that appears in a beautifully illuminated sixteenth-century chantbook from Toledo, Spain. This unattributed fragment on *L’homme armé* — the famous monophonic tune that inspired at least thirty-five polyphonic Masses by leading composers in France, Italy, and Spain between 1450 and 1600 — is a later insertion that sets the “Et incarnatus est” of the Credo. However fragmentary its form, this newly identified mass on *L’homme armé* is without a known concordance and thus represents an addition to the growing corpus of Armed Man Masses. The work’s paraphrase of a Spanish Credo found earlier in the manuscript and the apparent influence of the “Et incarnatus est” from Giovanni Pierluigi da Palestrina’s *Missa L’homme armé* for four voices (1582) suggest that it is a Spanish composition from the end of the sixteenth century.  
**Presenter:** Benjamin D. Brand, *University of North Texas*  
**Paper Title:** The Union of Music and Sculpture: The Cult of St. Regulus at the Cathedral of Lucca  
**Abstract:** This paper explores an exceptional collaboration between a composer and artist in the late Quattrocento. In 1485, the renowned sculptor Matteo Civitali completed a lofty altar for a bishop and martyr, St. Regulus, at the cathedral of Lucca. Scholars have justly emphasized the role of Matteo’s patron, Nicolao da Noceto, in shaping the iconography of this masterpiece; however, the importance of the choirmaster of the cathedral, John Hothby, has remained unrecognized. This celebrated Englishman was a chaplain at Regulus’s altar and the author of nine responsories for that saint. Their expansive melodies and modal order underscored the unprecedented prominence in their texts of Bishop Giovanni I, who had brought Regulus’s body to Lucca in the eighth century. Matteo followed by representing John the Baptist, a holy stand-in for Giovanni, whose inclusion in the new altar has hitherto presented an iconographic puzzle. Thus English music found visual expression in Italian sculpture, all for the glory of a local Lucchese saint.  
**Presenter:** Patrick Macey, *Eastman School of Music, University of Rochester*  
**Paper Title:** Josquin’s Celestial Vision in the Motet “Ave nobilissima creatura”
Abstract: “Ave nobilissima creatura,” a large-scale motet by Josquin des Prez, has long dwelt at the margins of his canon. This neglected work for six voices emerges as one of Josquin’s finest creations when one takes three factors into account. First, the words sound forth with great clarity when a few editorial adjustments are made to the text underlay. Second, the tenor voice provides structural bedrock by singing a borrowed chant melody (a cantus firmus) with a text separate from the other five voices. The entries and conclusions of this melody are marked by a set of strikingly dissonant cadences, and these aural signposts orient the listener to the distinct sections in the motet. Finally, the cantus firmus interacts symbolically at several points with the text and music of the other voices, and the conclusion creates a stunning vision of Mary with her Son in Paradise.

Room: Concerto D
Panel Title: Kinderfresser and Hostienschänder: Art in the Service of Anti-Semitism in Renaissance Germany
Sponsor: Sixteenth Century Studies Conference
Organizer: Susan Maxwell, University of Wisconsin, Oshkosh
Chair: Larry A. Silver, University of Pennsylvania
Respondent: Allyson Creasman, Carnegie Mellon University
Presenter: Donald A. McColl, Washington College

Abstract: Drawing on fields ranging from archeology and philology to anthropology and Jewish Studies, this paper explores instances of Jews punishing the Eucharistic Host by drowning in the early modern world, and their own subsequent execution by drowning, itself bound up in much earlier charges that the Jews had poisoned the public water supply, causing the Black Death. I will argue that such little-studied phenomena are not only part and parcel of ancient traditions of judicial punishment for the sins of idolatry and adultery, but can also be plumbed to better understand the creation — and destruction — of a variety of monuments, from the various iterations of Van Eyck’s Fountain of Life to the Kindlifresserbrunnen at Bern, formerly painted yellow, depicting an ogre, begging the questions as to its relations with the Jews’ alleged ritual murder of children.

Presenter: Mitchell B. Merback, DePauw University
Paper Title: “And this day shall be a memorial to you”: Passover Crimes, Innocent Blood, and the Dialogue of Rituals in Northern Renaissance Art

Abstract: This paper explores the cultural consequences of the late medieval tendency construction of the purportedly Jewish crime of host-desecration as a sacrilege specifically related to Passover. Altarpieces that juxtapose Passion imagery with host-desecration imagery hold the potential for paired allegorical readings, one related to Easter and one to Passover. Such double-readings transcode a Christian appropriation of a putative Jewish “interpretation” of the paschal sacrifice and reveal a “dialogue of rituals” between the two holidays. Shared symbols and conceptions inform this dialogue, in particular the ritual commemoration of innocent blood: while Passover commemorated the blood of Israelite children slain by Pharaoh, Easter
commemorated the blood of Jesus. Both memorials called out for God’s vengeance. Memories of Jewish children slain by their parents as a form of preemptive suicide during the massacres of 1096 were matched by Christian stories of Christian children slain by Jews to extract their blood to make matzah and charoset. These rival narratives converge in the image of the bleeding host’s miraculous transformation into a vulnerable child. Finally, this model for understanding the reciprocal perceptions and appropriations between Christian and Jewish cultures suggests new lines of research into the medieval and Renaissance iconography of the Last Supper.

**Presenter:** Bonnie Noble, *University of North Carolina, Charlotte*

**Paper Title:** Old Testament Themes in the Reformation Paintings of Lucas Cranach

**Abstract:** In collaboration with Martin Luther, Lucas Cranach the Elder produced paintings (single panels and polyptych altarpieces) designed to reflect and perpetuate the fundamental theological tenets of the Reformation to a varied audience. One salient feature of Cranach’s Lutheran paintings is representations of Old Testament stories, especially Moses receiving the tablets of the Law and Adam and Eve in the garden. These motifs generally appear within images that also present New Testament subjects, specifically Christ on the Cross, the risen Christ, and the Annunciation to the Virgin. Scholars typically understand these Old Testament motifs as elements of a pictorial exposition on the Lutheran understanding of the relationship between the Testaments. In this paper I explore the possibility of a broader meaning of Old Testament subjects, including the potential that they correlate with Luther’s own evolving relationship with and attitude towards Jews.

**Room:** Tenor

**Panel Title:** Early Modern Women across Borders

**Sponsor:** Center for Medieval & Renaissance Studies, California State University, Long Beach

**Organizer:** Martine Van Elk, *California State University, Long Beach*

**Chair:** Anne R. Larsen, *Hope College*

**Presenter:** Nicky Hallett, *University of Kent, Rutherford College*

**Paper Title:** Boundless Bodies: Women, Writing, and Enclosure in Early Modern Europe

**Abstract:** This paper draws on previously unpublished material to explore how seventeenth-century English nuns living in exile in the Low Countries sought to transcend national boundaries, constructing themselves and their texts in complex relation to ideas of the foreign, and refiguring literary subjectivities at a time of religious controversy. Their writing reveals rich new detail about early modern gendered geographies, showing how the women consciously endorsed textual relationships to European literary traditions in order to reconstruct ideas of temporal identity and to influence change across national borders. As such, the material is at once deeply conservative in promoting a sense of inviolable continuity, and dramatically disruptive in its deflecting drives to denationalize devotion. From within strictly enclosed conditions, the women were able to challenge ideas of boundary at bodily as well as intellectual level, to create an expatriate haven based on a prelapsarian spatial poetic, a literary and figurative “paradise on earth.”

**Presenter:** Gabriella Scarlatta Eschrich, *University of Michigan, Dearborn*
Paper Title: The Poems Written by and Dedicated to Marguerite de Navarre in Domenichi’s Anthology

Abstract: In 1559 Lodovico Domenichi published in Lucca the first anthology of women writers, *Rime diverse di alcune nobilissime et virtuosissime donne*. This is a compilation of 331 poems by fifty-three authors, collected and safeguarded by the editor over many years. Among these poems, several are written by Marguerite de Navarre dedicated to Vittoria Colonna, and several dedicated in turn to the Queen of France. This paper analyzes how this anthology itself, its authors, and their poems successfully transcend national borders and establish an intimate and revealing dialogue. It also explores how and why these women writers connected with each other through poetry and were able to start and maintain a lyric and supportive dialogue, thus providing a powerful community of letters in which differences in nationality and culture were eclipsed by literary interests and sisterly affinities on both sides of the Alps.

Presenter: Martine Van Elk, *California State University, Long Beach*

Paper Title: “I wished I had such a playmate”: Transnational Connections between Female Writers of Emblem Poetry

Abstract: Anna Roemers Visscher, one of the best-known Dutch woman poets of the seventeenth century, offers an interesting example of female crossing of national boundaries in the early modern period. Her emblem poetry takes two distinct forms: she added to and worked with her father’s emblems and she translated emblem poems by French author Georgette de Montenay. In the case of the latter, she expressly indicated in a dedicatory poem that she was motivated by the fact that it was written by a woman. Yet her translations were not printed during her lifetime, while her additions to her father’s work were. What is the significance of gestures such as Visscher’s poem to de Montenay? This paper examines Visscher’s emblem poetry to draw conclusions about how women writers could use this genre to construct a specific kind of female poetic voice and create an imaginative literary community of women writers from different countries.

Room: Alto

Panel Title: The Medici Women: Ceremony, Self-Fashioning, and Image in Early Modern Europe

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

Co-organizers: Janie Cole, *The Harvard University Center for Italian Renaissance Studies, Villa I Tatti* and Joseph Connors, *The Harvard University Center for Italian Renaissance Studies, Villa I Tatti*

Chair: Philippe Canguilhem, *Université de Toulouse-Le-Mirail*

Presenter: Brian Sandberg, *Northern Illinois University*

Paper Title: Demonstrations of True Friendship: Gender and Violence in Early Seventeenth-Century French Reconciliation Ceremonies
Abstract: Maria de’ Medici and Louis XIII’s stormy personal relationship provoked two “wars of mother and son” in early seventeenth-century France. Yet serious religious divisions, political instabilities, and court rivalries also contributed to crisis in the Bourbon royal family and ensuing civil warfare. Ultimately, negotiations settled the conflicts and organized a series of elaborate reconciliation ceremonies between Maria and Louis, aiming to restore harmony and concord within the royal family and throughout the French kingdom. This paper will use a gendered approach to consider the ways in which these complex ceremonies dealt with the concepts of maternal authority, filial devotion, royal authority, household organization, honor, religiosity, duty, and “true friendship” that were exposed and challenged by civil conflict. Analyzing the descriptions of these ceremonies in contemporary manuscripts and political pamphlets will, I hope, offer a fresh perspective on the intersections of gender and violence in early modern France.

Presenter: Christina Strunck, Bibliotheca Hertziana — Max-Planck Institut für Kunstgeschichte
Paper Title: The Joys and Sorrows of Medici Women: A Diachronic Perspective on Their Rites of Passage

Abstract: The elaborate court ceremonies surrounding marriage, childbirth, regency, and death had a key role in shaping the public perception of the Medici grand duchesses. These rites of passage, usually conceived and organized by men, defined the expectations Medici women were called on to fulfill. With the Grand Duchess Christine of Lorraine (1565–1637) at the center of the inquiry, the paper will compare and contrast the rites of passage undergone by several Medici women. Through this diachronic approach it becomes possible to distinguish between stereotypical and individual elements of such ceremonies. Finally, by looking at Christine’s own commissions the relationship between her personal self-representation and the image conveyed by public festivities will be explored.

Presenter: Sara Galletti, The Harvard University Center for Italian Renaissance Studies, Villa I Tatti
Paper Title: Ceremonial and the Use of Space in Early Modern France: The Court of Maria de’ Medici

Abstract: The interior distribution of French royal residences underwent several major changes during the first half of the seventeenth century. The introduction and the spreading of unprecedented features, such as the multiplication of private spaces within the sovereigns’ apartments, the doubling of the king’s gallery into a parallel queen’s gallery, and the appearance of summer apartments, is testified by both contemporary architectural practice and theory. New archival sources show that the introduction of such novelties is to be associated with Maria de’ Medici’s reign in 1600–31. This paper will therefore aim to assess the as yet unexplored subject of the queen’s contribution to the shaping of early modern French court ceremonial and its influence on the planning and use of royal residences.

Room: Picasso
Panel Title: English Literature and the Classics
Chair: Carol V. Kaske, Cornell University
**Presenter:** Amy Rowan Kaplan, *Cornell University*

**Paper Title:** Guyon’s Destruction of the Bower of Bliss and the Conclusion of *The Odyssey*

**Abstract:** While it has previously been well established that many elements of *The Faerie Queene* 2.12 are based on *The Odyssey*, little has been said connecting this Homeric tradition to the canto’s most notable episode, the destruction of the Bower of Bliss. The unwavering intensity and violence in Odysseus’s destruction of the suitors, however, seems to match Guyon’s own violent cleansing of the Bower. If the destruction of the suitors is in fact the episode on which Spenser based the conclusion to book 2, then one must question whether and how this mitigates Guyon’s behavior. Odysseus’s behavior is itself questionable and thus provides a problematic model. If Odysseus’s behavior does not exonerate Guyon’s, then perhaps it explains the choices that Spenser made in constructing such a conclusion.

**Presenter:** David S. Wilson-Okamura, *East Carolina University*

**Paper Title:** Epic and Romance

**Abstract:** Beginning in the late 1970s scholars have distinguished epic from romance on the basis of certain polarities, such as hierarchy vs. community, war vs. love, masculine vs. feminine, duty vs. desire, interpretation vs. narrative, history vs. fiction, unity vs. variety, linear extension vs. cyclical dilation, closure vs. digression, Virgil vs. Ovid. But what was a fresh insight thirty years ago has today hardened into the kind of background material that gets repeated in survey classes. Scholars now speak as if epic and romance were established categories. But in the Renaissance these were disputed. Then as now there were critics who made a distinction; but they drew the lines in different places than we do today.

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

**Paper Title:** “To compare great things with small”: The Theory of the Epic Simile in Chapman’s *Homer* and Milton’s *Paradise Lost*

**Abstract:** George Chapman celebrates the Homeric simile as a means of “comparing mightiest things with meanest, and the meanest illustrating the mightiest.” Its oxymoronic and topsy-turvy capacity appeals greatly to Chapman, who grasps the potential for irony in its juxtaposition of jarringly different arenas of human experience. As one of the first serious English readers of the *Peri Hypsous (On the Sublime)*, he seizes upon and transforms the Longinian categories of *hypsous* (height, elevation) and *bathos* so as to defend it against the common charge that it produces triviality rather than grandeur. Such a reading is essential to Chapman’s larger claim that Homeric epic exemplifies an ironic, involuted, Silenic wisdom akin to that of Socrates. Chapman’s interpretation of the Homeric simile was to have a profound influence on Milton.
Paper Title: Predicting the Present: Model Readers in Spenser’s *Faerie Queene*
Abstract: This paper focuses on the relationship between models of reading and the imaginative space of historical models by considering prophecy in Spenser’s *Faerie Queene*. Using both Merlin’s and Paridell’s narratives in book 3, I suggest that Spenser emphasizes the expressly literary nature of prophetic history as the poem offers predictions of Britomart’s future. Notably, this emphasis occurs at a moment of division: prophecy for Britomart is history for readers. I argue that the poem’s most enraptured readers, Arthur and Guyon in Eumnestes’ library in book 2, foster a link between reading and prophecy by embellishing national history with narrative imagination. These historically focused episodes underscore the role of readers in both preservation and future memory. Spenser proffers a model for reading in which the written, historical record depends upon the literary imagination.

Presenter: Abigail Heald, Princeton University

Paper Title: Reading Britomart: The Epistemology of Chastity
Abstract: In the proem to book 3 of *The Faerie Queene*, Spenser states that the painter’s hand would “taint” chastity, while the poet would “marre” it. The ensuing book contains a series of encounters between Britomart and increasingly dangerous aesthetic representation. This paper explores whether these representations work in collusion with, or opposition to, Spenser’s task of creating an allegory of chastity. Is sensual art helping, or hurting, Spenser’s project? Cast more broadly, Spenser seems to ask if the inherent sensuality of poetry — Horace’s delight, Sidney’s sugar — would in fact negate the virtue of chastity in its attempt to represent it. Leading from such questions, this paper considers Britomart’s staged encounters with art as scenes of reading, and considers how they might impact what Spenser posits to be her epistemological chastity: in other words, in what ways might chastity serve as a register for gauging the ever precarious process of obtaining knowledge through literature?

Presenter: Daniel D. Moss, Princeton University

Paper Title: Spenser’s Good and Evil Ovidians
Abstract: Britomartis’s ekphrastic encounter with the sorcerer Busirane’s elaborate tapestries, late in book 3 of Spenser’s *Faerie Queene*, seems a prime example of the new poet’s Ovidianism. According to such a reading, the chaste knight’s imperturbability, when confronted by the full litany of metamorphic lusts, might well indicate the poet’s lingering prejudice against Ovidian *imitatio*, then a burgeoning aesthetic fashion. I argue instead that Busirane’s tapestries exemplify one version — the most parodic version — of the 1590 *Faerie Queene*’s multifarious Ovidian poetics, set in contraposition against Malecasta’s more organic Adonis tapestries with which the book opens, and against the generative figure of Adonis himself at the center of the poem. My analysis of the reductive style and unmetamorphic substance of the tapestries — reminiscent of the ekphrastic diatribe of Ovid’s own Arachne — reveals Busirane as the worst kind of reader, and the opposite of Spenser himself as an Ovidian poet.

Room: Degas
Panel Title: Early Modern Boyhood
Organizer: Gina Bloom, University of Iowa
**Chair:** Lucy Munro, *Keele University*

**Presenter:** Will Fisher, *City University of New York, Lehman College*

**Paper Title:** Debates about Boys versus Women as Erotic Objects

**Abstract:** There are several extant texts from classical antiquity that are essentially debates about whether boys or women provide more erotic pleasure. The best known examples are Plutarch’s *Erotikon* and pseudo-Lucian’s *Erotes*. This paper will argue that these debates continued to be popular with artists and writers in early modern England and Europe. The classical sources were all reprinted at the time (in both Latin and English), and there were also important new additions to the genre, including the thirteenth-century Latin manuscript poem *Ganymede and Helen* and an extended passage from Antonio Rocco’s *L’Alcibiade fanciullo a scola* (1652). Moreover, there are other Renaissance texts like Donne’s epigram “The Juggler” that are not exactly part of the genre, but that nevertheless seem to draw on it. What, if anything, does all of this tell us about early modern eroticism?

**Presenter:** Simone Chess, *University of California, Santa Barbara*

**Paper Title:** Men in Drag, or Boys in Dresses? Boyhood, Masculinity, and the Male to Female Crossdresser

**Abstract:** The figures of male-to-female (MTF) crossdressers in Early Modern texts are critical informants; fictional MTF crossdressers demonstrate boundaries between masculine and feminine, but they also highlight ambiguous tensions between boyhood and manhood. In one 1685 ballad, a MTF character is variously described as a “man,” “fellow,” “lusty lad,” and “youth,” as he dresses as a woman and impregnates a virgin. Like other literary MTF crossdressers, he is at the cusp between man and woman, boy and man. Is there a difference between a crossdressed boy and a crossdressed man? Are boys in dresses less transgressive because boys’ genders are less fixed? Are boys “not-yet-men” and therefore more interchangeable with women than men in drag are? What distinctions exist between boys and adult women? This paper argues that the distinction between boy and man is informed by gender performance, and that gender and boyhood are not as fixed as they initially seem.

**Presenter:** Gina Bloom, *University of Iowa*

**Paper Title:** “Boy Eternal”: Aging, Play, and the Development of Masculinity

**Abstract:** This paper examines the connection between aging, masculinity, and recreation. Reading Shakespeare’s *The Winter’s Tale* alongside early modern prose treatises on games, I argue that aging men like Leontes attempt to cope with the signs of their temporality by attempting to reconnect, through games and play, with youth. Of particular significance are early modern arguments about boyhood play as preparation for serious manly pursuits (for example, the notion that practicing the sport of archery prepares boys to become good soldiers later.) Positing this similitude between games and serious adult pursuits does more than lend legitimacy to play: it also helps produce a comforting progressive narrative, whereby the perpetuity of manliness is ensured by the ostensibly “natural” development of boys into men; boys are seen as always-already in the process of becoming men; by implication, men, whatever their age, are merely grown-up boys.

**Presenter:** Marie Rutkoski, *Harvard University*

**Paper Title:** “With my dagger in their bosoms”: Boy Warriors and Depicting the Other in *Tamburlaine II* and *Titus Andronicus*
Abstract: In Marlowe’s *Tamburlaine II*, the young boy Amyras promises his father that he will “make a bridge of murdered carcasses / Whose arches should be framed with the bones of Turks.” Here and elsewhere, the portrayal of boy warriors often becomes a vehicle to mark ethnic difference. In tales of conquest and its consequences, why do plays localize the problems of confronting the Other in characters who are not quite adults, and not quite children? Treating *Tamburlaine II* and Shakespeare’s *Titus Andronicus*, I consider how coming of age narratives relate to the volatile border drawn between the ethnic Self and Other.

Room: Parlor – 624
Panel Title: “I will bring spirit into you, that you may come to life”: Lessons from Reconstructing the Physical Arts of the Renaissance
Sponsor: The Massachusetts Center for Renaissance Studies in Memory of Patri J. Pugliese
Co-organizer: Kenneth C. Mondschein, *Fordham University*
Co-organizer and Chair: Jeffrey Lord, *University of Massachusetts Amherst*
Presenter: Graham Christian, *University of Massachusetts Amherst*
Paper Title: Playing Out Playford: Social Dancing
Abstract: This paper will investigate the social and cultural positions and anxieties enacted by and for dancers in public spaces in the seventeenth century, when the social dances (“country dances”) published by the firm of Playford explicitly and implicitly made reference to the Civil War and the milieu of the prewar period, as well as giving expression to a nascent nationalism. It will then delve into the complex political and cultural meanings of the revival and reinvention of the same dances at the turn of the twentieth century and on into the twenty-first century.
Presenter: Michael A. Cramer, *City University of New York, Borough of Manhattan Community College*
Paper Title: *The Vision of the Twelve Goddesses*: A Performance Reconstruction
Abstract: Robert K. Sarlos once suggested that an intensive program of performance reconstruction be undertaken in order to gain insights into both production methods and audience reception of historical works of theatre. However, his famous production of *The Triumph of Peace*, was less than successful, as it used an audience neither familiar with court dances nor over-awed by a university president playing the role of the King of England. This paper will detail a rather more successful experimental reconstruction of Samuel Daniel’s *The Vision of the Twelve Goddesses* using Sarlos’s methods of performance reconstruction, Roy Strong’s theories of art and power, and an audience familiar with both social hierarchy and early modern dance. Analysis of this experiment allowed us to see *Twelve Goddesses* not merely as diversionary entertainment, but as an important political act sanctifying the new reign of James I and as an allegory for his power.
Presenter: R. E. Puck Curtis, *San Jose State University*
Paper Title: Fencing Pedagogy from Parchment to PDF
Abstract: With the increasing amount of research into reconstructing historical fencing based largely on the extant letters, manuals, and treatises, and also into developing strategies for
teaching these systems, one area yet to be explored is the pedagogies implicitly or explicitly supported by the different fencing texts. This paper will discuss some of the teaching methodologies of early modern fencing and the challenges and questions involved in either attempting to recreate or modernize instruction of the systems. Specifically, the approaches of Italian, Spanish, and English texts will be examined in contrast with classical fencing pedagogy and different methods used by western martial artists today.

Room: Parlor – 724
Panel Title: Perspectives on Shakespeare
Chair: Maria Teresa M. Prendergast, Grinnell College
Presenter: Elyssa Cheng, National University of Kaohsiung, Taiwan
Paper Title: Coriolanus and Tudor-Stuart Food Riots
Abstract: Food riots in the Elizabethan-Jacobean period were an explosive expression of discontent in the face of threatened food scarcity and starvation. They were ritualistic acts in which the commoners used open collective protestation to try to compel authorities to live up to the standards of moral economy and to respect the plebeians’ legitimate rights to eat. In the Roman play Coriolanus, Shakespeare highlights contemporary Jacobean food riots by rewriting and transferring the belly fable incident of usury riots into food riots and by repetitively referring to famine, hunger, as well as food hoarding in the riot scenes. This paper argues that Shakespeare intends to portray a monarcho-populist mob that aggressively attacks the patricians in order to defend what they regard as their legitimate rights to subsistence, while presenting no fundamental threat to monarchical authority itself.

Presenter: Robert Dulgarian, Emerson College
Paper Title: Form, Matter, and Theatricality in Twelfth Night
Abstract: A remark of the character Will Kemp in the Cambridge play The Return to Parnassus II mysteriously associates Shakespeare’s play with the theatrical quarrel between Marston and Jonson. This paper situates Twelfth Night in a series of related debates on genre, theatricality, physiology, and psychology, including the discourse on humours. Within the polemical framework of Satiromastix and Every Man Out of His Humour, humoral types constitute determining differentia, violating standard Aristotelian psychology. In contrast, Twelfth Night works through a variety of physiological problems within an Aristotelian explanatory framework while challenging the generic implications of the “comedy of humours.” The play’s spokesperson, Viola/Cesario, competently deploys a scholastic analytic while paradoxically representing and embodying the continuum of physiological near-equivalences (woman-eunuch-boy) that conventionally disqualify her as analyst, thereby revealing categories’ susceptibility to the demands of arbitrary authority while exposing the explanatory fissures in the defining and reforming pretensions of Jonson’s theatre.

Presenter: Carol Enos, Lawrence High School
Paper Title: The Shakespeare-Guillam Connection
Abstract: William Shakeshafte and Fulke Guillam are named three times together in the Alexander Houghton will and were expected to move on to the home of Sir Thomas Hesketh,
both families staunchly Catholic. Honigmann surmises that Shakeshafte also moved to Rufford, the Hesketh home. Why does it matter? For security, the family would only have hired a Catholic. And if Shakespeare was really a Catholic, and not the adherent of Queen Elizabeth’s Church of England as he has traditionally been presented, we have a new angle from which to approach his plays. This paper will examine some interesting connections between the Hathaway and Guillam families in Cheshire as well as with a Thomas Guillim of Warwickshire. These connections make it likely that the Guillam, the Hathaway, the Arderne, and the Stanley families knew each other well and interacted, thus providing a route to lead William Shakespeare (known as Shakeshafte) to the north.

**Room:** Parlor – 824  
**Panel Title:** Italian Literature I  
**Chair:** Arielle Saiber, Bowdoin College  
**Presenter:** Jonathan W. Unglaub, Brandeis University  
**Paper Title:** Visualizing the Vision of Santa Teresa: Bernini and Antonio Bruni  
**Abstract:** Among all of the epigones of Giambattista Marino’s poetry, Antonio Bruni (1593–1635) revived its reciprocal dialogue with the visual arts of its own time. In vivid Ovidian verse, Bruni extols the works of Veronese, Carracci, Guercino, and Guido Reni, while other poems offer ekphrastic challenges, to which artists like Poussin responded. Bruni illuminates most revealing the sculptures of Gian Lorenzo Bernini in madrigals on the *Apollo and Daphne* and the colossal bronze of Urban VIII. Significantly, the same anthology contains a long “Ode to Teresa of Avilà.” This poem features a pictorially vivid account of the transverberation of the Saint by an angel that prefigures both the imagery and the conditions of spectatorship in Bernini’s Cornaro Chapel. While the Saint’s autobiography must remain the primary inspiration for the sculptor’s ensemble, can Bruni’s images of the curing wound and the wounding lover be remote from Bernini’s display of petrified passion?  

**Presenter:** Andrea Baldi, Rutgers University, New Brunswick  
**Paper Title:** Intertextuality with a Twist: Stefano Guazzo and Annibale Guasco  
**Abstract:** This paper discusses the intertextual relationships between Stefano Guazzo’s dialogue *Civil Conversazione* (1575) and Annibale Guasco’s *Discourse to Lady Lavinia His Daughter* (1586). Guazzo’s authoritative manual of aristocratic behavior adjusts ancient precepts to early modern culture. Through a painstaking process of restyling, classical paradigms are modified to fit the demands of sixteenth-century Italian society, serving the purposes of its power structure. Drawing from a wide array of precedents, including Castiglione’s *Book of the Courtier* (1528), Guazzo fashions a model of noble conduct and prescribes discursive patterns of civility. Thus, the practice of courtly interaction adheres to a strict discipline and to the protocols of the established hierarchy. In echoing the precepts of the *Civil Conversazione*, Annibale Guasco, a friend and follower of Guazzo, stresses their normative significance. As Guasco’s teachings are addressed to his daughter, the author is faced with a double-bind. Lavinia’s demeanor and comportment has not only to follow the rules implicit in her social standing; her subjugation to male authority will severely restrain her range of action and effectively silence her voice in society.
Presenter: Elliot M. Simon, University of Haifa

Paper Title: Annibale Romei’s Discorsi: Ideal and Real Visions of the Courtier

Abstract: Annibale Romei’s Discorsi (1585, second edition 1586) provides an important insight into the paradoxical spiritual and material idealization of the aristocratic courtier in the Renaissance. Influenced by Castiglione, Tasso, and Ariosto, and based on the court of Alfonso II in Ferrara, Romei’s conception of the courtier’s magnificence combines the contrary qualities of Neplatonic and Christian spirituality, Aristotelian ethics and Machiavellian expedience, and altruistic service and lascivious license of the privileged aristocracy. Magnificence appeals to intellectual erudition and eloquence, to an ambitious and extravagant style of living, and to the alleged inherent virtues of birth that can be nurtured to their ultimate realization. Romei’s gradations of moral duplicity of the man of honor illuminate the conflicted nature of the courtier-heroes in the works of Sidney, Spenser, and Shakespeare. His optimistic and realistic visions of the courtier problematize the nobility of intent and the ignobility of the means used to achieve that intent.

Room: Parlor – 924

Panel Title: Syndication and Corruption in Renaissance Italy I

Organizer & Chair: Lawrin Armstrong, University of Toronto

Respondent: Laura Ikins Stern, University of North Texas

Presenter: Carol Lansing, University of California, Santa Barbara

Paper Title: A Sense of Fairness

Abstract: This paper will explore perceptions of unfairness in thirteenth-century Italian courts. It is based two kinds of sources. The first is the cases recorded in the 1269 register of the Orvietan Exgravator, a judicial official charged with reviewing the decisions of the previous podestà. What judgments did people think should be overturned? The second is comments made in depositions to the courts, ecclesiastical as well as criminal.

Presenter: Sarah R. Blanshei, Agnes Scott College

Paper Title: Protestacio: A Defense against Injustice in the Courts

Abstract: In 1317 an established procedure, the protestacio, was transformed into a defense mechanism against injustice in the courts of the podestà in Bologna. Instead of waiting for syndication to lodge a complaint against the podestà and his judges, certain ranks of society claimed and established the right to appeal immediately, during a trial, to the capitano del popolo to intervene on their behalf in the podestà’s courts. This paper shows who used this procedure, why it was developed and how it was implemented. It shows the protestacio was one of a series of privileges granted over decades to an increasingly large component of society, designated from among the members of the guilds and arms societies of the popolo. It also provides evidence for the tie between the development of the protestacio and the narrowing oligarchical base of Bologna’s political classes.

Presenter: Joanna Carraway, University of Toronto, University of Victoria

Paper Title: Negligence and Corruption on Trial in Early Renaissance Italy

Abstract: In late medieval Italian criminal justice, municipal officials were liable to criminal charges if they neglected their duties. In the northern Italian town of Reggio Emilia, local officials were tried in the regular criminal court, which was presided over by the foreign iudex maleficorum, while the foreign rectors themselves were subject to syndication. The concept of
judicial corruption is widely acknowledged to be relative, but municipal statutes laid down strict rules for misconduct among the city’s leaders, and these statutes contained procedures designed to both limit and prosecute crimes against the city. This paper will explore charges made against city officials in Reggio Emilia at the end of the fourteenth century.

Room: Parlor – 1024
Panel Title: The Reception of the Apostle Paul in the Sixteenth Century
Organizer: Irena Backus, Université de Genève
Chair: Rady Roldan-Figueroa, Baylor University
Presenter: Irena Backus, Université de Genève
Paper Title: Lefèvre d’Etaples and Paul: A Humanist Portrayal of the Apostle?
Abstract: Roughly contemporary with Erasmus’s condemnation of texts such as Paul’s epistle to the Laodiceans, Lefèvre does not share Erasmus’s critical attitude. His commentary on the Pauline Epistles (1512) includes the Laodiceans as well as Paul’s Correspondence with Seneca and an account of Paul’s passion by Pseudo-Linus. Is Lefèvre being conservative, wishing to preserve certain aspects of the “medival Paul”? Or, is he seeking to portray the Apostle as comprehensively as possible, showing his links with classical antiquity? This paper will examine Lefèvre’s image of Paul against the wider Renaissance tradition.
Presenter: Robert S. Clark, Westminster Seminary California
Paper Title: Caspar Olevianus and the Old Perspective on Paul
Abstract: Caspar Olevianus is best known for his association with the Heidelberg Catechism and his contribution to the development of the Reformed Covenant Theology. He was also, however, a significant biblical commentator, and this paper focuses on his massive commentary on Paul’s epistle to the Romans as a window on the interpretation and use of Romans by the Palatinate Calvinists in the sixteenth century.
Presenter: R. Ward Holder, Saint Anselm College
Paper Title: The Sixteenth Century as a Pauline Age
Abstract: The essay to describe the character of an age in any way is a fool’s errand: it is far too easy to grasp ways in which any description falls short. Yet this paper will argue that in the theological and ecclesiastical world of the sixteenth century, the Pauline material, broadly conceived, both set out the important questions and was the storehouse to which many thinkers turned for answers. From questions about justification, to appropriate Christian morality, to political theory, Paul was the driving force in the sixteenth century. This paper will attempt to limn that phenomenon and will offer up reasons for this trend.

Room: Parlor – 1124
Panel Title: The Human Figure and Allegory
Organizer: Agnès Guiderdoni-Bruslé, Université Catholique de Louvain
Chair: Reindert R. L. Falkenburg, Universiteit Leiden
Presenter: Ralph Dekoninck, Université Catholique de Louvain
Paper Title: Body and soul/Image and Text: A Reassessment of Their Mutual Relations in Emblematic and Symbolic Literature

Abstract: In his Dialogo dell’imprese militari et amorose (1555), Paolo Giovio stated five conditions for the creation of a perfect impreza, among which the fourth is “non ricerca alcuna forma humana.” The human figure seemed therefore excluded from the conceited, symbolic representation. On the other hand, the pictura used in imprese and emblems is usually conceived as a body waiting for a soul to animate it, to make it speak. The soul is then equated to the accompanying text. Keeping in mind these two elements — the exclusion of the human body in the representation and the image as a body — we will examine the relation between the image as a body and the body in the image. More precisely, we will show how this relation is linked to the reception of the literal meaning of the image: how to “add” a symbolic meaning to what is presented as obvious? To address this complex issue, we will use symbol theories dating from the end of the sixteenth century.

Presenter: Agnès Guiderdoni-Bruslé, Université Catholique de Louvain
Paper Title: Exegesis in Representations

Abstract: The renewal of biblical exegesis that took place in the early modern period recast the traditional patristic hierarchy of the senses and entailed a positive new status for the literal sense. Jacques Lefèvre d’Étaples was one of the prominent figures of this renewal, especially with regard to his definition of what he called a “figurative literal” sense (preface of his Quintuplex Psalterium, 1509), and also to the visual quality of the hermeneutical process he suggested. This reevaluation of the literal level had major consequences outside theology. We would like to show how Lefèvre d’Étaples’s exegetical theory paved the way for new forms of symbolic and allegorical representations and interpretations from the 1540s, pointing to the paradoxical use of the human face and body as indices for allegory and symbolism in a picture.

Presenter: Michel Weemans, École des Hautes Études en Sciences Sociales
Paper Title: Visual Exegesis, Allegory, and Anthropomorphism in Erasmus and Herri Met de Bles

Abstract: Herri Met de Bles’s Way to Calvary is a “visual exegesis” closely related to Erasmus’s exegetical theory. Erasmus conceived exegesis as a dialectical tension between the two extreme senses of the biblical text (literal and spiritual), mediated by the figure of allegory. Not only does allegory designate Christ, but also the veiled language of the scriptures and the Christ’s constant use of enigmatic, paradoxical, and obscure figures. When interpreted in the light of the Erasmian exegetical model, Bles’s landscape reveals the presence of a specific pictorial phenomenon: a crypto-anthropomorphosis. This landscape of a procession following a tiny mocked Christ-Silenus, is also a portrait of a gigantic rocky mocking Silenus. This pictorial device is an integral part of the exegetical logic of the picture and is instrumental in inviting the beholder to conversion. Bles’s painting invites us to question the links between anthropomorphism, literality, and allegory.
Room: Parlor – 1224
Panel Title: Gendering Material Culture: Social Status and Women’s Agency in Renaissance Spain
Sponsor: Arizona Center for Medieval & Renaissance Studies (ACMRS)
Organizer: Stephanie Fink De Backer, Arizona State University, West Campus
Chair: Ronald Surtz, Princeton University
Presenter: Cristian Berco, Bishop’s University
Paper Title: Clothing Makes the Woman: Social Status and Syphilis in Golden Age Toledo
Abstract: The sole surviving patient book from 1654–64 for the syphilis hospital of Santiago in Toledo offers a rich window into the place of women patients in local society through the detailed descriptions of their clothes. Clothing became the means for women to differentiate themselves from other patients, who were theoretically their equals in their suffering and humility. All women patients shared beds in the same ward and the painful application of mercury ointments on their sores, suffering from a disease that knew no hierarchical barriers. The rich dresses they wore served only to signify difference in the eyes and minds of others upon entering an institutional context that stressed sameness. These findings not only suggest that syphilis need not be immediately associated with shame in the Spanish context. They also point to an almost obsessive concern with status that overrode any questions of sexual honor.

Presenter: Aurelio Espinosa, Arizona State University
Paper Title: The Works of Faith in Early Modern Spain: Consumption and Expenditures of Empress Isabel of Portugal (1526–39)
Abstract: In the dynamic society of Imperial Spain, men dominated church and state through rituals of hierarchy and discipline. Women accepted this order, yet resisted it by engaging in religious reforms, charity, and artistic patronage. Drawing from archival evidence, I reconstruct the rituals, devotions, and consumption patterns of the itinerant court to demonstrate how Empress Isabel of Portugal (1504–39), the wife of Charles V, Holy Roman Emperor and King of Spain, represented a gendered form of authority as powerful, justified, and beautiful. By analyzing Isabel’s art collection, furnishings, relics, ornaments, and devotional objects, I explain how affluence granted her indirect power as a patron of the decorative arts and fashion through a complex display of consumption, enabling her to wield political and religious influence parallel to that exercised by men. Women’s empowerment thus coexisted with and corrected the male system, shaping what religion was supposed to be: beautiful, sensuous, and generous.

Presenter: Stephanie Fink De Backer, Arizona State University, West Campus
Paper Title: Contesting the Cloak of Chastity: Widowhood and Material Culture in Early Modern Spain
Abstract: Castilian moralists admonished widows to be examples of chastity in their dress and comportment by routinely recommending the donning of plain clothing and counseling the maintenance of undisturbed homes. In contrast to this dreary scene of mute enclosure, examining the shape and contents of widow-headed households reveals women actively contributing to and participating in the vitality of municipal life. Analysis of material goods in households representative of differing socioeconomic strata suggests widows were far from being the invisible figures sketched by the pens of prescription. Instead, rather than retreating under the moralists’ cloak of chastity, widows shaped their social identities through the acquisition and
display of material goods, thus challenging the image of early modern Spanish women as hapless victims of an overweening patriarchal society. As widows furnished their homes and clothed their bodies, they translated economic power into social and cultural power.

Room: Parlor – 1424
Panel Title: “Les commerces humains”: Representing Social Relations in Renaissance France
Organizer: Ullrich G. Langer, University of Wisconsin, Madison
Chair: Virginia Krause, Brown University
Presenter: Gary Ferguson, University of Delaware
Paper Title: “Une certaine façon beaucoup plus agréable”: When Brantôme Reads Lucian on Lesbians
Abstract: This paper examines Brantôme’s portrayal of lesbian sexuality in the Dames galantes in order to advance a more positive evaluation than has generally been allowed. It is true that Brantôme’s text rehearses many of the standard Renaissance topoi of phallic superiority, simultaneously betraying a certain anxiety. It also attests, however, to a real curiosity and even to a certain admiration, which seem to have come in part from the memorialist’s reading of Lucian, whose works were translated into French in 1581. The more confident portrayal of lesbian sexuality found here was further enhanced by a significant mistranslation of a crucial passage. From the French Lucian, then, Brantôme took the image of lesbian sexuality involving pleasures other than phallic penetration, such as profound kissing, and a high degree of reciprocity. All this led to the recognition that two women might make love together “d’une certaine façon beaucoup plus agréable.”

Presenter: Andrea Frisch, University of Maryland, College Park
Paper Title: French Connections: The Go-Between in Early Modern French Travel Literature
Abstract: The figure of the go-between is a prominent one in sixteenth- and seventeenth-century English and Spanish accounts of America. Hernán Cortés’s Doña Marina and John Smith’s Pocahontas, for example, were central to the stories those two nations told themselves about their relationship with the Amerindians and their colonization of the New World more generally. Such an iconic go-between figure is, however, entirely absent in the French literature of exploration and colonization from the same period. Through a broad survey of several French accounts of America from the sixteenth and seventeenth centuries, this paper will investigate the origin, the nature and the impact of this absence.

Presenter: Michelle Miller, University of Michigan, Ann Arbor
Paper Title: Not Very Charitable: Service Friendship in Rabelais
Abstract: The central relationship in Rabelais’s oeuvre, an exemplary friendship between Pantagruel and Panurge, has generally been understood in terms of unidirectional charity and failed epic friendship. However, these characters’ interactions specifically evoke noble “service friendship” in which reciprocal obligations figure more prominently than charity. Indeed, certain of Pantagruel’s gifts are neither neutral nor charitable, such as his “gift” of clothing in the form of a livery, one which binds Panurge to the household and lays claim to his sexuality. Questioning Duval’s assumption that Rabelais casts Pantagruel’s charity as perfectly realized, I
suggest that Rabelais, in an era when charity was often specifically encouraged as a paternalistic practice toward servants and children, probes whether engaging a friend as a servant can truly constitute charity, as well as, conversely, whether it could be desirable to live friendship in any other way. Ultimately, I claim, the text expresses lingering attachments to service friendship, and negotiates a composite model of amity in which tropes of service continue to figure.

Presenter: Nicolas Russell, *Smith College*

**Paper Title:** The Production of Collective Memory in the Royal Entries of the Valois

**Abstract:** One of the goals of royal entries, and the published texts that describe them, was to inscribe a glorious image of the king and the city in local, national, and international, collective memory. Despite the ephemeral nature of the entries themselves and of the decorations and constructions tied to their iconographical program, the formal aspects of entries and often the themes they developed situate them in a much broader temporal framework, linking them to a glorious past and projecting them into the memory of posterity. This paper will analyze the relationship between entries and the notion of collective memory in a number of official accounts of Valois entries.

**Room:** Parlor – 1524

**Panel Title:** Comparative Anatomies

**Sponsor:** Duke Center for Medieval and Renaissance Studies

**Organizer:** Lara Bovilsky, *Washington University, St. Louis*

**Chair:** TBA

**Presenter:** Lara Bovilsky, *Washington University, St. Louis*

**Paper Title:** The Flinty Bosom: Shakespeare’s Mineral Affects

**Abstract:** In their typical application to human organs of feeling, epithets like *flinty* or *stony* seem at first disciplinary or accusatory. A flinty heart or bosom is one that both defaults ethically, neglecting human responsibilities for mercy or family feeling, and malfunctions ontologically, revealing a lack of natural human responses of love or tenderness. The subject of such characterizations is figured as simultaneously villainous and inhuman: witness Richard III’s “rocky bosom.” Yet if such epithets are often intended rhetorically to exhort the subject to reform or repent, their use in Shakespeare also naturalizes and cultivates a mineral human identity, the focus of this inquiry. According to this understanding, the bosom, a container of emotion, is comprised of substances that fantasize human hardness, coldness, and inertness that might occasionally, when struck, yield emotive sparks. The flinty bosom may be willed, performative, or simply descriptive, broadening rather than policing human ontology.

**Presenter:** Jean E. Feerick, *Brown University*

**Paper Title:** Implanted Flesh and the Logic of Colonization

**Abstract:** For early modern natural philosophers, from Acosta to Bacon, it was a commonplace to observe correspondences between human anatomy and plantlife. Aristotle early noted such connections in describing plants as “rooted animals,” initiating a tendency to trace continuities across a range of fleshly bodies. But during the early modern period, as natural histories of newly discovered lands were written, such theories were pressured in compelling ways. If plants were
thought to be native to a specific soil, so people were understood as autochthonous, having a rooted presence in a land. This paper will consider how this epistemology was adapted to fit the circumstances of colonization. Some concluded that transplantation was undesirable, in that it would produce fundamental physical changes to a collectivity, much as fruit became “degenerate” in non-native environments. Others, like Bacon, would use plant life to justify colonization, urging: “No tree is so good first set, as by transplanting.”

**Presenter:** Aaron Kunin, *Pomona College*

**Paper Title:** Gall Bladder Operation Tableau, or How the Body Became an Instrument

**Abstract:** Temperament is originally a psychological term with two meanings: a condition of imbalance, in which one humor dominates the other three; or a condition of balance, in which the humors hold one another in check or are held in check by conscious regulation. In classical music, temperament is a method for tuning musical instruments. Both the psychological and the musical meanings are implied in seventeenth-century “character pieces,” which divide people into types (for example, the coquette, the nurse, the weaver) and assign motifs to each type in lieu of characteristics. My example is a chamber piece by Marin Marais, “Le tableau de l’opération de la taille,” written either to represent or to accompany a gallstone removal. I argue that temperament-as-balance is really a condition of imbalance in which one part of the person instrumentalizes another part.

**Presenter:** Laurie Shannon, *Duke University*

**Paper Title:** Galen’s Monkeys, Vesalian Humanity, and Harvey’s Zootopian Cardiology

**Abstract:** The comparative status of animals within anatomical science represented a cross-species crisis in Renaissance medicine and its relation to ancient writings. A contested analogy between human and animal bodies spurred the evolution of anatomical research, connecting emerging knowledges of man to the “companion species” whose bodies enabled this new production of the human. Galen had relied on nonhuman animal examples; sixteenth-century empiricism rendered key Galenic concepts “nonhuman.” Vesalius’s *De humani corporis fabrica* charged that Galen was “deceived by his monkeys” and called for a fully human anatomy. But Harvey’s anatomy reconsiders cross-species analogy. Harvey’s *Anatomical Exercises* offers a “zoopolity” of bodily forms, where human and animal figures alike iterate one theme. Stressing the poverty of an anatomy based solely on humanity, Harvey wrote, “They are to be blamed in this . . . who look into man only.” Harvey’s more zoopolitan object encompassed, instead, the wider body his title names “living creatures.”
Abstract: Baldassare Castiglione defines *sprezzatura* as a key sign of masculinity in which the courtier defines himself by means of letters, images, nocturnal activities, costumes, and other media, composing a new art of courtly signification. In his Spanish translation of *Il libro del Cortegiano*, Joan Boscán navigated the semantic fields of the *virtú* with which the courtier acted. As a result, he tells his readers to repudiate the “vicio que de los latinos es llamado afetación.” To mobilize the escape from this ancient vice, abject in Renaissance Spain, Boscán translated *sprezzatura* with a dual sign of “desprecio o descuido” towards the expression of the art of the courtier. In this paper, I analyze how two playwrights, Castillo Solórzano and Moreto, further translated the *sprezzato* courtier into *el lindo*, an expert in costume and movement, *desprecio*, *descuido*, and affection that represent Early Modern Spanish anxieties about masculinities in crisis.

Presenter: José Cartagena-Calderón, Pomona College  
Paper Title: Es adamado don Diego: Empire, Sexual Otherness, and Anxious Masculinities in *El lindo don Diego*  
Abstract: The shift from the warrior nobility of the feudal era to the so-called effeminate courtiers of the nascent modern state marked a pivotal moment in the cultural conception and representation of masculinities in the early modern period. In this talk, I wish to examine Moreto’s play *El lindo don Diego*, paying particular attention to the figure of the *lindo*, who in seventeenth-century Spain represented an excess of feminized, homoerotic, and courtly qualities that many anxious writers of the period linked to the decline of the Spanish empire and to the subject of alterity.

Presenter: Harry Velez- Quiñones, University of Puget Sound  
Paper Title: *Cada quien con su cada cual*: Diego, Gutierre, and Luzmán or the Development of the *Lindo* from Lope de Vega to Agustín Moreto  
Abstract: The effeminate courtier, or *lindo*, in Spanish classical theatre does not owe its existence merely to Agustín Moreto’s fertile pen. Its origins can be traced to Lope de Vega’s *El caballero del milagro* (1593–98), and its trajectory encompasses the greater part of seventeenth-century Spanish drama. A survey of plays by Lope de Vega, Guillén de Castro, and Moreto reveals evident similarities but also suggestive and, even, disquieting differences. To what extent, one may ask, is the *lindo* a public representation of a collective and plural anxiety about masculinity in imperial Spain? Should we not also consider the possibility that sometimes the *lindo* acts as a mirror that reflects the emergence of early modern identities structured around same-sex, erotic desire? This paper aims to problematize these issues along a critical overview that starts with Lope’s Luzmán and ends with the prettiest boy of them all, Moreto’s Don Diego.

Room: Parlor – 1724  
Panel Title: Was There Republicanism in Renaissance Republics?  
Organizer: Nicholas S. Baker, Northwestern University  
Chair: Caroline Castiglione, Brown University  
Respondent: Edward Muir, Northwestern University
Presenter: Nicholas S. Baker, Northwestern University
Paper Title: Florence between Republic and Principato
Abstract: Liberty in Renaissance Italian republics bore a dual signification, serving to mean both the political freedom of civic rather than signorial rule as well as freedom from foreign domination. This paper will consider the changing relationship between these two, not necessarily compatible, understandings of political liberty in Florence in the tumultuous years between the expulsion of the Medici in 1527 and the defeat of the Florentine exiles by the forces of Cosimo I at Montemurlo in 1537. It will examine how the sociopolitical elite of the city increasingly shaped their political actions in terms of the second meaning — sovereign independence — and identified the common good (or res publica) with this significance. It will consider how this preference, for freedom from foreign rule over freedom of political action, facilitated the transformation of Florence from a republic into a monarchy by blurring the distinction between these two politico-cultural organizations.

Presenter: Elizabeth A. Horodowich, New Mexico State University
Paper Title: The Politics of Talk in Renaissance Venice
Abstract: This paper will consider how ideas of republicanism in early modern Venice influenced the everyday practice of public speech. Republics by definition valued the principles of equality and liberty over social privilege and promoted a sense of civic identity with the goal of eradicating violence. With such a definition in mind, Venetian social speech was, in many ways, republican. The state employed a series of linguistic strategies and rules about language geared to promote political stability. However, membership in the Venetian political class was hereditary and exclusive, and the more courtly side of Venetian politics produced a different and competing set of ideas about speech in the city. Though the Venetian state clearly valued republican speech on the one hand, its unusual political mix of republicanism and aristocracy in the end produced a unique set of practices for the use of spoken language in the lagoon city.

Presenter: Dryden Hull, University of California, San Diego
Paper Title: “Questa Santa Libertà”: The Politics of Free Speech in the Republic of Genoa, 1611–69
Abstract: Several times over the course of the seventeenth century, the Genoese governo censured and even incarcerated members of the Minor and Maggior Consiglio for having “spoken too freely” — that is, against the governo. Institutional opposition to the governo’s efforts to silence dissent came from the Magistrato dei Supremi Sindacatori, whose function was to check the constitutionality of the governo’s actions, thus ensuring the rule of law. The right of consiglieri to speak freely, however, enjoyed no positive legal safeguards. Through analysis of several key cases, this paper examines the tactics used by the Supremi in challenging the governo’s efforts to curb free speech in a period when such freedom possessed a strong ideological, but no legal, foundation. It thus explores the legal and institutional resources available in early modern republican regimes for the expression and concrete support of republican values, and the limitations of such resources.

Thursday, March 22, 2007
10:30–12:00
**Panel Title:** Constructions of Masculinity in Early Modern Netherlandish Art, 1500–1650, II

**Organizer & Chair:** Dan C. Ewing, Barry University

**Presenter:** Christopher Atkins, Museum of Fine Arts

**Paper Title:** Rough Men and Smooth Women: The Portraits of Frans Hals and Johannes Verspronk

**Abstract:** In 1641 the Regents of the St. Elizabeth Hospital in Haarlem commissioned two group portraits of its members: one of the male regents and one of the female regentesses. The group selected Frans Hals, who worked in a bold, painterly manner, to paint the men, and Johannes Verspronck, who crafted slick, polished pictures, to portray the women. I will explore the possibility that the commission was split, in part, because the contrasting pictorial styles of the two artists could have operated as a means to imbue the portraits with a gendered identity; particularly active masculinity and passive femininity. I will also investigate how the terms rough (ruuw) and smooth (net) with which contemporaries described Hals’s and Verspronck’s styles can yield insights into valued gender traits in the period.

**Presenter:** Stephanie S. Dickey, Queen’s University

**Paper Title:** Sexuality, Self-Portraiture, and the Artist’s Biography from Van Mander to Houbraken

**Abstract:** This paper examines the construction of masculine sexuality as a factor in Dutch artists’ self-portraits and in published artists’ biographies by Karel van Mander (1604), Arnold Houbraken (1718), and other writers in the early modern Netherlands. These authors frequently told stories about artists’ (mis)adventures with women. Why were these anecdotes included, and what role did they play in characterizing both the social status and the prowess of the artist? How do these characterizations situate the artist in relation to genteel norms of sexual conduct as described in, for instance, Castiglione’s *Book of the Courtier*? Literary topoi will be compared with the ways in which artists themselves (Rembrandt, Steen, Metsu, Van Mieris) used visual tropes such as the Prodigal Son to invoke their heterosexuality, within or against their marital status, as proof of masculine (and, by extension, artistic) potency circumscribed by judicious intellect and civilized restraint.

**Presenter:** Rebecca Brienen, University of Miami

**Paper Title:** Embattled Masculinity: The Lowe Art Museum’s So-Called *Trapped Thief* (ca. 1650)

**Abstract:** This life-size painting by an unknown Dutch master has long puzzled scholars: who painted it, what does it depict, and for whom was it made? While it is clear that the work, painted in the style of the Dutch Caravaggisti, displays a pair of unequal lovers, little attention has been paid to the somewhat exotic costumes worn by the young man and his elderly female admirer. In fact, the man’s furry hat and exaggerated military costume and the woman’s embroidered shawl all point to an Eastern European ethnicity. In this paper I will offer a new interpretation of the painting’s subject matter by paying special attention to the man’s costume, which I argue not only contributed to the humorous effect of the work, but may also have allowed this figure to function as the opposite of what Dutch men understood to be a masculine ideal in the mid-seventeenth century.

**Presenter:** Martha Hollander, Hofstra University
**Paper Title:** Mars Asleep: Discarded Swords, Masculinity, and Military Culture in Seventeenth-Century Dutch Art

**Abstract:** The motif of the discarded sword appears in many seventeenth-century Netherlandish genre scenes and private images. It is a modernized, ironic allusion to Venus Disarming Mars. While this classical subject was understood in the seventeenth century as an allegory of peace, the display of an abandoned sword — a piquant mix of martial and amorous associations — suggests the rejection of the strict code of masculinity set forth in military manuals in favor of love. In domestic scenes, where the men are absent or hidden, the swords are metonymic signs of their potential presence. The discarded sword also appears in images of solitary men engaged in thought or reading, suggesting a triumph of the contemplative over the active life. The imagery of swords reflects the profound influence of military culture on ideals of masculine behavior and fashion, revealing how artists explored ideas of manhood through their handling of dress.

**Room:** Symphony II

**Panel Title:** Habsburg Pageantry I: Italian Case Studies

**Sponsor:** Medieval & Renaissance Studies Society of Israel

**Co-organizers:** Gabriel Guarino, *University of Haifa* and Jelena Todorović, *University of the Arts, Belgrade*

**Chair:** TBA

**Presenter:** Céline Dauverd, *University of California, Los Angeles*

**Paper Title:** Easter Processions in Spanish Naples: Genoese and Iberian Spiritual Symbiosis

**Abstract:** Foreign nations were active in the Easter ceremonies of Renaissance Naples. Spiritual clocks of the city, Easter pageantry integrated the city’s sacred history by dramatizing the hagiography of the patron saint. Foreign confraternities inserted themselves into the city cult of San Gennaro (protector of the city). More than political power, the Easter ritual expressed the spiritual disarray, and reliance on saints for protection. Contemporary authors described the yearly liquefying of San Gennaro’s blood as “a miracle to turn every Turk Christian.” Renaissance civic rituals are commonly portrayed as attempts to strengthen civic identity through the idea of a unified city. In Naples, shared reverence for the patron saint sought to withstand external religious threat. The dictates of the Spanish *buon governo* demanded harmony within its Catholic territories. The Easter procession was a reaffirmation of religious unity constantly threatened by the Muslim Turks. Naples instilled a new order that was both civic and religious.

**Presenter:** Gabriel Guarino, *University of Haifa*

**Paper Title:** Spanish Tournaments in Habsburg Italy

**Abstract:** Carousels, reed spear tournaments, and bullfights, three Spanish tournaments par excellence, made part of the usual repertoire of spectacles staged for special festive occasions pertaining to the Habsburg dynasty in their various territories across the globe. However, the degree of success and genuine acceptance (or rejection) of these tournaments by the local population has been a matter of historical debate. This paper will focus on the various Italian states under direct Habsburg rule (Naples, Sicily, Sardinia, and Milan) and those subjected to its political influence (The Papal States and the Grand Ducky of Tuscany) during the sixteenth and
seventeenth centuries. By analyzing contemporary descriptions of the tournaments, and by measuring the level of public attendance and active participation of local knights and fighters, I will attempt to assess and explain the degree of success in each of these places.

**Presenter:** Raimondo Pinna, *Università di Cagliari*

**Paper Title:** Itineraries and Occupation of Public Space for Religious and Civic Celebrations in Seventeenth-Century Cagliari

**Abstract:** Confraternities, city councils, religious orders, and various civic authorities are the organizers of the celebrations which take place in the public spaces (streets and piazza) of early modern Cagliari, the capital of Sardinia. The quantity of public space used for their celebration, either statically (theatrical representations, tournaments) or dynamically (processions), and their temporal duration, constitute the infrastructural parameter against which one can measure the competition between the various organizing groups. Accordingly, the following paper will compare the itineraries of the major festive processions and cavalcades of seventeenth-century Cagliari, focusing on the differences between the various urban hierarchies which transpire through the occupation of public spaces during cyclical yearly festivities and extraordinary celebrations.

**Room:** Symphony III

**Panel Title:** Jerome and his Legacy: The Rhetoric and Imagery of Female Piety

**Organizer:** Elena Ciletti, *Hobart and William Smith Colleges*

**Chair:** Charles L. Stinger, *State University of New York, Buffalo*

**Presenter:** Catherine Conybeare, *Bryn Mawr College*

**Paper Title:** *Beatus Hieronyma: Thinking the Unthinkable*

**Abstract:** Why should it be the highest possible compliment when Paulinus of Nola refers to Melania the Elder as *beata Melanius*, while to pay the same compliment with genders reversed is almost unthinkable? Imagine Marcella, say, writing of Jerome as *beatus Hieronyma*. And yet Jerome is constantly alert to issues of gender: look at the praise of Judith, “non solum feminis sed et uiris imitabil[is]” (“someone to be imitated even by men, not just by women”). This paper will set up the panel’s engagement with diachronic modes of exemplarity: it will examine the terms and modes of praise for key women in Jerome’s works — not least his renowned *Letter to Eustochium* — and explore the ways in which these women are held up as exemplary. This gendered exemplarity is freighted and ambiguous, anticipating multifarious uses in the centuries to come.

**Presenter:** Catherine Alice Lawless, *University of Limerick*

**Paper Title:** Humanist or Penitent? St. Jerome as a Model for Penitential Piety in Renaissance Florence

**Abstract:** The popularity of St. Jerome in the Renaissance has often been attributed to a humanist interest in his translation of the Bible. However, the frequency with which he appears in representations with St. Francis and St. Mary Magdalene suggests that Jerome’s role as a penitent was equally, if not more, important to the patrons of the Renaissance. Both Giovanni
Dominici and Fra Bernardino of Siena stressed his importance in their own vocations. The popularity of St. Jerome’s writings and writings then attributed to him in vernacular translations contained in family *zibaldoni* attests to this interest. His advice to Paula and Eustochium made him a particularly important source for women seeking to lead a penitential life. This paper will examine the iconography of St. Jerome as a penitent and his importance for lay piety, and particularly female piety, in fourteenth- and fifteenth-century Florence.

**Presenter:** Elena Ciletti, *Hobart and William Smith Colleges*

**Paper Title:** St. Jerome, Judith, and the Visual Poetics of Chastity

**Abstract:** In Catholic theology, the Jewish (Apocryphal) heroine Judith has primarily been defined as an antetype of the Virgin Mary. Forged in the patristic era, this concept is particularly associated with Jerome, who inscribed it unequivocally within his famous epistolary encomia to chastity addressed to women and, less overtly, within the idiosyncratic text of the Book of Judith in the Vulgate. This paper argues that the revival of the explicitly Marian Judith of Jerome by the Counter-Reformation Church accounts for the flavor of many visual representations of Judith in sixteenth- and seventeenth-century Italy. As both a weapon of Catholic militancy and a behavioral model for women, especially widows, Jerome’s Judith exercised a multifaceted and, for women artists and painters, sometimes paradoxical attraction. Imagery by such painters as Artemisia Gentileschi, Guerra, Domenichino, and Sirani will be considered, together with contemporary sermons and polemics inspired by Jerome.

**Room:** Symphony IV

**Panel Title:** Renaissance and the Ancient World II: New Directions, Other Antiquities: Art

**Co-organizer:** Leatrice Mendelsohn, *Independent Scholar*

**Co-organizer & Chair:** Brian A. Curran, *Pennsylvania State University*

**Presenter:** Caroline Hillard, *Washington University*

**Paper Title:** The Etruscan Temple in Renaissance Art and Imagination

**Abstract:** This paper investigates the shifting conceptions of Etruscan temples in sixteenth-century Italy. Like other aspects of the antique “revival,” the Renaissance understanding of ancient Etruria and Etruscan art was not fixed, but shaped by mythology, local legend, regional identity, and contemporary iconography. A drawing of an Etruscan tumulus (Louvre, ca. 1507) offers a glimpse at one artist’s archaeological imagination. Although based on an Etruscan tomb discovered in 1507, the artist deviated from his model by depicting a regular, centralized monument, surmounted by a circular *tempietto*. This imaginative reconstruction is inconsistent with Etruscan architecture, and with descriptions of Etruscan buildings in architectural treatises. What, then, informed the artist’s idea of an Etruscan building? Consideration of Etruria and Etruscan culture in Renaissance lore, histories, art, and architectural theory reveals how the Etruscan temple resisted codification, responding to wider iconographic and cultural tendencies.

**Presenter:** Leatrice Mendelsohn, *Independent Scholar*

**Paper Title:** Byzantine Manuscripts as Models for Renaissance Painting: Some Methodological Problems

**Abstract:** Ancient fragments, sarcophagi, and statues were abundantly present in Rome and northern Italy in the Renaissance, but no major paintings survived from antiquity. Manuscripts,
often overlooked in current scholarship, filled a need for two-dimensional figural compositions comparable to late classical statues of Greek and Roman deities. The Paris Psalter, now in the BNF Paris, arrived in France in the mid-sixteenth century via a French collector who purchased it in Constantinople. Previously circulating in Italy through copies, the Psalter functioned as a legitimate “antique” for Western painters. This paper will consider how and why Hellenistic manuscripts were logical substitutes for the lost paintings of classical antiquity. The methodological difficulties of establishing dates of execution and provenance will be discussed as well as distinctions to be made between “influence” and “appropriation” and the problem of identifying the appropriate model.

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

**Paper Title:** The Artist as Antiquarian: Cellini, Bandinelli, and the Reinvention of the Artistic Profession

**Abstract:** One of the most famous Renaissance conversations is the verbal duel over an antique fragment held by Benvenuto Cellini and Baccio Bandinelli, in the presence of their patron, Duke Cosimo I (recorded, from one viewpoint, in Cellini’s *Vita*). Cellini praised the work’s artistic excellence, Bandinelli enumerated its faults, but the argument quickly morphed into a discourse over their own credentials for judging the antique. This paper discusses the ways in which Cellini and Bandinelli promoted a new conception of the court artist as an interpreter of ancient art for the prince. Michelangelo and Raphael, who had already recently given currency to the notion of the artist as connoisseur, served as models for Cellini and Bandinelli in developing this concept for a Florentine context, both as a tool for promoting their individual reputations and as an argument for elevating their artistic practice to the status of a learned humanistic discipline.

**Room:** Concerto A

**Panel Title:** Word and Image Face to Face II

**Organizer:** Livio Pestilli, *Trinity College, Rome Campus*

**Chair:** Karen-edis Barzman, *Binghamton University*

**Presenter:** Pamela M. Jones, *University of Massachusetts, Boston*

**Paper Title:** Reni’s *Holy Trinity*, Art Criticism, and the Language of Prayer

**Abstract:** Reni’s ravishing *Holy Trinity* (1625–26) in SS. Trinità dei Pellegrini e Convalescenti in Rome was made for the eponymous archconfraternity, members of which sought inspiration from the Most Holy Trinity, whom they credited with enflaming their hearts with charity. Both Scaramuccia and Passeri, who provided the most detailed Seicento criticism of Reni’s *Holy Trinity*, lauded its style and affective power in the language of prayers dedicated to the triune Christian God himself. This word-image parallel had important implications for appreciations of Reni’s style. Whereas Malvasia indicated that Reni’s Bolognese contemporaries, who valued painting’s appeal to the intellect, perceived Reni’s graceful, angelic style as a gift rather than the outcome of sustained academic study, in assessing Reni’s art both Scaramuccia and Passeri placed a premium on *grazia* and appeals to the heart.

**Presenter:** Helen Langdon, *British School at Rome*
**Paper Title:** Claude Lorrain and Virgil’s *Aeneid*

**Abstract:** Six late works by Claude, which recreate the legendary journeyings of Aeneas, form a stylistic group within his art. His patrons desired landscapes which should reconstruct the early history of Rome and cast luster on their ancient lineage. Through an imaginative response to Virgil, and to sixteenth-century allegorical readings of the *Aeneid*, Claude created a new mode of landscape rooted in epic poetry. His scrupulous following of Virgil’s text, and his imaginative response to Virgil’s language and narrative techniques, inspired the creation of landscapes which layer time and, in a way new in landscape art, blend the real and the legendary and evoke a world remote in time and space. Roger de Piles theorized such landscapes as “heroic,” and the debt of seventeenth-century landscape modes to genres of poetry will form the intellectual framework of this talk.

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

**Paper Title:** Rape, Ritual, and the Responsible Citizen: The Sala della storia romana at Palazzo Pamphilj in Piazza Navona, Rome

**Abstract:** In ca. 1648–50 Giacinto Gimignani (1606–81) painted the following scenes derived from Livy’s *Early History of Rome* in a fresco frieze in the Sala della storia romana at Palazzo Pamphilj in Piazza Navona, Rome: The finding of Romulus and Remus, Romulus dedicates the spoils to Jupiter, The rape of the Sabines, and Veturia pleads with Coriolanus to spare Rome. This paper will consider Gimignani’s pictorial sources, how closely the episodes follow Livy’s text, what the choice of scenes meant for the contemporary viewer and how they contributed to the visual signature of the reign of Innocent X Pamphilj (1644–55), which deliberately manipulated the connections between ancient Rome, the Pamphilj family and the Papacy.

**Room:** Concerto B

**Panel Title:** Round Table: The Present and Future of the New Art History

**Chair:** Diane Wolforthal, *Arizona State University*


**Room:** Concerto C

**Panel Title:** Emblems in Early Modern England

**Sponsor:** Society for Emblem Studies

**Organizer:** Joshua Samuel Reid, *University of Kentucky*

**Chair:** Monica Calabritto, *City University of New York, Hunter College*

**Presenter:** Laura Aydelotte, *University of Chicago*
**Paper Title:** Reforming Images: The Use of Catholic Imagery in Quarles and Spenser  
**Abstract:** In this paper I address the way what was originally Catholic imagery is re-formed (in the sense of being formed anew) within the context of two Protestant English works: Francis Quarles’s *Emblems* and book 1 of Edmund Spenser’s *Faerie Queene*. Quarles reuses physical images which originated in Jesuit emblem books and applies them to his Protestant *Emblems*. Spenser reuses certain imagery within his own work, such as the image of a woman telling prayer beads, which is first introduced in a negative Catholic context with Corcecca, but is then reintroduced in a positive light with Caelia in the House of Holiness. The paper compares the approaches each of these writers takes in appropriating Catholic images for Protestant ends, and explores what is at stake in reusing or reforming these emblematic and verbal images within the context of a reformed religion.  
**Presenter:** Philip D. Collington, *Niagara University*  

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**Paper Title:** “My ventures are not in one bottom trusted”: Sexual Anxiety and the Emblematic Shipwreck in *The Merchant of Venice*  
**Abstract:** Images of ships tossed at sea have long been employed in emblems to convey the fickleness of fortune and the precariousness of human life. In *The Merchant of Venice*, Shakespeare’s use of the emblematic shipwreck transcends mere allusion or pictorial image, but actually comes to structure entire scenes, where economic misfortune and personal betrayal are condensed in images of marriage-as-voyage, and spouse-as-ship. Bassanio’s courtship of Portia is likened to Jason’s quest for the Golden Fleece, and navigational mistakes — such as in choosing the incorrect casket — that can result in disaster. Unlike the titular merchant, Antonio, who cautiously spreads his investments over several ships, Bassanio invests his entire future in “one bottom”: his future wife. Thus the “merchant” in the play’s title recalls those merchant-vessels (ships/wives) upon which a husband’s prosperity depends.  
**Presenter:** Joshua Samuel Reid, *University of Kentucky*  

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**Paper Title:** Sir John Harington’s Emblematic Process  
**Abstract:** With the exception of Michael Bath, English emblem scholars have not addressed Sir John Harington’s unique relation to emblems. While Bath focuses on the fascinating collaboration between Harington and the emblematist Thomas Combe in *The Metamorphosis of Ajax*, this paper will analyze the emblematic frontispiece of Harington’s most famous project: his translation of Ariosto’s *Orlando furioso*. In the frontispiece, Harington deploys *impressa* and a visual allusion to the emblematist Sambucus to further his project of self-fashioning, transforming the frontispiece from its Italian model into one that glorifies translator over original author. And yet, as in *The Metamorphosis of Ajax*, Harington’s irreverent use of these emblematic conventions undermines their humanistic freight. Accordingly, Harington’s appropriation of the “comely frontispiece” tradition broadens our understanding of England’s emblematic mentality.  
**Presenter:** Joshua Samuel Reid, *University of Kentucky*  

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**Room:** Concerto D  
**Panel Title:** Italian Art I  
**Chair:** David J. Drogin, *State University of New York, FIT*
**Presenter:** Karen Hope Goodchild, *Wofford College*

**Paper Title:** The Literary Rivalry between Giorgio Vasari and Agnolo Bronzino

**Abstract:** Agnolo Bronzino was noted by several of his contemporaries as “the new Apelles and the new Apollo” of his day, a phrase which had also been applied to Michelangelo. This praise must have rankled Giorgio Vasari, a man with his own plans for literary fame. Perhaps this is why Vasari’s brief *vita* of Bronzino notes the latter’s “fanciful and bizarre” burlesque poems as the best of his literary output. Vasari’s characterization of Bronzino as primarily an author of salacious minor poetry comes in 1568, just as Bronzino was demonstrably seeking fame for his more exalted verse. This paper will examine texts by and about the two painter-authors to demonstrate the literary rivalry between the two.

**Presenter:** Linda A. Koch, *John Carroll University*

**Paper Title:** Piero de’ Medici’s Political Crisis of 1466 and the Completion of the Cardinal of Portugal Chapel

**Abstract:** Documents for the Cardinal of Portugal Chapel at San Miniato al Monte in Florence have led scholars to accept Portuguese Bishop Alvaro, the cardinal’s executor, as the principal influence on the chapel’s construction and decoration. However, some have suggested the possibility of Piero de’ Medici’s influence based on comparison of the chapel’s decorative scheme, materials, and artists to those used in Piero’s own commissions. This paper will argue in further support of Piero’s involvement by examining how political exigency may have affected the chapel’s completion. It has not been observed that the consecration of the chapel on 21 September 1466 coincided with Piero’s resolution that month of a major political crisis. By granting favors and enacting rituals, he strengthened Medici control of government. I will suggest that the consecration’s timing and efforts in subsequent months to complete the ongoing project were part of Piero’s strategy to appease the cardinal’s royal relatives abroad, whose political favor he curried.

**Presenter:** Jonathan Nelson, *Syracuse University in Florence*

**Paper Title:** Leonardo da Vinci’s *Leda*: Reinventing the Female Nude

**Abstract:** When Leonardo returned to Florence in 1500 and created the *Leda and the Swan* — a composition known only from drawings and student copies, thus relatively unstudied — he reinvented the female nude. In this painting, one of the first with a completely uncovered woman as protagonist, Leonardo ignored his own guidelines for the representation of modest poses. The highly erotic work recalls a little-known statement by Leonardo on the power of images: “Others have painted such licentious and wanton acts that they incited spectators to indulge in the same feast, which poetry cannot accomplish.” The body type, with accurate, articulated, and soft muscles, established a break from Botticelli’s figures and a critique of Michelangelo’s. It soon became the norm for depictions of female nudes in Italy and beyond. The *Leda*, born from Leonardo’s rivalry with poets and artists, represents one of the artist’s most influential but hitherto unrecognized innovations.

**Room:** Tenor

**Panel Title:** Early Modern Writers: More Light from the Archives
**Sponsor:** Southeastern Renaissance Conference  
**Organizer:** John Wall, *North Carolina State University*  
**Chair:** Susan Cerasano, *Colgate University*  
**Respondent:** Jessica Wolfe, *University of North Carolina, Chapel Hill*  
**Presenter:** Anne E. B. Coldiron, *Florida State University*  

**Paper Title:** An Early Renaissance Dido: Image and Paratexts in Pynson’s *Boke of Fame*  
**Abstract:** This talk introduces the little-known “Letter of Dydo to Eneas,” a poem in the Chaucerian collection *The Boke of Fame* (Pynson 1526). This anonymous, first-person Dido poem is translated from the French by Octavien de St. Gelais, itself a declassicizing and revisionary translation of *Heroides* 7. Pynson’s presentation makes further revisions: the striking woodcut of Dido in mid-suicide is unique and poses certain interpretive problems with respect to the poem. The preface and epilogue to the poem take a different tack, turning the poem into a didactic warning against bad men — an interesting sort of view of Aeneas for Henry VIII’s King’s Printer to promulgate, given the emphasis on the Tudor myth of origins. Some mention will be made of later Renaissance Didos written by Gager, Marlowe, and others. (This talk will display selected images of the pages and the woodcut).  

**Presenter:** Pamela Royston Macfie, *The University of the South*  

**Paper Title:** Illuminated Difference: Arachnean Representation in the Works of Boccaccio and Christine de Pizan  
**Abstract:** This paper addresses the allusion to Arachne in Christine de Pizan’s 1405 *Livre de la Cité des Dames* as that allusion rewrites the negative allegory advanced in Boccaccio’s *De Mulieribus Claris* and Christine’s earlier *Epistre d’Othéa*. In the *Livre*, Christine presents Arachne’s challenge of Minerva as secondary to the idea that Arachne and Minerva together advance artistic experiment. Two manuscript illuminations exemplify Christine’s revolutionary reading of Arachne. A mid-fifteenth-century illumination from the *Ovide Moralisé* confirms the traditional association of Arachne with negated creation; though an artistically engaged Arachne appears in the illumination’s foreground, a web-entrapped spider, which looms overhead, draws attention from Arachne’s work to her eventual unmaking. By contrast, a mid-fifteenth-century illumination of Christine’s *Livre* bathes Arachne in light, presenting her as a mysteriously illuminated figure who simultaneously practices — and inspires — artistic self-reflection.  

**Presenter:** John Pitcher, *Oxford University*  

**Paper Title:** The Parallax of Rank: Samuel Daniel and Lady Anne Clifford  
**Abstract:** In England around 1600, non-elite writers needed a job or a patron. The poet Samuel Daniel (1562–1619) had many setbacks, but he received patronage beyond the dreams of most early modern English writers. This paper examines Daniel’s astonishing success with the aristocracy, including Lucy, Countess of Bedford, Lady Anne Clifford, and the Lords Mountjoy, Southampton, and Hertford. Daniel’s relationship with his patrons has no parallel, but their admiration of his poetry was only part of the story. From a discovery among manuscripts in the Folger, I show that Daniel was a key negotiator in an attempt in 1608 to broker a marriage settlement for Lady Anne Clifford. Daniel’s longstanding relationship with Lady Anne and her mother, Lady Cumberland, is therefore at the heart of this paper, called (adapting Daniel’s words) “The Parallax of Rank,” an exploration of why this non-elite poet meant so much to the elite.
Room: Soprano
Panel Title: Forging Renaissance Education: Female Learning, Training Sons and Daughters, and Educational Influences on Copernicus’s Cosmology
Sponsor: Renaissance Studies Certificate Program, City University of New York, Graduate Center
Chair: Władysław Roczniak, City University of New York, Bronx Community College
Respondent: Sarah Covington, City University of New York, Queens College
Presenter: Douglas Godley, City University of New York, Graduate Center
Paper Title: Nicholas Copernicus and His Renaissance Predecessors
Abstract: Scholars routinely describe the publication of Copernicus’s De Revolutionibus (1543), as one of the founding moments of the modern philosophy of science. Whereas this assessment has merit, when considering De Revolutionibus readers must also see the work as the end product of over one hundred years of astronomical and cosmological debate. Central to the understanding of Copernicus’s ideas are the works of his immediate predecessors, especially the astronomers George Puerbach and his student and colleague Johann Muller, known as Regiomontanus, two of the fifteenth century’s most important natural philosophers and authors. Through a student of Regiomontanus, Maria de Novara, one can find a direct link connecting these Renaissance humanists to Copernicus’s formative years at the University of Padua. In my talk I will discuss the influences that these astronomers had on the ideas of Copernicus, especially those found within the pages of Puerbach and Regiomontanus’s Theoricae Novae Planetarum (1473). I will emphasize the extent to which the reform effort of these philosophers ultimately bore fruit in the pages of De Revolutionibus, whose author might well have been the last and greatest of the Renaissance students of astronomy.

Presenter: Victoria L. Mondelli, City University of New York, Graduate Center
Paper Title: Seventeenth-Century Advocates for Female Learning
Abstract: Seventeenth-century advocates for female learning came from Italy, France, Holland, Spain, Mexico, and England, arguing for female education in diverse ways. Their texts were addressed to a variety of audiences with a multitude of different justifications. They exported ideas across national boundaries hoping to gain support for female learning and schools over the course of the century. Their lauding of the perceived benefits together with their refutations of the perceived peril in educating girls helps to explain the greater acceptance of female education and the rise in schools across the Continent and British Isles. The actions and words of these seventeenth-century advocates built upon the humanist and Querelle tradition, and expanded opportunities for female learning by giving girls and women credit for rational capacity and intelligence. It also set the stage for eighteenth- and nineteenth-century gains.

Presenter: Patricia Nardi, City University of New York, Graduate Center
Paper Title: Educational Ruminations of Tudor-Stuart Women: Maternal Perceptions and Involvement in the Intellectual Training of Children
Abstract: The first school for children in early modern England was the home. Upper-class parents, mothers in particular, possessed a keen interest in the health, education, and religious practices of their children. Maternal involvement in the instruction of children conveyed strong
and affectionate bonds, which reflected not only how mothers perceived their roles, but also indicated an intimate understanding of the nature of childhood and of the challenges of adolescence and young adulthood. A careful examination of the personal writings of mothers and their children, especially sons, illuminates the revered position mothers held as mentors and confidants.

**Presenter:** Sinda K. Vanderpool, *Baylor University*

**Paper Title:** Female Influences on Marguerite de Navarre’s Vast and Eclectic Science and Savoir

**Abstract:** The final, crowning jewel of Marguerite’s poetry, *Les Prisons*, exemplifies that the extent of Marguerite de Navarre’s learning often surpassed that of the male humanists. In the poem’s climax, she proposes the radical notion of a science feminine as key to transforming learnedness and knowledge into a spirit of divine wisdom. This paper analyzes two of the numerous factors that contributed to her creative conjoining of male knowledge with female learning. First, it will trace the origins of female readership to the tutoring she received alongside her brother, Francis I, under her mother’s watchful eye. Second, it will study her relationship to the convent of La Madeleine-lès-Orléans, where she came into contact with female devotion, saints and many female-authored texts. Because of this preparation, Marguerite moves into a teacherly role vis-à-vis the male humanists of her time and leaves one of history’s greatest legacies for female education.

**Room:** Alto

**Panel Title:** Marsilio Ficino II: More on Rapture and Astral Magic

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

**Chair:** Brian P. Copenhaver, *University of California, Los Angeles*

**Presenter:** Isabelle Frank, *The New School*

**Paper Title:** Ficino, Lazzarelli, Lefèvre D’Étaples, and the Translation of the *Corpus Hermeticum*

**Abstract:** Ludovico Lazzarelli discovered and translated a Greek version of three tracts of the *Corpus Hermeticum* sometime between 1475 and 1484; and he bound his Latin translation with a copy of Ficino’s *Pimander* (containing the first fourteen tracts of the *CH*) and the *Asclepius*. The history of Ficino’s *Pimander*, and of its later diffusion across Europe, is well-known, while that of Lazzarelli’s translation is less so. This last section of the *Corpus Hermeticum* only began to circulate in a 1507 French edition by Lefèvre D’Étaples — himself a disciple of Ficino. Questions therefore surround Lazzarelli’s relation to Ficino, Ficino’s knowledge of these missing tracts, and Lefèvre D’Étaples’s role in reuniting the translations in one edition. This paper explores these questions by focusing on the Vatican Library (containing several manuscripts attributed to Hermes Trismegistus), and the possible ties between Roman humanists and those around Ficino.

**Presenter:** Wouter J. Hanegraaff, *Universiteit van Amsterdam*

**Paper Title:** The Platonic Frenzies in Ficino
**Abstract:** The four so-called “frenzies” or “madnesses” described in Plato’s Phaedrus — the erotic, the hieratic, the prophetic, and the poetic — have served later authors as a model for discussing a variety of trance-like conditions, or “altered states of consciousness,” considered to be particularly suitable for the reception and transmission of superior knowledge. Ficino discusses the frenzies in various places of his oeuvre, and has thereby exerted a significant impact on the later development of the tradition. In this paper I will discuss Ficino’s understanding of the frenzies and the significance that must be attached to them within the context of his oeuvre more generally.

**Presenter:** Kocku Von Stuckrad, Universiteit van Amsterdam

**Paper Title:** The Status of the *Picatrix* in Marsilio Ficino’s *De Vita*: Continuities and Changes

**Abstract:** The combination of astrology and magic plays a significant role in Marsilio Ficino’s works. Already in 1922 Aby Warburg, Fritz Saxl, and Hellmut Ritter were suggesting that Ficino’s *De vita coelitus comparanda* was strongly influenced by the Arabic compilation of Hellenistic magic, known as *Picatrix*. This magical text was compiled in eleventh-century Spain and translated into Spanish under Alphonso the Wise between 1256 and 1258. Scholars — predominantly from the Warburg School — have repeatedly addressed the traces of Islamic astral magic in Ficino’s famous text, but it is only after David Pingree’s critical edition of the Latin versions of the *Picatrix* (1986) that scholars have a sufficiently accurate basis for their theories of transmission. The paper readdresses the relationship between the (Latin) *Picatrix* and Ficino’s *De Vita*, combining this with more general reflections on the significant impact of Islamic tradition on the Florentine Renaissance.

**Room:** Picasso

**Panel Title:** Aspects of Renaissance Republicanism: Genoa, Venice, and Florence

**Organizer:** Dennis Romano, Syracuse University

**Chair:** John Jeffries Martin, Trinity University

**Presenter:** Melissa M. Bullard, University of North Carolina, Chapel Hill

**Paper Title:** The Republican Foil in Late Fifteenth-Century Florentine Diplomacy

**Abstract:** This paper uses diplomatic correspondence to explore how republicanism helped shape the political vocabulary of late fifteenth-century Florence. Lorenzo de’ Medici’s dynastic ambitions increasingly dominated Florentine foreign policy, but despite, or perhaps because of, increasing Medici hegemony, maintaining a facade of republican practices remained a vital part of Lorenzo’s policy. The two-sided, often conflicted, nature of Medici diplomacy in this period placed Florentine ambassadors, mostly hand-picked Medici men, in the awkward position of writing parallel sets of dispatches, one officially to the council for foreign affairs to which they duly reported, the other privately to Lorenzo, whose dynastic interests they actively promoted. Out of what has been described as Lorenzo’s “double diplomacy,” practices of secrecy and dissimulation opened up new rhetorical spaces in which republican discourse had an operative place.

**Presenter:** Dennis Romano, Syracuse University

**Paper Title:** Equality in Fifteenth-Century Venice
Abstract: The idea of equality was central to the republican regimes of late medieval and Renaissance Italy. It found visual expression in Ambrogio Lorenzetti’s famous fresco of good government in the Palazzo Pubblico of Siena in the form of a carpenter’s plane, the ultimate leveling device. The notion of equality had special significance in republican Venice, where it was cited again and again in legislation of the mid-fifteenth century as the justification for various laws and governmental rulings. Drawing upon that legislation, this paper examines the various meanings the word equality enjoyed in the Venetian republican context. Depending on the circumstances, it was applied to a variety of activities including treatment before the law, the distribution of offices, and access to various mercantile activities. Although the patricians who wrote the legislation usually applied the concept only to members of their own class, they did on occasion expand the notion to include both nobles and commoners.

Presenter: Christine Shaw, University of Cambridge, Darwin College
Paper Title: The Libertà of the Genoese Republic
Abstract: From the mid-fourteenth to the early sixteenth centuries, the Republic of Genoa repeatedly came under the rule of other powers — the King of France, the Duke of Milan, even the Marchese of Monferrato. The submission of the republic to their rule usually came about by agreement, not conquest. Even if the surrender had been negotiated secretly by the doge, with his own interests in mind, the citizens would have had to give at least tacit consent to it. This paper will examine why the Genoese were, apparently, so often prepared to compromise their libertà. What was their understanding of their position in relation to these lords, and of the implications for the government of their city and its territory? How might this understanding have differed from that of the lords and the officials they sent to govern on their behalf?

Room: Metronome
Panel Title: The Wells, Peaks, and Abysses of Renaissance Encyclopedism
Co-organizers: Christopher D. Johnson, Harvard University and Daniel Selcer, Duquesne University
Chair: Antonia Szabari, University of Southern California
Respondent: Michael Witmore, Carnegie Mellon University
Presenter: Tom Conley, Harvard University
Paper Title: Encyclopedism and Topography: Antoine du Pinet’s Plans et Pourtraicts de Plusieurs Villes . . .
Abstract: In the 1560s France witnessed the birth of numerous hybrid works that mixed together cosmography and topography. Antoine du Pinet’s Plans et pourtraicts de plusieurs villes . . . (Lyon, 1564) reduced what would be a compendium in the style of Münster into an encyclopedia and a user’s manual of historical maps. A tension was felt between the drive to represent all the world’s wonders in a foliated object and a topographical consciousness in which space appears to be of mosaic variety. What today we call the linkage between things “local” and things “global” is exactly what the author cannot make clear, and for that reason the Plans . . . is symptomatic of a dilemma in which the encyclopaedia betrays a will less to contain than to scatter the world’s
knowledge from the point of reference of the origin, the book itself. How the world at large withdraws from the work will be this paper’s focus.

**Presenter:** Christopher D. Johnson, *Harvard University*

**Paper Title:** On Spanish Renaissance Encyclopedism

**Abstract:** In the wake of Pliny, Isidore, Nebrija, Aulus Gellius, and Scaliger, sixteenth- and early seventeenth-century Spain was awash with proto-encyclopedic writings. But Oviedo’s *Historia general y natural de las Indias* (1535), Mexía’s *Silva de varia lección* (1550–51), Herrera’s *Anotaciones a la poesía de Garcilaso* (1580), and Covarrubias’s *Tesoro de la lengua Castellana o Española* (1611) also respond in explicit and implicit ways to Erasmus’s call for *copia verborum ac rerum*. That these texts tended to promote admiration and imitation as much as they tried to give the vernacular lasting epistemological value further suggests they occupy a transitional moment in the history of encyclopedism. And in their various attempts to compass and so master a particular subject, these texts, I argue, anticipate Francis Bacon in taking as their paradigm the Spanish imperial enterprise.

**Presenter:** Daniel Selcer, *Duquesne University*

**Paper Title:** Leibniz, Bayle, and the Critique of Renaissance Encyclopedism

**Abstract:** By the end of the century that saw the publication of Alsted’s *Encyclopedia universa* (1630) and his disciple Comenius’s *Pansophiae prodromus* (1639), the encyclopedic dream was subject to critique by philosophers like Leibniz and Bayle. Where the earlier encyclopedists sought to establish a formal similitude between their texts and the structure of human knowledge, their critics suggested a series of methodological innovations that undermined any direct isomorphism between the metaphysical page and its printed instantiation. I argue that these critiques can be understood as polemics concerning the relationship between knowledge understood as totality (*scientia*) and practices of textual organization (*ordo* and *dispositio*), paralleling the late sixteenth-century debates over dialectic and method. Responding to reconceptualizations of knowledge, method, and truth, the figure of the encyclopedic is redeployed as a dynamic, combinatory, and demonstrative system of concepts (Leibniz) and a critical delimitation of the negative space of error (Bayle).

**Room:** Degas

**Panel Title:** Religion and Literature in Renaissance England

**Chair:** TBA

**Presenter:** Alexandra M. Block, *Duke University*

**Paper Title:** From “Fullness” to “Similitude”: Eucharistic Semiotics and Literary Representation

**Abstract:** During the Reformation, Protestant theologians developed a number of semiotic alternatives to the “identity” of Catholic transubstantiation, in which bread and wine become body and blood substantially. In Zwinglian memorialism, for instance, the sacrament is no more than a “conventional” sign. In England, mainstream Protestant tractarians argue the Eucharistic sign is separate from but inherently connected to its referent, focusing either on the natural “similitude” of sign and referent, or on the power of God’s designating word to make the Eucharistic sign “full” of its significance. Identity, convention, similitude, fullness: these
theological approaches to semiotics become a resource for early seventeenth-century literary
writers as they struggle, with increasing skepticism, to use language to convey meaning clearly.
My paper explores the various semiotic models, then reads John Donne’s verse epistle “To Mr.
T. W. (‘At once, from hence’)” as an example of how Eucharistic semiotics stimulated new
approaches to literary representation.

Presenter: Kenneth J. Graham, University of Waterloo
Paper Title: Psalm Culture, the English Church, and the Borders of Reformed Community
Abstract: This paper examines the role played by the Psalms in early modern English debates
about the nature of Christian community. Although the Psalms were understood to address the
nature of penitential discipline, they also raised questions about the disciplinary problem of
unrepentant sinners. What distinguishes the good from the wicked? How are godly church
members to understand the psalter’s calls to separate from the ungodly? What is the relationship
between God’s violent punishment of the wicked and human justice? Considering verse
translations as well as commentaries, sermons, and popular devotional works — psalm culture —
this paper distinguishes several responses to these and other questions and asks the extent to
which such responses reflect views of church doctrine and discipline. Psalm culture, it argues,
provides a valuable window onto the contested culture of Reformation discipline even as it helps
to shape that culture in its early years.

Presenter: Nandra Perry, Texas A & M University
Paper Title: Onward Christian Courtiers: Devotional Manuals, Conduct Literature, and
Religious Formation in The New Arcadia
Abstract: This paper explores the relationship of the traditional devotional paradigm of the
“imitation of Christ” — broadly construed here as the pursuit of ideal Christian subjectivity — to
the theory and practice of imitation in early modern English prose. It treats the religious framings
of subjectivity available in sixteenth-century representations of the English gentleman and
gentlewoman as a negotiation between theology, devotional practice, generic convention, and
specific material and political pressures. By comparing the gendered models of ideal Christian
subjectivity available in texts like Thomas Hoby’s 1561 translation of The Courtier to those at
work in English Catholic and Protestant devotional manuals, I hope to offer a clearer view of the
combined influence of these two sets of texts on Sidney’s New Arcadia, particularly its
ambivalent representation of audience or what I will call “witness” as a guarantor of godly
imitation.

Room: Boardroom – 224
Panel Title: The Spectacle of the Histoire tragique in France: New Perspectives
Organizer: Ullrich G. Langer, University of Wisconsin, Madison
Chair: Kathleen P. Long, Cornell University
Presenter: Devan K. Baty, Cornell College
Paper Title: Female Currency in the Economy of Male Friendship in Vérité Habanc’s Nouvelles
histoires tant tragiques que comiques
Abstract: In 1585, the “eighth” tome of Histoires tragiques was published, a widely-read serial genre of short narratives in France characterized by scenarios of violence and unbridled sexuality, originated by Pierre Boaistuau’s adaptation and translation of a select number of Matteo Bandello’s Novelle in 1559. The genre was a best-seller in early modern France, read by a diverse and ever-widening public of aristocrats, women, and bourgeois arrivés. In this paper, I analyze the themes of male friendship and female passion that are set into stark opposition by the narrator’s misogynist rhetoric. The author’s position with regards to women is complicated by an ironic splitting of his voice in the preface, the ambiguity of which inflects the following body of short stories. I demonstrate that Habanc’s own sexual anxieties, initially displayed in the rhetorical staging of letters in the preface, are projected onto the female form in the subsequent stories.

Presenter: Hervé Thomas Campangne, University of Maryland, College Park
Paper Title: Tragic Admonishers: Painting Pathos in the Histoires Tragiques (1560–1630)

Abstract: “Piteux mais tres-riches tableaux,” in the words of one of François de Belleforest’s contemporaries, the histoires tragiques depict series of spectacular and sensational images that are designed to astonish as much as they are meant to instruct. My paper will show that in order to stir the emotions and response of their readers, authors of histoires tragiques systematically resorted to “tragic admonishers.” These figures of the reader-spectator within the text echo the type of character that Renaissance theoreticians of painting associated with the process of empathy, as in the case of Da Vinci in his notebooks, and Alberti who wrote in his treatise Della Pittura that painters should not hesitate to represent “someone who admonishes and points out to us what is happening there; or beckons with his hand to see; or menaces with an angry face and with flashing eyes, so that no one should come near; or shows some danger or marvelous thing there; or invites us to weep or to laugh together with them.”

Presenter: Reinier Leushuis, Florida State University
Paper Title: The Histoire Tragique between Courtly Love and Marriage: The Châtelaine de Vergy Story in Marguerite de Navarre, Matteo Bandello, and François de Belleforest

Abstract: Both Bandello’s version of the Châtelaine de Vergy, a courtly love story ending in bloodshed because its secret is divulged, and Belleforest’s adaptation of it in his Histoires tragiques, operate an important change to their textual source, the seventieth novella of Marguerite de Navarre’s Heptaméron: the lovers are now married. While critics have been puzzled at this apparent narrative flaw (marriage needs no secrecy), my paper argues that the shift is intentional by considering it in light of the problem of clandestine marriages and post-Tridentine matrimonial reform. By transposing courtly love’s secrecy to marriage, Bandello exploits this story’s “drama of speech,” in which tragic events are triggered through speaking and divulging secrets, to question clandestine marriage contracted by spoken words only (verba de praesenti). This example is the point of departure for an exploration of the histoire tragique’s role in the literary treatment of marriage in post-Tridentine France and Italy.
**Organizer:** Julie D. Campbell, *Eastern Illinois University*

**Chair:** Gabriella Scarlatta Eschrich, *University of Michigan, Dearborn*

**Presenter:** Julie D. Campbell, *Eastern Illinois University*

**Paper Title:** The Sixteenth-Century Salon Hostess and *Querelle* Rhetoric

**Abstract:** In sixteenth-century Paris, women such as Madeleine de L’Aubespine, Madame de Villeroy, and Claude-Catherine de Clermont, the Maréschale and later Duchesse de Retz, were holding literary salons in their homes that were counterparts to the Académie de poésie et de musique and the Académie du palais at the French court. Their salons were key testing grounds for the poetry of their day; thus, their positions as patrons and powerful arbiters of literary taste inspired their protégés to praise them for their virtue and learning. However, while both women were well-educated and lauded for their own literary talents, accounts of their virtue vary in intriguing ways, from reminiscences about their bawdy salon conversations to rumors of affairs and, in Retz’s case, an illegitimate child. Even so, the personal reputations of these women were for the most part firmly buttressed in print and in manuscript sources by writers extolling their virtues and defending them against slanderous accusations. In this paper I examine how Villeroy’s and Retz’s defenders utilize the rhetoric of the *Querelle des femmes* to praise them and to curry their favor.

**Presenter:** Anne R. Larsen, *Hope College*

**Paper Title:** A Rhetoric of Dissent: Anna Maria van Schurman, André Rivet, and the Debate on Female Learning

**Abstract:** In 1641 the Dutch scholar Anna Maria van Schurman published a *Dissertatio* on the “aptitude of the Female Mind for Science and Letters,” followed by a brief correspondence with the French Calvinist theologian André Rivet, also on the same topic. The correspondence, five letters written between Rivet and Schurman over a five-year period (1632–37), contains an intense exchange in which Schurman expresses strong dissent. Using the rhetorical *refutatio*, Schurman disagrees on the restrictions imposed on the types of study permitted to women. Rivet, a conservative humanist pragmatist, maintains that it is not useful for the public interest to educate women beyond what they are called to do in their daily lives. Schurman, on the other hand, argues that since women of the elite classes have leisure time and freedom from participation in household management and public affairs, they are free to be educated in all the disciplines. In stating this, Schurman posits a relatively novel concept for the time, the disengagement of higher education from its purely functional ends. She equates the private woman with the private man: both are freed from the duties of public and private cares (*negotium*) to cultivate the academic fruits of leisure (*otium*).
**Paper Title:** Is There a Natural Philosopher in the House? Family, Science, and the Household in the Works of Margaret Cavendish

**Abstract:** This paper explores the household as a region of knowledge production in the works of Margaret Cavendish and her contemporaries. Focusing on *Poems and Fancies, Observations on Experimental Philosophy*, and *The Blazing World*, I examine the household in its relation to the laboratory and “nature.” In Bacon’s *The New Atlantis*, the “Feast of the Family” celebrates the social and sexual order that allows for the virtuous knowledge (and use) of nature by Solomon’s House. Likewise, Cowley’s “Ode to the Royal Society” locates experiment within the household; here philosophy’s disorder can only be corrected with the succession of the proper heir. Cavendish’s “domestic” poems and science expand the range material or representational practices that are relevant to the household’s definition and, consequently, expand the regions where “science” takes place.

**Presenter:** Russ Leo, *Duke University*

**Paper Title:** The Status of Political “Experiments”: Margaret Cavendish’s Realization of Thomas More’s *Utopia*

**Abstract:** While scholars are eager to comment on Margaret Cavendish’s scientific acumen as well as her attention to gender, few have taken the status of her political experiments — *Nature’s Pictures* (1656), *The Description of a New World, Called the Blazing World* (1666), *Observations upon Experimental Philosophy* (1668), and *The Convent of Pleasure* (1668) — seriously as interventions in the political and sectarian writing of the Civil Wars and Restoration in England, to say nothing of broader philosophical developments on the Continent. This paper isolates her own distinct contributions to political thought during the period, namely her determination of “experiment” and its resonance in her utopian fiction. Cavendish is part of a history of humanist writing (after Thomas More and Desiderius Erasmus), where “experiment” in her political vocabulary is continuous with English (and Continental) wagers in the philosophy of organization, learned diagnostic writing, and theories of affect or experience.

**Presenter:** Melissa Sanchez, *University of Pennsylvania*

**Paper Title:** The Passion to be Reckoned on in the Political Worlds of Margaret Cavendish

**Abstract:** This paper proposes that Cavendish’s fiction, which critics have typically read as endorsing royal absolutism, in fact argues for a more limited monarchy. In *Assaulted and Pursued Chastity* (1656) the heroine uses both scientific and militarist means to escape the affections of the already-married Prince of Sensuality, only to fall eagerly into his arms at the news of his wife’s death. Their marriage signifies not the reform of the Prince’s tyrannous lust, but its subordination to the consent of the subject and the letter of the law. Similarly, in *The Blazing World* (1666) Cavendish registers royalist discontent with Charles II’s government. Here, Cavendish’s autobiographical heroines achieve religious and political domination by exploiting scientific knowledge; their cynical appeal to the fears and appetites of both foreign enemies and domestic subjects envisions the dangers of an absolutist will that can be eluded only in the solipsistic — and impotent — realm of private fantasy.

**Presenter:** John Shanahan, *DePaul University*

**Paper Title:** “The Scene vanishes”: Margaret Cavendish Rewrites *The Tempest*

**Abstract:** This paper investigates how the “natural magic” tradition informs Margaret Cavendish’s work, particularly *The Convent of Pleasure* (1668). Recent work in the history of
science has shown how early modern natural magic constituted a robust source of empirical lore and technological experience for nascent experimental science. At the same time, natural magic and its associated technological routines provided materials for the performance of wondrous effects in masques and other entertainments. This paper explores how Cavendish might have read books such as Gianbattista Della Porta’s *Natural Magic* in order to imagine a technological utopia in dramatic form. Identifying several echoes of *The Tempest* in *The Convent of Pleasure*, I argue that when we concentrate on the details and functions of her utopian convent we see that Lady Happy fashions herself in the image of Prospero, another temporarily isolated magician dependent on natural magic books and routines.

**Room:** Parlor – 824  
**Panel Title:** Teaching and Learning across Cultures in the Spanish Colonies I  
**Organizer:** Osvaldo Pardo, *University of Connecticut, Storrs*  
**Chair:** Allyson M. Poska, *University of Mary Washington*  
**Presenter:** John Charles, *Tulane University*  
**Paper Title:** Examples of Christendom and Virtue for All: Archetypes and Outcomes of Jesuit Indian Education in Seventeenth-Century Perú  
**Abstract:** This paper aims to displace the images of cultural and religious assimilation traditionally attributed to graduates of the Colegio del Príncipe, the Archbishopric of Lima’s Jesuit-administrated School for Noble Lords, founded in 1618 at the behest of King Philip III. Though the school’s purpose was to educate an elite class of functionaries who would spearhead the evangelization of Perú’s indigenous peoples, its students often elaborated approaches to Christian practice that responded more to individual necessities than the expectations of the Peruvian church hierarchy. Evidence of this more complicated story can be learned in legal testimonies of El Príncipe alumni that resulted from the Lima see’s extirpation of idolatries campaigns of the mid-seventeenth century. I consider how indigenous nobles perceived their role as collaborators of the program to eradicate suspect Andean religiosities and how Spanish colonial authority responded to the native elites’ literary activism in defense of local community interests.  
**Presenter:** Andrea Lepage, *Clark University*  
**Paper Title:** Learning to Teach: Art and Education at the Colegio de San Andrés in Quito, Ecuador  
**Abstract:** The Franciscan Colegio de San Andrés was founded in Quito in 1555 as a school for the Christian indoctrination of the local indigenous population. The goal of this educational system was apostolic — within fifteen years after the foundation of the school, the majority of the faculty was comprised of former students of San Andrés. In accordance with the Franciscans’ explicit educational agenda, these students-turned-teachers disseminated artisanal and mechanical trade skills, which were conceived as integral for the establishment and controlled sustenance of a well-functioning Christian community. Drawing on archival material, this paper explores how these teachers provided the practical skills that equipped a new generation of students to extricate themselves from the protective grasp of the Franciscan order, and ultimately gain independence as successful and productive artists.  
**Presenter:** Osvaldo Pardo, *University of Connecticut, Storrs*
**Paper Title:** From the Mouth of Friars: Learning about Justice in Early Colonial Mexico  
**Abstract:** Throughout the sixteenth century the friars working in the conversion of the Mexican Indians produced a significant body of didactic literature — catechisms, sermons, sacred songs, guidelines for penitents, among others — in Spanish and indigenous languages. These works provide a unique window into the process of crosscultural translation that became so essential to the teaching of Christianity as well as to the daily interactions between missionaries and Mexican Indians. In this paper I will focus on a less explored aspect of this production by examining how the friars incorporated into the teaching of Christianity their own particular views about justice, jurisdictions, and legal obligations. When read against the background of the friars’ sustained but ultimately unsuccessful struggle to redefine the boundaries between the secular and the religious in colonial Mexico, these sixteenth-century doctrinal works acquire new meaning and force us to reconsider the way in which the history of colonial catechetical literature in the colonies has been traditionally conceived.

**Room:** Parlor – 924  
**Panel Title:** Syndication and Corruption in Renaissance Italy II  
**Organizer & Chair:** Lawrin Armstrong, *University of Toronto*  
**Respondent:** Julius Kirshner, *University of Chicago*  
**Presenter:** Moritz Isenmann, *European University Institute*  
**Paper Title:** Syndication in Renaissance Florence and Castile  
**Abstract:** Syndication was the most widespread procedure for the control of public officials in late medieval Europe. Following its introduction in the Italian communes in the twelfth and the thirteenth centuries, it shortly thereafter found its way into the legislation of the Kingdom of Sicily as well as into the codifications and local statutes of different Iberian kingdoms. In all these political units syndication was carried out within the legal framework of an inquisitorial process divided in the two distinct phases of an *inquisitio generalis* and an *inquisitio specialis*. While the first offered the possibility of addressing complaints in the interest of the entire community, the second allowed for the presentation of private charges leveled by citizens. Comparative case studies of syndication in the Florentine Republic and in the Kingdom of Castile will show similarities and differences in the application of this procedure in two different institutional settings.  
**Presenter:** Susanne Lepsius, *Max Planck Institute*  
**Paper Title:** Syndication as a Tool of “Administrative Best Practice”  
**Abstract:** Syndication is usually presented as a mechanism for reviewing the administration of the political officials of the Italian communes. This paper will examine how it was also used to ensure that notaries drew up documents and recorded important administrative acts. Focusing on fourteenth-century Lucca, this paper will examine how communal statutes and judicial norms provided the legal foundation for documenting and filing court proceedings in particular, which led in turn to an “explosion” of written documentation from the late thirteenth century onwards. These normative requirements can be traced in the court register series of the *maior sindicus et iudex appellationum* of Lucca. Concrete examples of syndication will illuminate in which cases
notaries might be prosecuted for failure to fulfill their record-keeping duties. Through a comparison of archival evidence and two cases of syndication in the *ius commune*, the paper will suggest some conclusions about the general functions of syndication.

**Presenter:** Miles Pattenden, *University of Oxford, Magdalen College*

**Paper Title:** Government and Corruption in the Sixteenth-Century Papal States

**Abstract:** This paper offers a comparative analysis of the theoretical and practical treatment of corruption within the administration of the sixteenth-century Papal States. Its central question concerns how law was applied, comparing the development of political and juridical thought with the activities of papal judges and expressions of contemporary opinion about them. It takes nepotism as an example and aims to explain how as a practice it was reconciled with wider constitutional norms through the development of distinctions between concepts of legality and legitimacy. Finally, it compares these conclusions with studies of other notorious aspects of corruption in Rome — bribery, alienation of ecclesiastical property, usurpation of jurisdiction — and suggests a methodology for incorporating them within a framework that maps the relationships and operations of power in papal government.

**Room:** Parlor – 1024

**Panel Title:** Renaissance “Self-Fashioning” Reconsidered

**Organizer:** William Landon, *Northern Kentucky University*

**Chair & Respondent:** Robert C. Davis, *The Ohio State University*

**Presenter:** Richard Mackenney, *University of Edinburgh*

**Paper Title:** “The Shakespearean Moment”: The Audience of the Renaissance ca. 1600

**Abstract:** The idea of a “Machiavellian Moment” has defined one of the most significant legacies of the Renaissance to our own world, the political legacy of republicanism. This paper puts forward the idea that, around 1600, Renaissance ideas reached a broad popular audience for the first time, and they did so most explosively in the plays of Shakespeare. Actors who fashioned the selves of the characters whom they played recreated and perhaps reflected a social and political world in which anyone — and everyone — might be playing a series of parts. And if the actor were talented, how could the observer tell that it was a performance? This question is particularly pertinent to Shakespeare’s explorations of the psychology of power, explorations which yielded Machiavellian results.

**Presenter:** William Landon, *Northern Kentucky University*

**Paper Title:** Machiavelli as Sisyphus, or Politics as the Stone

**Abstract:** In his letter to Francesco Vettori of 10 December 1513 Niccolò Machiavelli wrote that if the Medici asked him to *voltolare un sasso* (to roll a stone) that he would do it in order to return to a life of politics. In the paragraphs preceding this sad and strange confession, Machiavelli told Vettori that he had recently been reading Ovid. Might Ovid’s description of Sisyphus have shaped Niccolò’s vision of his own predicament in exile? Given that Sisyphus was condemned to toil in Hades for eternity rolling a stone to a high mountain peak only to have it roll to the valley once again, it seems that Machiavelli’s discourse with Vettori and even the visual imagery that he employs at the outset of *Il Principe* tell us that Machiavelli fashioned his life in exile as that of Sisyphus’s and perhaps that politics was Machiavelli’s stone.
Presenter: May-shine Lin, The National Cheng-Chi University, Taiwan
Paper Title: The Meeting of Two Patterns of Renaissance “Self-Fashioning”: John Knox and Mary Stuart
Abstract: Recent scholarship on self-fashioning has demonstrated that a variety of “selves” exist along with other types of “self-presentation”: men and women, courtiers and soldiers, patricians and plebeians, Catholics and Protestants, might each fashion their own identities. However, when almost all recent scholarly work on self-fashioning concentrates on a single person or group who shares similar identities and behaviors we lose sight of the bigger picture — the interaction among diverse individuals and groups who each participated in self-fashioning. It is time to reconsider this approach and try to bring two or multiple patterns of self-fashioning together to have a dialogue. This paper focuses on the interplay of two modes of Renaissance self-fashioning through the famous conversations between John Knox, the Scottish reformer, and Mary Stuart, Queen of Scots. Their dialogues represent the juxtaposition of two personae and two cultures of self-presentation, as well as two lines of political and religious thinking.

Room: Parlor – 1124
Panel Title: The Italian Renaissance Reconstructed: Histories of Missing Monuments
Co-organizers: Meghan Callahan, Victoria and Albert Museum and Douglas N. Dow, Pennsylvania State University
Chair: Julia A. DeLancey, Truman State University
Presenter: Meghan Callahan, Victoria and Albert Museum
Paper Title: “Edificatrice e Fundatrice”: Suor Domenica’s Patronage of la Crocetta in Florence
Abstract: In 1518 Suor Domenica da Paradiso had her confessor, Francesco Onesti da Castiglione, compile an inventory of the holdings of the convent of la Crocetta, which she had founded on Via Laura in Florence. Suor Domenica was a Savonarolan mystic and an unusually determined woman who founded a new order and amassed significant amounts of land and money for her convent. Although most of the convent was destroyed in the nineteenth century, archival sources remain and indicate that unlike most other Florentine convents, Suor Domenica’s convent was built and decorated to deliberately reflect Savonarola’s reported injunctions for simplicity in church architecture. This paper will reveal the appearance of the original convent and its artistic holdings through examination of the 1518 inventory, an inventory made of Onesti’s possessions after his death, descriptions of the convent provided by Onesti in his Life of the mystic, and previously unpublished plans of the convent.

Presenter: Douglas N. Dow, Pennsylvania State University
Paper Title: Rebuilt from the Records: The Oratory of the Confraternity of San Giovanni Battista dello Scalzo, Florence
Abstract: The Chiostro dello Scalzo, frescoed in grisaille by Andrea del Sarto and Franciabigio, is a well-known landmark of Florentine Renaissance art. Commissioned by the disciplinati confraternity of San Giovanni Battista dello Scalzo, the cloister was only one aspect of a large oratory that also included a small entrance, a spogliatoio, the main chapel, a sacristy, and an auxiliary chapel. Statues of the Apostles, sculpted by members of the Scalzo such as Valerio Cioli and Giovanni Caccini, adorned the main chapel. Seized in the 1785 suppression of the lay
companies, the oratory was stripped of furnishings, sold and adapted to new uses (today it forms part of a post office and a private residence). Drawing on recent discoveries in the Florentine archives, including unpublished inventories and plans, this paper reconstructs the lost rooms and decoration of the Scalzo complex as they appeared at the beginning of the Seicento.

**Presenter:** Helen Deborah Walberg, *Roger Williams University*

**Paper Title:** “Una compiuta galleria di piture veneziane”: The Lost Church of S. Maria Maggiore, Venice

**Abstract:** S. Maria Maggiore in Venice was one of the eighty monastic and parochial churches closed after the fall of the Venetian Republic in 1797. It is currently annexed to the Venetian city jail, and is closed to scholars and interested visitors. Nevertheless, the Franciscan Observant church played a vital role in the religious life of Renaissance Venice, as it contained an extremely popular miraculous image and a highly regarded collection of artwork, ranging from an altarpiece by Titian to a series of massive canvasses depicting medieval legends of the Virgin Mary that adorned the nave walls. Using inventories from the few remaining monastic documents, architectural renderings, and the surviving paintings, I have reconstructed the interior of the church as it would have looked in the early seventeenth century, as well as a brief history of the monastery and its nuns.

**Room:** Parlor – 1224

**Panel Title:** The Life of the Mind: Theories and Technologies

**Organizer:** Ann M. Blair, *Harvard University*

**Chair:** Mordechai Feingold, *California Institute of Technology*

**Presenter:** Ann M. Blair, *Harvard University*

**Paper Title:** How Reading Notes Were Put to Use: Methods of Compilation in the Renaissance

**Abstract:** In this paper I will consider the purposes served by the abundant reading notes collected by various Renaissance scholars. Manuals on note-taking justified the practice primarily as an aid to composition. But some abundant note-takers wrote little or nothing. Others used their reading notes more or less directly in their compositions. Among the genres most heavily dependent on collected reading notes were compilations of various kinds. In the cases of Conrad Gesner and Theodor Zwinger in sixteenth-century Zurich and Basel respectively I trace how reading notes taken on slips of paper or cut out from printed material were glued onto sheets to form a work which was sent to the printer. Other examples of abundant writers shed light on the special stresses associated with producing works in haste from messy and disordered notes.

**Presenter:** Kristine Louise Haugen, *California Institute of Technology*

**Paper Title:** The Monastic Moment: Professors in Prison

**Abstract:** In response to that disturbingly frequent early modern phenomenon, imprisonment, many intellectuals settled in and continued to write. The examples of George Buchanan and Fray Luis de León — both professors, both confined by the Inquisition in the sixteenth century — let us go on to ask what kinds of projects they pursued and how their established habits changed under duress. With few books on hand, and in the course of complex, demanding trials, close
argumentation and intensive quotation were not in prospect. Buchanan’s Latin psalm paraphrase and León’s Names of Christ issued instead from the intensive study of single texts, of the kind we associate with medieval and monastic devotional reading rather than the aggressive erudition of the sixteenth-century universities. The popularity of both books — on first printing for Buchanan, in more recent centuries for León — suggests that imprisonment, for both professors, was an exit from academia in several senses.

Presenter: Richard W. Serjeantson, University of Cambridge, Trinity College

Paper Title: Experimental Philosophy and the Workings of the Mind

Abstract: This paper explores a significant lacuna in our understanding of the transformation of natural philosophy in the seventeenth century. Developing and extending the perspective of historians of the period who have stressed the continuities of the “new philosophy” with the philosophy of the schools, it considers the place in natural philosophy of the study of the soul in general, and the role of the “operations of the intellect” in particular. For the writers of compendia of natural philosophy in the earlier seventeenth century, the operations of the intellect were the precondition for doing natural philosophy, and the soul was in an important sense the culmination of that discipline. Yet in the course of the century the soul was written, slowly and painfully, out of natural philosophy. I offer an argument about this process in the context of the experimental philosophy pursued by fellows of the Royal Society of London.
obtain his reconciliation with God, the return of his lost converted son to the house of the father, and his personal intellectual fulfillment. Already Carl Gebhardt observed that Abravanel’s *Lament* could allude to his philosophic work (*Dialoghi d’Amore*, Rome, 1535) for a vague reference to the erotic thematic. In this paper I will deal with this problematic, and I will examine the role of the *Dialoghi* in the intellectual and personal *iter* of Leone Ebreo, as outlined in his poetic work.

**Presenter:** Rossella Pescatori, *University of California, Los Angeles*

**Paper Title:** Leone Ebreo’s Dialogues, Dante, and the Christian Kabbalah

**Abstract:** This paper investigates some aspects of Leone Ebreo’s *Dialoghi d’Amore* (1535), in particular the concept and function of myth and allegory in relation to two of his very important references: Dante and Giovanni Pico della Mirandola. This is considered in connection with the sixteenth-century intellectual Christian interest about Kabbalah. Dante’s *Divine Comedy* is incredibly full of references connected to Jewish mysticism. Pico della Mirandola used the Kabbalah as a representation of an apparatus or a text where occult correspondences condense themselves into a deeper sacral meaning. Allegory becomes a necessary vehicle for the conservation of the truth of doctrine, since it can represent the truth on all its various levels, literal or historical, moral, psychological, celestial, and metaphysical. At the center of the *Dialoghi d’Amore* is the Kabbalistic doctrine of the mystical union of love, a doctrine transformed into one of the philosophical foundation stones of Leone Ebreo’s system.
the renowned Venetian playwright and satirist Andrea Calmo dispatched to her (in Venetian) around 1550, as a Jewess who “astounded her listeners” (“meraveiar i auditori”) by her singing and playing. As the only known document about her, the letter deserves closer investigation to establish as much as one can of her biography and musical talents; to gauge the attitude of the writer and, by surmise, his contemporaries, toward singing or playing Jewesses; and to probe the question whether Madonna Bellina was real or a figment of Calmo’s imagination. If she were real, how does that alter our conception of Jewish female participation in sixteenth-century mainstream culture? But if she were not, then what led Calmo to invent her?

**Presenter:** Mary Becker Quinn, *University of New Mexico*

**Paper Title:** Zoraida and the Handless Maiden: A New Look at Cervantes’s *The Captive’s Tale*

**Abstract:** The Moorish episodes of *Don Quixote* are among the novel’s most complex and most interesting. They not only contain true historical references to the tumultuous political times but they also serve as a testimonial to Cervantes’s own experience in captivity. To further enrich these episodes, Cervantes has interwoven mythical, historical, and religious stories — yet one source has been overlooked. “The Legend of Carcayona” is a *morisco* version of the folktale, “The Handless Maiden.” In it, the heroine, Carcayona, rebels against her father’s worship of false idols, and converts to the one true faith, Islam. The paper aims to demonstrate how “The Captive’s Tale” is a rewriting of “The Legend of Carcayona” and will also posit why this is so important to our understanding of this Moorish episode, as well as those that follow.

**Presenter:** Alison Thorne, *University of Glasgow*

**Paper Title:** “My Selfe will moane my Self”: Ovidian Genealogies of Female Supplication and Complaint in Early Modern England

**Abstract:** This paper considers the importance of Ovid’s *Heroides* in shaping the development of the intertwined rhetorical forms of supplication and complaint in early modern England. Focusing on Drayton’s *Englands Heroicall Epistles* (1597, 1619), it examines how the Ovidian model of the plaintive-beseeching female voice was appropriated and reinterpreted in late sixteenth- and early seventeenth-century translations and “imitations.” Although the forceful eloquence of Ovid’s heroines is attenuated by being accommodated to prevailing gender norms, this paper argues that it is possible to recover a sense of the potential efficacy of the language of complaint-entreaty; and that these persuasive strategies, apparently so disempowering for women, offered them a useful resource that was adaptable to a variety of literary forms and sociopolitical situations. With reference to the poetry of Isabella Whitney and petitionary letters, it shows how the speaker’s typically self-abnegating posture is, paradoxically, redefined as a source of moral and affective authority.

**Room:** Parlor – 1624

**Panel Title:** Applications of Hermetic and Alchemical Studies I: Secrets and Unrecognized Sources of Hermetic and Alchemical Traditions

**Sponsor:** Cauda Pavonis: Studies in Hermeticism

**Chair:** Roger W. Rouland, *Baylor University*

**Presenter:** Steven Paul Matthews, *University of Minnesota, Duluth*
**Paper Title:** Ficino and the Fathers: Patristic Permission for the *Corpus Hermeticum*

**Abstract:** Scholarly treatments of Ficino often portray his theology as a forced welding of Christianity and Neoplatonism by which the basic integrity of Christianity was compromised in favor of Ficino’s Neoplatonism. Such a perception relies on a narrow definition of Christian thought typical of the Reformation but not reflective of classical Christianity. The distinction is important, for Ficino was not concerned with the Reformation but rather the recovery of the Eastern Christian Fathers in the West and what they represented. Ficino’s reading of the Greek Fathers held that the *Corpus* reflected an earlier, purer form of Christianity with *theosis* as a central doctrine. Read in this light, the *Corpus Hermeticum* was not an extraneous source for the Christian tradition but a significant part of it — a part sanctioned by early, important Christian writers. Thus, the spread of hermetic teachings was not a challenge to traditional Christianity but a restoration of it.

**Presenter:** John James Mulryan, *St. Bonaventure University*

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**Paper Title:** The Renaissance Mythographers and the Alchemical Tradition

**Abstract:** Three well-respected Renaissance mythographers, L. G. Gyraldi (*Historia*, 1548), Vincenzo Cartari (*Imagini*, 1557), and Natale Conti (*Mythologiae*, 1567) all embrace the idea that the ancients concealed a secret wisdom within classical myth. Ironically, though, Conti alone recognizes that alchemy is part of this tradition of hidden wisdom, even though he rejects it as a viable source of knowledge. In doing so, he resembles Church Fathers who despised classical myth but cited myth so often that they became important sources for it. Thus, despite Conti’s negative view of alchemy, his analysis of its traditions is more comprehensive than that of the earlier mythographers, making him an important source for both terminology and mythological antecedents related to the alchemic tradition.

**Presenter:** Jeffrey S. Shoulson, *University of Miami*

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**Paper Title:** How Jewish was Alchemy?

**Abstract:** Raphael Patai has argued that the prestige accorded Jewish alchemy was so great that alchemical treatises written by non-Jewish adepts were often attributed to Jewish authorship. In fact, some non-Jewish writers were posthumously converted to Judaism to give their work greater authority. This paper examines the validity of Patai’s claim for the extensive ties between Jewishness and alchemy in the context of the resurgent interest in alchemy in seventeenth-century England. This period also corresponds with what some scholars have termed a rise in “philo-semitism” that culminated in parliamentary consideration of the official readmission of Jews to England in 1655. Not only are the two trends not unrelated; they both draw upon the socio-cultural phenomenon of religious enthusiasm that, in turn, was enmeshed in a heterogeneous discursive (re)formulation of the process of conversion at the material, individual, and communal levels.

**Room:** Parlor – 1724

**Panel Title:** Whence We Come and Whither We Go: Poetry and Truth in Renaissance Historiography

**Organizer & Chair:** Luc Deitz, *National Library of Luxembourg*
Presenter: Günter Frank, *Akademie Bretten*

Paper Title: Cesare Baronio (1538–1607) and the Construction of History

Abstract: Cesare Baronio’s *Annales ecclesiastici*, published in Rome in the years between 1588 and 1607 are considered to be not only the Catholic response to the very influential Protestant church historiography presented by Matthias Flacius Illyricus (*Historia ecclesiastica . . . per aliquot studiosos et pios viros in urbe Magdeburgica, 1559–74; Catalogus testium veritatis, 1556*) but also to be the beginning of scholarly historiography dealing the patristic era and the early Middle Ages. Although he was determined by the confessional controversies of his time, Baronio’s *Annales* mark a new approach to the construction of history by evaluating huge material and resources which were unknown up to his time.

Presenter: Walter Stephens, *The Johns Hopkins University*

Paper Title: The Great Pretender: Rediscovering Annius of Viterbo (ca. 1432–1502) and His Forged Antiquities

Abstract: Annius of Viterbo (1432?–1502) was once the most notorious literary forger of all times. In his *Antiquitatum variarum fragmenta* of 1498 he pretended to publish eleven rediscovered chronicles relating to the earliest European history, written by famous ancient Chaldaean, Egyptian, Persian, Greek, Roman, and Jewish authors. He also forged and excavated statuary and inscriptions to corroborate his texts. Although his forgeries were denounced as such immediately, they were also immensely influential for the history of historiography, cultural polemics, and fiction between 1500 and 1700. Relatively unknown between ca. 1750 and 1960, Annius has steadily returned to greater prominence in the past twenty years. I will offer an overview of the influence that Annius’s forgeries exerted on European culture between 1500 and 1700, and a review of recent treatments of his reception, concentrating on his most infamous pseudo-author, “Berosus Chaldaeus.”

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*Thursday, March 22, 2007*

2:00–3:30

**Room:** Symphony I

**Panel Title:** Signifying the Exotic in Renaissance Art

**Organizer:** Meghan Hughes, *Tufts University*

**Chair:** Cristelle L. Baskins, *Tufts University*

**Respondent:** Karen-edis Barzman, *Binghamton University*

**Presenter:** Touba Ghadessi Fleming, *Northwestern University*

**Paper Title:** Renaissance Monsters: Paradoxical Others at Court

Abstract: A sizeable number of portraits of human monsters were painted during the Renaissance in several Northern Italian courts. While it has been assumed that societal rules suppressed the identity of monsters as sentient individuals, epistolary and *guardarobe* evidence suggests that, in fact, what made them exotic and collectible also guaranteed them positions as courtiers or companions. Monsters, such as a dwarves and hirsutes, entered the closed spheres of early modern Italian courts because of their exotic bodies. These monstrous bodies became the signifiers of a flawed human space; however, unlike generic curiosities, most human monsters acquired a social mobility that transcended their bodies and allowed them to gain individuality.
By looking at their portraits, the status of their juridical personhood, and their active participation in quotidian life, I argue that human monsters successfully introduced the notions of difference and otherness within a homogenous courtly vocabulary.

**Presenter:** Meghan Hughes, *Tufts University*

**Paper Title:** Constructing Renaissance Identity through *The Travels of Sir John Mandeville*

**Abstract:** This paper examines the visual representation of marvelous peoples found in fifteenth- and sixteenth-century manuscript and printed versions of *The Travels of Sir John Mandeville*. The text has been interpreted in opposing ways, either as a harbinger of Europe’s quest to subdue and appropriate Eastern cultures, or as a rare voice of Western tolerance and respect for the East. In my study, I will question how the images relate to these textual interpretations. This paper investigates how visual imagery of exotic peoples both reflects and actively constructs European identity formation during the Renaissance. I argue that the illustrated pages of *sciapods* with their single foot used for shade in the hot sun, *blemmyae* with their faces on their chests, and multiple other creatures served to shore up an identity undergoing redefinition and to reassure the viewer of a self that was stable, coherent, and unified.

**Presenter:** Dana E. Katz, *Reed College*

**Paper Title:** The Jewish Ghetto in Venice and the Myth of Social Order

**Abstract:** This paper investigates the political ideologies embedded within the walls of the Venetian ghetto to explore how Jews in sixteenth- and seventeenth-century Venice negotiated their position as social, cultural, and religious outsiders in a city dominated by Christians but dependent on Jewish credit and trade. I will study details of construction and design to deconstruct, for example, how the ghetto’s irregular fenestration patterns, uneven building heights, and distinguishing synagogues relate to contemporary notions of space, boundaries, community, and tolerance. By analyzing the architectural form of the Jews’ vernacular buildings, I will discern how the ghetto simultaneously reinforced and undermined the sociopolitical order of early modern Venice.
mythological themes — to allude to the erotic aspects of the union between the king and the queen, while affirming the superiority of the mind’s discernment over the effects of pure sensuality attributed to erotic art. The presence of Olympian gods in the mask describing some of the qualities of erotic art is the instrument used by Bocángel to represent a partnership that went beyond sensual effects toward the type of intellectual enjoyment in which a young woman such as the queen would not take offense.

**Room:** Symphony III  
**Panel Title:** Renaissance Theories of Vision I  
**Organizer:** John Hendrix, Roger Williams University  
**Chair:** Charles H. Carman, State University of New York, Buffalo  
**Presenter:** Alison Terry, Bowling Green State University  
**Paper Title:** Dionysian Persuasion and the Visual Rhetoric of Humanism after the Council of Florence  
**Abstract:** While the Council of Florence of 1438–39 was ultimately unsuccessful in uniting the Latin and Greek Churches, the opportunity for crosscultural exchange during the period of the ecumenical debates was a key step in the development of a Neoplatonic rhetoric and visual language in Florence. This paper relates the rhetorical expression of the Eastern and Western factions to the visual arts around midcentury and examines the impact of the Council on the Italian humanist conception of the image. It argues that the writings of Pseudo-Dionysius provided a persuasive rhetoric that facilitated East-West communication during the theological discussions, and provided a bridge between Latin and Greek theories of the image that ultimately informed the development of a new artistic style after the conclusion of the Council. A Dionysian visual rhetoric developed under the patronage of Cosimo de’ Medici and continued to inform the visual strategies of artists. The paper investigates how this visual rhetoric may be seen to consciously appropriate Greek thought and aesthetic theory, and how this style of painting was once used as a powerful counterpart to the Albertian theory of perspective.

**Presenter:** John Clagett, Center for Ecumenical Research in the Arts and Sciences  
**Paper Title:** Intellectual Substance and Visual Perception: A Baroque Reconciliation  
**Abstract:** Drawing on Descartes’s Dualism by Marleen Rozemond, my talk will lay out a theory of what constitutes a modus operandi during the Baroque for resolving inconsistencies between visual and intellectual content. The Renaissance achievement of perspectival drawing was viewed with unease by some during the Baroque, for the drawings strongly demonstrated that an object’s form is visually inconsistent: its form changes as one’s viewpoint of the object changes. In recognizing this, a difficult question was raised: can our minds judge any concrete thing as substantial if the thing continually changes before our eyes? This problem, and its solution, provides key insights into the Baroque period, shedding light on the period’s tendency to perceive the world in a synthetic-dualistic mode.

**Presenter:** Nicholas Temple, University of Liverpool  
**Paper Title:** Gesture and Perspective in Early Sixteenth-Century Humanism
Abstract: In his recent book David Michael Kleinberg-Levin explores the phenomenological idea of “right measure” in political life, highlighting how gestures reveal a deeply embedded redemptive understanding of human existence. This study provides an important reference in my investigations of Renaissance perspective, in particular the manner in which pictorial space constitutes a communicative framework for bringing gesture into appearance. In a culture that emphasized the virtue of decorum in human action, the representation of gesture takes on redemptive significance in pictorial space. This paper will explore this idea in the context of Raphael’s *School of Athens*, highlighting how perspective provides both a visual and eidetic scaffold for bringing into dialogue the symbolic themes underlying the manifold gestures of the assembled figures. Challenging recent scholarship, I will seek to demonstrate that the fresco holds a mystery about the nature of continuity of Eucharistic and Pythagorean-Platonic traditions.

Room: Symphony IV
Panel Title: Vernacular Literature and Artistic Culture in Florence
Co-organizers: Christina Neilson, *The Frick Collection* and Eva Struhal, *The National Gallery of Art, CASVA*
Chair: Charles Dempsey, *The Johns Hopkins University*
Presenter: Adrian Randolph, *Dartmouth College*
Paper Title: Sense and Non-Sense in Early Fifteenth-Century Florentine Painting
Abstract: It is common practice to think of Italian fifteenth-century art in rhetorical terms. Aligned with the humanist project, the primordial language of art criticism nests in ancient rhetorical categories. In this manner, the picture as propositional *istoria* may be seen to convey sense consistently and comprehensibly, above all for those familiar with Latin rhetorical forms. Considering instead the vernacular — specifically on the literary-oral languages of poetic performance *alla Burchia* and of pithy mendicant preaching — I should like to propose alternative rhetorical ways of framing two major trends in early fifteenth-century Florentine painting, specifically the styles associated with Lorenzo Monaco, and Masaccio and Masolino. My goal is not to install a new rhetorical model, but rather to describe the multiple, overlapping, and competing relations between word, image, and the senses, in order to enrich accounts of how a range of Florentines may have experienced their visual culture.

Presenter: Christina S. Neilson, *The Frick Collection*
Paper Title: Verrocchio’s Period Eye: Burchiello, Brunelleschi, and Late Quattrocento Visual Culture
Abstract: Today Verrocchio is best known as a sculptor, but his bustling *bottega* produced works in a wide variety of media, including manuscripts. Three little-studied codices made in Verrocchio’s workshop containing (among other things) sonnets by Burchiello and the tale of *Geta and Birria*, as well as books in the artist’s possession and sonnets in his hand, will serve as a theoretical framework within which to examine how Verrocchio may have thought about his art. Particular emphasis will be placed on the theme of practical experience versus scholarly knowledge, an issue of central importance in *Geta and Birria*, and the subject of a debate waged between artists and humanists, first elaborated by Filippo Brunelleschi in sonnets exchanged with
Giovanni Gherardo da Prato. This discussion will be situated within a consideration of Verroccchio’s own social and cultural context, based on new archival research into his properties, workshops, and associations.

**Presenter:** Massimiliano Rossi, *Università degli Studi di Lecce*

**Paper Title:** The World Upside Down: The Paradoxical Aesthetics of the Florentine Seicento

**Abstract:** The aesthetic concerns of the Accademia della Crusca can be traced to late Cinquecento polemics about the preeminence of Lodovico Ariosto’s *Orlando furioso* or Torquato Tasso’s *Gerusalemme liberata*, a conflict that also affected the Academy in its beginnings in the opposition between Leonardo Salviati and Tasso. The Academy’s favoring of Ariosto’s naturalism over the *Gerusalemme*’s syntactic and poetic artifice represented a parodic challenge to the established hierarchy of literary genres. Fundamental to this dispute was the rhetorical rationale of *serio ludere* and the paradoxical encomium, which informed all aspects of the Academy, including its famous *imprese* in the form of a peel. Michelangelo Buonarroti il Giovane is central to a reconstruction of the *estetica cruscante*, and the decoration of his house represents an extraordinary artistic parallel to the *Crusca*’s rhetorical strategies. These same aesthetic choices also influenced Galileo Galilei, who offered an ideological and theological justification for a cosmic *sermo humilis*.

**Presenter:** Eva Struhal, *The National Gallery of Art, CASVA*

**Paper Title:** “La buona strada vecchia”: Traditionalism and Innovation in Lorenzo Lippi’s Painting and Poetry

**Abstract:** In his life of Lorenzo Lippi (1606–65), Filippo Baldinucci famously criticized the painter for his artistic traditionalism. Apart from being a painter, Lippi was also the author of the mock epic *Il Malmantile Riacquistato*, which is remarkable for its collection of Florentine proverbs and idioms contained within the narration. The *Malmantile* resembles a palimpsest of Florentine vernacular, since it contains idioms from the Trecento onwards, all of which are set within a seventeenth-century literary framework. This paper will offer a new approach to Lippi’s artistic rationale by examining the parallels between the painter’s linguistic and artistic choices. Like the *Malmantile*, Lippi’s painting will be seen to be a highly original combination of old and new, which stands in a complex relationship to the Florentine past but equally reveals a very original position within the different seventeenth-century approaches in coining naturalistic styles.

**Room:** Concerto A

**Panel Title:** Mediating the Sacred in Renaissance Venice and the Veneto

**Organizer:** David D’Andrea, *Oklahoma State University*

**Chair:** Dennis Romano, *Syracuse University*

**Presenter:** David D’Andrea, *Oklahoma State University*

**Paper Title:** The Blessed Virgin Mary and Civic Identity: The Church of Santa Maria Maggiore in Treviso
Abstract: The church of Santa Maria Maggiore possessed a special place in the civic and religious history of Treviso. Treviso’s liberation from medieval tyranny was credited to the Virgin Mary’s assistance, and an annual offering to her altar in Santa Maria Maggiore maintained civic peace and prosperity. Treviso’s relationship with the Virgin deepened later in the fourteenth century when a fresco in Santa Maria Maggiore gained fame for miracles attributed to Mary’s intercession. The image was not only venerated by the local community; but its reputation spread throughout the Venetian Republic as well. During the War of the League of Cambrai, the church and its miraculous image were at the center of a debate between Venetian military planners, who wanted to demolish the shrine to improve the city’s defenses, and political leaders, who considered Marian protection stronger than any human fortification. The history of Santa Maria Maggiore reveals how a community expressed civic identity through the control of sacred time and space.

Presenter: James S. Grubb, University of Maryland, Baltimore County

Paper Title: The Miracles of the Madonna

Abstract: Because they promise to alter the religious landscape in significant ways, miracles must be verified. In Venice, whose citizens were fiercely attached to very old centers of worship, the emergence of a new cult around a wonder-working image of the Madonna was cause for caution. This paper examines the chronicle of the foundation of the church of the Madonna dei Miracoli, in particular the dossier of the miracles that the image had induced. In contrast to new cults elsewhere, the testimonies in Venice in 1480–93 were not gathered by an official commission of inquiry, but were inscribed spontaneously in a quaderno, often by the grateful beneficiaries themselves. This paper will also pose the probably unanswerable question of how it is that the image currently venerated in the church is almost certainly not the original, but is the second or possibly even the third in a series.

Presenter: Benjamin G. Kohl, Vassar College

Paper Title: The Bishop Created a Saint: The Cult of San Daniele Martyr and Levite in Early Modern Padua

Abstract: At the end of the Duecento, Padua’s reforming Bishop Giovanni Savelli created a new patron saint of Padua, Daniele, to rival the older communal patrons Prosdocimo and Giustina, and the thaumaturgic Franciscan friar, Antonio. The relics of Daniele, martyred under Diocletian, had been translated to the newly constructed Cathedral in January 1076. Two centuries later, Daniel’s remains were translated to a new tomb near the High Altar of the Duomo. In 1296 the commune and bishop decided to observe Saint Daniel’s translation in a large way with a statute requiring a procession of guildsmen and citizens to the oratory of San Daniele that equaled in size and expenditures that of Saint Anthony the Confessor. Hence, the bishop of Padua created an observance that made Saint Daniel the fourth patron saint of Padua and the Duomo the center of a new cult in Padua.

Room: Concerto B

Panel Title: Public Opinion in Early Modern Europe I: The State and Public Discourse

Organizer: Arjan van Dixhoorn, Universiteit Antwerpen
Chair: David Zaret, University of Indiana, Bloomington

Presenter: Monica Stensland, Oxford University, Exeter College

Paper Title: Communicating Reconciliation: Loyalist Polemic under Alexander Farnese, Prince of Parma (1578–85)

Abstract: Scholarship on the Dutch Revolt has traditionally been tilted toward a focus on the rebels and the development of the independent state of the United Provinces. The same applies to studies on the political thought of the Revolt. Whereas some recent work has begun to explore the composition of and ideas in the loyalist camp, ideas persist that loyalists in the Revolt either did not engage in public debate and the battle for hearts and minds, or that their contributions were of poor quality and little significance. Was this the case? This paper will examine the Spanish regime and its supporters’ use of polemical print in the context of the process of military reconquest and political and religious reconciliation under Parma. The paper will concentrate on loyalist polemic’s potential for appeal and loyalist publications’ engagement with rebel propaganda, and also investigate to what extent rebel and loyalist tools of outreach and persuasion were of comparable quality. The paper will demonstrate that the Spanish regime was far from as passive as is commonly supposed in the “paper war” that was raging.

Presenter: Vincent van Zuilen, Rijksuniversiteit Groningen

Paper Title: Official Dutch Government Propaganda in the “Leicestrian Controversy” (1586–87)

Abstract: After the capture of Antwerp by Spanish forces in August 1585, Queen Elisabeth I decided to lend military aid to the Dutch rebel provinces in their desperate struggle. Her protégé Robert Dudley, Earl of Leicester, was appointed governor-general to the United Provinces. His claims to greater power were strongly opposed by the province of Holland. The States General, most other provinces and Calvinist refugees however supported the governor-general. In 1586 this resulted in a large pamphlet war in which private persons on both sides sought to influence public opinion. Initially, government institutions and officials responded with the traditional means of censorship, but by 1587 they adapted another strategy: a propaganda campaign. In this paper I will explore the attitudes of the States of Utrecht and Holland regarding public opinion and their motives to use political propaganda against the allied provinces.

Presenter: Liesbeth Geevers, Universiteit van Amsterdam

Paper Title: Seals and secrecy? The Flaws of Government Postal Services and the Creation of the Public Sphere in the Netherlands, 1555–67

Abstract: Even more important than Gutenberg’s invention for the history of communication and media in Early Modern Europe, was Francesco de Tassis’s creation of a European-wide postal network. The network of post stations he inspired linked together most parts of Europe, thereby shrinking the intellectual distances and providing the infrastructure for the dissemination of knowledge and the growth of media. But the Tassis’s postal system had not been intended to pave the way for the creation of a public sphere. On the contrary, it had been intended to service the informational and governmental needs of the Habsburg Dynasty. Of course, the dynasty’s decision-making process was supposed to be extremely privileged and information was meant to be secret. In this presentation I will examine the inability of the Habsburg Dynasty to keep its information to itself and the use of the Tassis’s postal system to outside commentators, during the tense period between the accession of Philip II to the lordships of the Netherlands and the outbreak of the Dutch Revolt, one of Europe’s first pamphlet wars.
Room: Concerto C
Panel Title: Music and Poetry in Sixteenth-Century Italy
Sponsor: Renaissance Studies Certificate Program, City University of New York, Graduate Center
Organizer: Ruth I. DeFord, City University of New York, Hunter College
Chair: James Haar, University of North Carolina
Presenter: Seth Coluzzi, University of North Carolina, Chapel Hill

Paper Title: “Solo e pensoso”? Rendering the Lyric Io in the Italian Madrigal

Abstract: Since Jacob Burckhardt’s influential The Civilization of the Renaissance in Italy of 1860, individualism has generally been regarded as a defining feature of the Italian Renaissance. Some recent scholars, dubbing Burckhardt’s depiction the “myth of the Renaissance,” have argued that Renaissance individualism was much less ubiquitous than Burckhardt believed. This revision affects our understanding of forms of expression like the lyric poem, which seem to be highly personal. The madrigal offers a glimpse of how the lyric io may have functioned within a contemporary readership. By examining the musical depiction of specific textual elements in madrigals by Lasso, Wert, and Marenzio, this study demonstrates how the madrigal projects an interpretative reading for its listeners, and thereby proves valuable to our understanding of the cultural mentality in Renaissance Italy.

Presenter: Paul Schleuse, State University of New York, Binghamton
Paper Title: Orazio Vecchi’s L’Amfiparnaso in Print and Performance

Abstract: L’Amfiparnaso (1594) is Orazio Vecchi’s best-known work. A collection of madrigals for five voices, it is organized in imitation of a commedia dell’arte performance: each piece is identified as a “scene” within a three-act structure, with argomenti supplied to provide a measure of dramatic continuity between pieces. Although the print includes woodcuts depicting the characters on a stage, Vecchi is at pains to state in the prologue that the work “penetrates through the ear, not the eye,” and is not meant to be staged. Indeed, the polyphonic texture makes a straightforward “theatrical” performance of the work impossible. Nevertheless, most interpreters regard L’Amfiparnaso as an explicitly dramatic work. This view fails to take into account Vecchi’s other works or his stated aesthetic views. This paper argues that L’Amfiparnaso uses theater as a metaphorical framework, not as a model for a unified narrative artwork.

Presenter: Anthony Newcomb, University of California, Berkeley, Emeritus
Paper Title: Orazio Vecchi and the Seconda Prattica: On Some Madrigals from the Veglie di Siena (1604)

Abstract: Only four of the madrigal texts in the seconda parte of Vecchi’s Le veglie di Siena were set by earlier composers. All of them can be classified as grave on the basis of Vecchi’s introduction to the work. With one exception, these texts are by modern poets, and the previous settings are by composers of the nascent seconda prattica. Although we do not usually think of Vecchi as being part of the seconda prattica, in his choice of these texts, in his settings, and even in the title of his seconda parte, he is entering directly into the polemic around la musica moderna initiated by Artusi in 1600 and picked up by Monteverdi in 1605. In his stile grave at least, he is directly defying the proscriptions of Artusi and accepting the challenge of the
composers of *musica moderna*, asking that his settings be compared to and measured against theirs.

**Room:** Concerto D  
**Panel Title:** Perspectives on the Sixteenth-Century City  
**Sponsor:** South Central Renaissance Conference  
**Organizer & Chair:** John H. Alexander, *University of Texas, San Antonio*  
**Presenter:** Eunice D. Howe, *University of Southern California*  
**Paper Title:** Rome inside the Box: The Universal Monastery of Pius V (1566–72)  
**Abstract:** At the height of the Counter Reformation Pius V sought to transform Rome into a showcase of new churches, palaces, public works, and, especially, monasteries and convents. His overarching vision for the city cohered with a “Universal Monastery,” as one observer called it, composed of buildings designed by the papal architect Nanni di Baccio Bigio. This paper identifies the paradigm of physical enclosure at the core of Pius’s building program. But it also calls attention to a problematic element of the top-down approach to urbanism where the pope’s initiatives were directed towards another Rome belonging to the indigent and dispossessed. This was an illusive city of its own — disorganized and crowded — that operated both beneath the papal gaze and yet out of its line of sight.  
**Presenter:** Jessica E. Maier, *Columbia University*  
**Paper Title:** Exhuming Ancient Monuments in Renaissance Maps of Rome  
**Abstract:** Sixteenth-century maps of Rome are often mined by modern scholars for what they reveal of ancient structures that have disappeared since the Renaissance. This talk will examine the complicated nature of the evidence these works provide through the lens of a specific case study: the representation of two bath complexes in images by Bufalini (1551), Ligorio (1561), Du Perac (1574), and Cartaro (1579). These images are not transparent documents; rather, they invariably filter ancient architectural grandeur through an early modern lens. While they must be approached with caution as archaeological records, they serve as vivid and revealing expressions of the aesthetic tastes and historical imagination of sixteenth-century Italy.  
**Presenter:** Naomi Miller, *Boston University*  
**Paper Title:** A Paragon of Ambiguity: The Venetian Ghetto  
**Abstract:** A challenge to the hypothesis perpetuating the myth of Venice raises the following questions: is it correct to speak of a “consciously Fashioned civic image” as peculiar to Venice? Is a power that created one of the earliest ghettos worthy of the designation as “this most perfect Republic”? This paper will attempt to situate characteristics applied to early modern Venice in ideals espoused by the late medieval commune. In the city-states of Tuscany and Emilia we find the true legacy of the civic image of Republican Rome. In Venice, geography is dominant.  

**Room:** Tenor  
**Panel Title:** Aspects of Renaissance Catholicism
Chair: Mark Andrew Lewis, Spring Hill College

Presenter: Dorothy R. Donahue, Miami University
Paper Title: Recording Reform: Gender, Self, and Religious History in Early Modern Spain
Abstract: Both St. Teresa of Avila and Ignatius Loyola end their autobiographies with the confirmation of the religious orders they founded. How do their accounts differ in the representation of the founding of reform movements which challenged established ideologies of sanctity and the religious life? In this paper I will examine Loyola’s Relato del Peregrino and Teresa’s Libro de su vida as documents of religious history as well as narratives of self. In addition, I will explore the impact of gender on the writing of religious reform. How does the writer represent the experience of religious iconoclasm and their role in it? Does gender actually play a role in the writer’s vision of self, and if so, how does this emerge in their accounts of the origins of the Discalced Carmelites and the Jesuits? By comparing the founding narratives of both writers and those of some of their cofounders, I will arrive at some conclusions about their role in the larger genre of spiritual autobiography.

Presenter: Franco Mormando, Boston College
Paper Title: Pestilence, Heresy, and Apostasy in Seventeenth-Century Rome: Deciphering Michael Sweerts’s Plague in an Ancient City
Abstract: One of the most enigmatic paintings to come out of Baroque Rome is Plague in an Ancient City by Michael Sweerts (1618–64), executed ca. 1650. Nothing certain is known of the provenance of the work before its arrival in England in the early nineteenth century, nor of its mysterious subject. The consensus of the most recent scholarship is that the painting intends no specific historic reference and is merely a generic study of the various emotional and physical effects of plague upon a population. However, this essay instead proposes the thesis that Sweerts’s canvas, in fact, depicts the plague of 361–63 CE, which struck the Roman Empire during the reign of Julian the Apostate. In depicting this scene, Sweerts was most likely commenting on the contemporary struggle of the Catholic Church against its enemies in the wake of the disastrous defeat represented by the Peace of Westphalia.

Presenter: Olga Pugliese, University of Toronto, Victoria College
Paper Title: Religion in Machiavelli’s Minor Works
Abstract: Religion plays an important role in Machiavelli’s writings: his concept of religion as an instrument of politics expressed in his political tracts, his satire of religious figures and religious institutions in The Mandrake Root, and his praise of some key Christian saints in The Discourses are well-known. These varied threads are often unclear in themselves, though, and, when brought all together, may be somewhat difficult to reconcile, causing readers to detect some ambiguity in the author’s attitude towards religion. An examination of some of his minor works, and especially his brief prose text titled Capitoli per una compagnia di piacere, makes it possible to illustrate his use of parody in the treatment of religious topics--an approach that is also found in some of his main writings, and that contributes to the complexity of his thought.

Room: Soprano
Panel Title: Theory, History, and Philosophy
Chair: Shulamit Furstenberg-Levi, Università degli Studi di Siena
Presenter: Peter Carravetta, City University of New York, Queens College
Paper Title: The Hermeneutics of Pico della Mirandola

Abstract: Pico della Mirandola’s Heptaplus and De Ente et Uno can be read as a potentially full-fledged theory of interpretation. My contention is that Pico was working toward a (unfinished) general hermeneutics by combining the theoretical insights of (Neo)Platonism as an ontological grounding and the Aristotelean tradition as furnishing a manifold or multi-pronged methodology. In other words, Pico was working toward a model of reading of incredible flexibility, respectful of the alterity and various other ways in which knowledge and understanding manifest themselves, and capable of grasping and expressing the many layers of meaning possible in texts, most notably in the archtext itself, the Book of Genesis. In a way, Pico is already pointing toward Gadamer and Ricoeur, proleptically circumventing the entire scientific-Cartesian tradition. One key issue is the problem of allegorical interpretation, which many post-Heideggerians have failed to explore, but which I contend should be rehabilitated.

Presenter: Aaron W. Kitch, Bowdoin College
Paper Title: Aesthetics and Renaissance Historicisms: Afterimages of Empirical Life
Abstract: Employing aesthetic theory by Paul de Man, Theodor Adorno, and George Levine, my essay addresses a current critical impasse between historical empiricism and aesthetic form. Drawing on Adorno’s Kantian sense of the autonomy of art combined with his notion of the “imprinting” of social relations on aesthetic objects, I examine the historical emergence of the category of autonomous literary art in sixteenth-century, as theorized by such treatises as Wilson’s Art of Rhetoric and Sidney’s Defense and taking the English minor epic as a literary example. I will suggest that reading Sidney’s distinction between poetry and history in light of Adorno’s concept of art as an “afterimage of empirical life” offers a rapprochement between rigorous historical empiricism and accounts of texts that employ formal strategies as a way to resist their own historical imbeddedness.

Presenter: Joseph M. González, California State University, Fullerton
Paper Title: The Powerful-Full Corpse: Body, Power, and Representation at the Funeral of Gustav Vasa, 1560
Abstract: The funeral of the Swedish King Gustav Vasa in 1560 is the sole occurrence of the use of effigies in Swedish funerary ritual. Long viewed as an empty copy of Continental practice, it has recently been suggested that the effigies are evidence of an attempt by the Vasa dynasty to introduce the concept of the king’s two bodies. However, if the funeral of Gustav Vasa is examined in the context of dynastic insecurity, contemporary Swedish funerary traditions and beliefs concerning the dead and dead bodies, another understanding is mandated. Rather than serve to separate the body of the mortal king from immortal royal majesty, in the Swedish ritual the effigy acts to continue the unity of royal power and royal body and to magnify it by providing it with a nearly supernatural quality. At the same time, by focusing on the royal body, and suggesting that power in some manner adhered to the royal flesh, the heirs of the king bolstered their own prestige as heirs of the king’s body — and therefore his royal power.
**Room:** Alto  
**Panel Title:** Pinturicchio and the Piccolomini Library in Siena  
**Sponsor:** American Cusanus Society  
**Organizer & Chair:** Thomas Izbicki, *The Johns Hopkins University*  
**Presenter:** Kim E. Butler, *American University*  
**Paper Title:** “Reject Aeneas, hold fast to Pius”? The Rhetoric of Virtue in the Piccolomini Library Frescoes

**Abstract:** It has been observed that, late in his papacy, Pius II (Aeneas Sylvius Piccolomini, d. 1464) explicitly rejected the colorful life of his youth, which was marked by a preoccupation with humanistic study and amorous exploits. The compositional choices and *all'antica* embellishments featured in the Piccolomini Library commemorative narrative frescoes — which his nephew (soon to be Pope Pius III) commissioned from the artist Pinturicchio for the Duomo of Siena in 1502 — highlight both his secular and ecclesiastical biography and propose a rather complex reconciliation. This paper examines the relationship between these highly rhetorical images and their related texts (inscriptions, Pius’s *Commentarii* and other writings, and additional contemporary sources). It analyzes the biographical duality of “Pius Aeneas,” and tests the intersection of historical evidence and pictorial rhetoric celebrating his secular and sacred *virtù.*

**Presenter:** Paul Gareth Gwynne, *The American University of Rome*  
**Paper Title:** Fu da Francesco Piccolomini, Cardinale, chiamato a Siena a dipignere la libreria  
**Abstract:** The contract for the Piccolomini Library, signed by Pinturicchio on 29 June 1502 in Siena, stipulates that the artist “is to render the ceiling of the Library with fantasies and colors and small panels as lovely, beautiful and sumptuous as he judges best; all in good, fine, fast colors in the manner of design known today as *grottesche,* with different backgrounds as will be reckoned most lovely and beautiful.” While the scenes from the life of Aeneas Sylvius around the library walls are well-known, the ceiling decoration, due to the inferior quality of the painting, has received little critical comment and has largely been ignored. However, as the contract shows, it was the artist’s reputation as a painter *all’antica* which secured the commission. This paper will interpret the mythological and historical images in the ceiling panels and place their design in the larger context of the artist’s oeuvre.

**Presenter:** Emily O’Brien, *Simon Fraser University*  
**Paper Title:** Pius II and Papal Authority in the Frescoes of the Piccolomini Library  
**Abstract:** In June 1502 Cardinal Francesco Todeschini Piccolomini, nephew of Pope Pius II (1458–64) and the future Pope Pius III (1503), had a contract drawn up for the decoration of the Piccolomini Library in the Cathedral of Siena. The contract called for Bernardino Pinturicchio to paint ten *istorie* of the life of Pius II, with explanatory titles beneath each painting. This paper proposes to situate Pinturicchio’s paintings in both the historical and historiographical context of their time. In particular, it will consider how the choice and details of each fresco relate to Pius’s *Commentarii,* the pope’s autobiographical account of his own life; to subsequent literary depictions of Pius by both his critics and his defenders; and to the politics of the papal court at the turn of the sixteenth century.
**Room:** Picasso  
**Panel Title:** English Society and Law  
**Chair:** Timothy G. Elston, Newberry College  
**Presenter:** Kevin Curran, Washington & Jefferson College  
**Paper Title:** Treasonous Silence: Samuel Daniel, Henry Cuffe, and a Question of Law  
**Abstract:** The majority of documented treason trials in early modern England show treason to be a crime committed through language or action: someone says or does something against a member of royalty. However, the English Statute of Treason identifies the crime as occurring prior to both language and action, at the moment when treason is “compassed” or “imagined.” Consequently, there are instances of individuals being convicted of treason not for something they said or did, but for their undisclosed knowledge of treasonous activities. This was precisely the fate met by Henry Cuffe, secretary to the second earl of Essex, in 1601. Focusing on the documents relating to Cuffe’s trial and Samuel Daniel’s closely related play, *The Tragedy of Philotas* (1604/05), this paper investigates the problematic theoretical and procedural issues raised by non-verbal forms of treason in early modern England.  
**Presenter:** Beverly A. Dougherty, Independent Scholar  
**Paper Title:** Pluralism, Prejudice, and the Law: The Effectiveness of Business Ethics in Late Fifteenth-Century England  
**Abstract:** The presence of foreign merchants in late fifteenth-century England provoked conflicting responses within the business community. The English from the time of the Magna Carta encouraged foreign trade yet they were often angered because foreigners received a disproportionate share of the profits. Resentment was expressed vocally and through hostile and violent acts. A quasi-ethical framework of laws and courts existed in England to resolve commercial disputes fairly and expeditiously. Still, the dual nature of conflicting forces continued to flare. This questions the effectiveness of the available legal options when pitted against the interaction of domestic and foreign relationships. Some of the answers are found in the original records of fifteenth-century Statutes, Piepowder Courts, *Lex Mercatoria*, and personal accounts. Combined, they create a vibrant, vacillating picture of the business world of fifteenth-century England.  
**Presenter:** William R. Jones, University of California, Santa Cruz  
**Paper Title:** A Satyr Without Horns  
**Abstract:** On 1 June 1599 the Archbishop of Canterbury and the Bishop of London banned the printing of satires, epigrams, and unlicensed histories and plays. Although the edict lacks causal language, the Ban has been explained variously as an attempt to stem the rising tide of satire in London’s bookstalls (McCabe), and as a response to attacks on the Earl of Essex within the banned works (Clegg). The component of the Ban that has received comparatively little attention is the reprieve granted to two initially banned works: *Caltha Poetarum* and Joseph Hall’s *Virgidemiarum*. I argue that Hall’s satiric mode styles itself as ethically distinct, thus providing justifications for its approval and reprieve. Further, my analysis of Hall’s unique mode of satiric *mediocritas* sheds new light on the cynic mode of imitative satire that did not escape the Ban, especially Marston’s *The Scourge of Villanie*. 
**Panel Title:** Civic Domesticity: Managing the Household and the State in Early Modernity  
**Sponsor:** Arizona Center for Medieval & Renaissance Studies (ACMRS)  
**Organizer:** Deborah N. Losse, Arizona State University  
**Chair:** Diane Wolfthal, Arizona State University  
**Presenter:** Richard E. Keatley, Georgia State University  
**Paper Title:** Home Cooking: The Poetics (and Politics) of Nostalgia in Jacopo Sannazaro  
**Abstract:** Sannazaro’s *Arcadia* has often been misunderstood by modern readers as a beautiful, but frivolous, frolic through the woods, “una vuota sciocchezza” in the opinion of Alessandro Manzoni. Yet this lyric masterpiece carries important political, philological, and aesthetic messages that are amplified by the poetic guise of shepherds lamenting unattainable lovers and, especially, as I argue in this paper, by the poet’s effective use of regional, geographical space as a means of communication. Sannazaro’s use of local place names and landscape descriptions particular to his native Campania is expressive of his nostalgia for a better time, a tragic vision we can see in the poet’s minor works, especially the *Piscatory Eclogues* and the poet’s one surviving dialectical *gliommero*. In the latter, land and sea are replaced by the *pastiera napoletana* and roasted chickens wrapped in bacon, culinary expressions of a nostalgia that was a constant in Sannazaro’s lyric work.

**Presenter:** Deborah N. Losse, Arizona State University  
**Paper Title:** Michel de Montaigne, Household Duties, and Parenting in the Shadow of his Father  
**Abstract:** Much has been written about the distinction between the public and the private self of Montaigne — his role as mayor and diplomat as contrasted with his role as estate owner, neighbor, husband, and father. “Le Maire et Montaigne ont toujours esté deux, d’une séparation bien claire.” This paper will examine the tensions that grow out of the dual and separate roles as envisioned by Montaigne and his perceptions of how his father managed to balance the roles. How do the expectations of his father weigh on Michel de Montaigne as he comes to grips with his own execution of civil and domestic duties? To what extent do the disruptions caused by the wars of religion tear down the secure boundaries between public and private responsibilities.

**Presenter:** Juliann Vitullo, Arizona State University  
**Paper Title:** Emotion in Alberti’s Art of Parenting and Governance  
**Abstract:** In Florentine writings about the family, citizenship carries two meanings. Following the classical tradition, authors referred to citizens as the elite group of men who possessed the social and economic capital to be included in the list of families whose members could run for communal offices. At the same time, however, these same writers described citizenship as the participation in social networks that had less to do with an ideal form of masculinity and more to do with the everyday cooperation necessary to make a collective work. In Alberti’s *I libri della famiglia* and then later in his treatise on the ideal prince, *De iiciarchia*, the author suggests that both domestic and civic patriarchs need to teach their children how to cultivate social bonds by creating close, emotional relationships with the young men in their own lives. If fathers and princes want to raise citizens who make enjoyable company for others, they must be the ones to demonstrate the pleasures of social connection.
Room: Boardroom – 224
Panel Title: Becoming Modern: Lessons from the Age of Discovery
Organizer: Andrew Barnaby, University of Vermont
Chair: TBA
Presenter: Andrew Barnaby, University of Vermont

Paper Title: “Oh could I lose all father now”: Hamlet and Early modern Psychotheology
Abstract: This paper ventures that one of the major reasons Shakespeare’s Hamlet would become the focus of so much psychoanalytic theory and criticism is because the play and its main character actually theorize — if unconsciously (that is, in repressed form) — the very origins of psychoanalysis. Hamlet manages to theorize this origin by marking the failure of Judeo-Christianity’s explanatory force and emotional appeal even while reinscribing that force and appeal in a secular alternative (what we have come to call psychoanalysis). But Hamlet also makes us aware that psychoanalysis can never be properly understood as a science of the mind because it is informed from the outset by a religious longing. What Hamlet enables us to see, then, is that secularism as a mode of modernity is not an escape from a religious conceptualizing of experience but is rather a reintensification of the terms and commitments of religion in another guise.

Presenter: Lauren Shohet, Villanova University

Paper Title: Pullman’s “subtle knife” of Modernity: Discovering Imitatio
Abstract: Philip Pullman’s fantasy-fiction trilogy His Dark Materials imitates the Renaissance tradition of imitatio as a form of discovery. The Subtle Knife traces its protagonist’s apprenticeship to the eponymous weapon invented in a Renaissance city-state; this knife enables its destined user to cut holes between worlds, but also produces deadly “specters” of chaos. If the central problematic of the modern is, arguably, the relationship between tradition and innovation, I shall argue that Pullman’s knife figures a complex argument about relationships between texts and traditions. The subtle knife enables Pullman’s protagonist to establish a posthumous relationship with his father at the same time that its use threatens to overwhelm individual vitality with the morbidity of mechanically recycled traditions. Connecting this to the violations and reanimations entailed in willfully fictional early modern scripting of characters like Dante’s Virgil or Petrarch’s Augustine, I argue that Pullman’s posthumous alliance of Will and his father figures the complexly productive, dangerous, and necessarily awry aspect of modernity’s filiations with the past.

Presenter: William West, Northwestern University

Paper Title: Brownean Motions
Abstract: Where Francis Bacon had proposed a history of error in his universal science, Thomas Browne’s execution of it in his Pseudodoxia Epidemica revealed unforeseen complications in the relations between theory and experience, present and past, self and world. In particular, it differentiates a forum for public debate and disputation from the cleared ground of which, Browne asserts, the truth will be free to emerge. In this it resembles a version of Habermas’s public sphere. But Browne’s sphere is not about the political, but the factual — that is, what it concerns is not subject to debate, but investigation. While Bacon’s program promises a final set of facts, Browne confronts what the conversion of belief to fact would necessarily mean — the
insertion of reason as a measure of judgment. Thus *Pseudodoxia Epidemica* is a step towards the modern dividing of knowledge into “the two cultures” of humanities and sciences, the first concerned with what people believe, the other concerned with what is really the case.

**Room:** Parlor – 624  
**Panel Title:** Interactivity and Material Culture  
**Co-organizers:** Suzanne Karr Schmidt, *Harvard University Art Museums* and Patricia Simons, *University of Michigan, Ann Arbor*  
**Chair:** Diane Owen Hughes, *University of Michigan*  
**Presenter:** David S. Areford, *University of Massachusetts, Boston*  
**Paper Title:** The Image that Bleeds: The Interactive Wound of Christ  
**Abstract:** In the mid-1460s, Hartmann Schedel inserted a woodcut of the Sacred Heart into a manuscript of devotional and medical texts. The schematic print includes a cut through its paper support and an inscription stating that it has been pierced with the Holy Lance. This paper argues that Schedel’s preservation and manipulation of the woodcut reveals various levels of engagement that belie the image’s modest aesthetic qualities. Transformed into a folio, the pierced print becomes a three-dimensional object with a front and back, an inside and outside, and an opening simulating Christ’s wound in both scale and form. This “wound” even appears to bleed, as the sheet is stained with a puddle of red pigment. The complexity of this simulation is evidenced by the Latin prayers with which Schedel frames the image. These texts suggest that he saw much more than a bloody stain but perhaps the face of Christ.

**Presenter:** Suzanne Karr Schmidt, *Harvard University Art Museums*  
**Paper Title:** Dissecting the Printed Corpse  
**Abstract:** Early modern paper engineering animated cadavers and living bodies alike. In Germany in 1538 Heinrich Vogtherr the Elder printed large broadsheets with an interactive woodcut outline of an eviscerated woman. Her naked skin attached to this skeletal framework at the neck, concealing a mass of brightly-colored organs. Charlatan doctors and casual viewers lifted these flaps in mock dissections, or simply peered at the mysterious place where babies are made. Vogtherr produced a matching male flap print in early 1539 — by the end of that year copies of his design had appeared across Europe. Even Andreas Vesalius’s 1543 *Fabrica* and *Epitome* show its influence by including separate sheets of organs medical students could construct into mannikins of their own. While drawing on Andrea Carlino’s *Paper Bodies*, this talk will situate the anatomical flap print’s popularity and its uses more broadly within the little-known genre of interactive and sculptural printmaking.

**Presenter:** Patricia Simons, *University of Michigan, Ann Arbor*  
**Paper Title:** Performative Art and the Case of the (Missing) Renaissance Macula  
**Abstract:** Renaissance art instigated flight and fearful responses as well as reactions like awe, worship, sorrow, and desire. What has recently been called “visceral culture” boomed during the early modern period, with sensate appeals and somatic interactions multiplying in relation to imagery. In particular, the visual mode of deceptive naturalism sparked theoretical and physical engagements. The *macula* noted famously by Pliny and others on the Knidian *Aphrodite* was a
classical precedent oft cited during the Renaissance when art’s ability to deceive and literally arouse was celebrated, when stone and flesh seemed to transmogrify. This paper puts that ancient, exemplary masturbation into conjunction with both literary evidence (including the *paragone* debate) and visual themes, primarily scenes of masculine arousal adjacent to female nakedness (for example, the *Hypnerotomachia Poliphili*, Lotto, Carracci).

**Room:** Parlor – 724  
**Panel Title:** Maps, Mastery, and Magic: Comprehending the New World  
**Organizer:** Robert Goulding, *University of Notre Dame*  
**Chair:** Niccolò Capponi, *Archivio Storico*  
**Presenter:** Amir Alexander, *University of California, Los Angeles*  
**Paper Title:** From the Undiscovered Country to the Mathematical Universe: Mathematical Geography in the Seventeenth and Eighteenth Centuries  
**Abstract:** While mathematicians were prominently involved in the mapping of the world from the sixteenth century onwards, their role in the enterprise changed dramatically between the seventeenth and eighteenth centuries. In the earlier period mathematicians were explorers who employed their skills to outline the contours of distant lands. They made no assumptions as to what they would find overseas, but only claimed to accurately represent what they had uncovered. Things changed radically in the eighteenth century as Enlightenment scholars came to assume that the world was essentially mathematical in nature. Their expeditions were intended not to uncover the secrets of unknown lands, but to bring the furthest corners of the Earth under the sway of a single rational mathematical system. Seventeenth-century mathematical explorers were out to uncover the unsuspected features far-off lands. Their successors a century later sought to prove that fundamentally the world was everywhere the same.  
**Presenter:** Charlotte Artese, *Agnes Scott College*  
**Paper Title:** Maps of the Unknown: Cartography, Empiricism, and England’s Comprehension of the New World  
**Abstract:** When John Dee informed Queen Elizabeth that she was the rightful sovereign of the New World, maps helped make his case. His own map of the Atlantic, which stated that the British had arrived in the New World before Columbus or Vespucci, was a key part of his presentation. He also used the maps of others, which included references to the pre-Columbian voyages of King Arthur, an Oxford friar, the Irish Saint Brendan the Navigator, and the Scottish Prince Icarus. Yet when Dee’s project fell into disrepute, cartographers were among the most vocal in rebuking him. These seventeenth-century maps and geographical texts employed the rhetoric of the emergent empiricism to critique Dee’s essentially text-based, humanist claims. Because these cartographers still relied on and produced texts, however, their attempts to distinguish their own empiricism from Dee’s outmoded humanism were doomed to failure.  
**Presenter:** Claudia R. Brosseder, *Ludwig-Maximilians-Universität München*  
**Paper Title:** Jesuit Conversations about “Magic” in Colonial Peru  
**Abstract:** Jesuit scientific activities in the New World have reached a zenith of interest among modern scholars. In my paper I want to analyze the Jesuits’ attitudes towards natural and
artificial “magic” in colonial Peru. It is a story which begins with the perception of indigenous “sorcery” and shows how Jesuits fervently struggled against what they considered to be superstitious practices. At the same time, the paper explores ambivalences within the Jesuits’ attitudes. Did they really enforce clear cut distinctions between the natural and the supernatural realms in the New World? Did European concepts about “magic” not acquire a new quality in the light of the new surroundings? The paper draws on new archival material from Peru and on books from Jesuit missionaries and seeks to analyze, for example, the impact of such dazzling figures as Eusebius Nieremberg and Athanasius Kircher.

Room: Parlor – 824
Panel Title: After The Manly Masquerade: Discussion on Masculinity in Early Modern Italy
Organizer: Laura Giannetti Ruggiero, University of Miami
Chair: Rosalind Kerr, University of Alberta
Presenter: Mary-Michelle De Coste, University of Guelph
Paper Title: Deconstructing Masculinity in the Land of the Femine Omicide
Abstract: In canto 19 of Ariosto’s Orlando furioso, the maiden warrior Marfisa and her comrades are shipwrecked in the land of the femine omicide, whose laws demand that one of the accidental visitors must defeat ten of the women’s knights on the battlefield and then satisfy ten women in bed. Although Marfisa earns the right to represent her comrades, her cryptic insistence “that I’ll put an end to your trammels the way Alexander disposed of the Gordian knot” indicates not her determination to win the contest, but rather to rewrite its rules, to decouple knighthood and masculinity so that she might appertain completely to the category knight. Yet Marfisa’s struggle with the knight Guidone shows that, as Ariosto would have it, masculinity and knighthood can coincide completely, femininity and knighthood only ever partly.

Presenter: Simonetta Marin, University of Miami
Paper Title: La Cazzaria: A Smutty Conversation about Sex (and Power)
Abstract: This paper focuses on an analysis of the text La Cazzaria, written by Antonio Vignali in 1525. Although most scholars have considered this text as a dramatization of the internal struggles that occurred in Siena at that time, this paper will reverse this interpretation and show that La Cazzaria not only celebrates sex between men but also sexuality in its own right. The book explicitly addresses themes which deal both with the ideals and the erotic practices of masculinity. Homoerotic relationships constituted, in fact, an accepted stage in men’s lives during the Renaissance, and La Cazzaria throws new light on how — behind closed doors — crucial aspects of masculinity were explored by members of an elite circle of Renaissance intellectuals.

Presenter: Ian F. Moulton, Arizona State University, East College
Paper Title: Love and Masculinity in The Book of the Courtier
Abstract: This paper focuses on the moment in book 4 of Castiglione’s Book of the Courtier when the conversation abruptly shifts from a fraught exploration of the political role of the courtier to Bembo’s praise of Neoplatonic love. My essay reads this shift in terms of conflicting codes of masculine conduct and argues that this disjunction between the active and
contemplative ideals reveals deep-rooted and intransigent conflicts: between sexuality and affection, between aggression and submission, between the demands of the body and the care of the soul. Although focusing on Castiglione, my discussion will touch on conflicted notions of masculinity underlying the extensive tradition of dialogues on love and sexuality in early modern Italy, including the works of Ficino, Bembo, Sperone, and Aretino.

Room: Parlor – 924
Panel Title: Teaching and Learning across Cultures in the Spanish Colonies II
Organizer & Chair: Osvaldo Pardo, University of Connecticut, Storrs
Respondent: Allyson M. Poska, University of Mary Washington
Presenter: David Tavárez, Vassar College
Paper Title: Rethinking Time in Seventeenth-Century Central Mexico
Abstract: The liturgical calendar brought by Christian missionaries in the early sixteenth century resulted in a monumental refashioning of calendrical practices in Central Mexico. However, just as Christian time became the main point of reference for public and private time keeping practices, a series of intellectual exchanges between European and native authors preserved a foothold for alternative time counts in certain social domains. The interest of Spanish missionaries and chroniclers in the study of two Prehispanic time counts — the 260-day divinatory calendar and the 365-day vague solar year — is well known. This paper explores the ways in which Christian time led some indigenous time keepers to rethink both European and native time counts by focusing on two case studies: the Nahua rereading of a European almanac genre known as reportorio de los tiempos, and the strategic use of the Gregorian calendar by Zapotec time keepers to preserve traditional calendrical practices and generate eclipse records.
Presenter: Kittiya Lee, University of Chicago
Paper Title: The Brasílica in Early Brazil
Abstract: Since the first recorded arrival of Europeans to the Brazilian coast in 1500, spoken communication between natives and newcomers occurred in an Amerind language of the Tupi-Guarani language family. “The Brasílica,” as it became known, radiated inland from the early trade zones of the central coast into newly-founded captaincies. As the language grew to dominate speech between and among Indians, Europeans, Africans, and their descendants, Jesuit missionaries systematically studied, standardized, taught, rendered into the Roman alphabet, and created neologisms or reassigned pre-existing words to Christian concepts and meanings. While bilingual Brasílica-Portuguese language manuals, authored by missionaries, indicate its prominence in Indian missions, the strength of the language in other colonial settlements is little known. This paper attempts to create a chronology and map of the use of the language in early Brazil.

Presenter: Alan Durston, University of Illinois, Urbana-Champaign
Paper Title: The Role of Inca Religious References in Christian Texts in Quechua
**Abstract:** The Christian literature in Quechua produced by the Spanish colonial church in Peru for the instruction of Indians emphasizes orthodoxy and uniformity while trying to minimize indigenous religious resonances. Nonetheless, a small group of clerical author-translators working to develop a Quechua liturgy established identifications between Christian and Andean entities through the use of terms, images, and motifs drawn primarily from Inca religious languages. This paper examines this heterodox “syncretic” iconography, suggesting that its purposes cannot be fully explained in terms of a purely didactic paradigm of missionary accommodation, according to which indigenous categories can be safely incorporated into Christian discourse to ease its assimilation by a non-Christian population.

**Room:** Parlor – 1024

**Panel Title:** The Renaissance Reception of Augustine I: Reading Augustine in the Sixteenth Century

**Organizer & Chair:** Irena Backus, *Université de Genève*

**Presenter:** Wim François, *Katholieke Universiteit Leuven*

**Paper Title:** The Place of Augustine in the Bible Commentaries of the Louvain Theologian John Hessels

**Abstract:** In the course of the sixteenth century, the interest in Augustine’s works at the Louvain Faculty of Theology increased considerably. One of the most eminent representatives of that movement was Johannes Hessels (1522–66), whose conceptions of Adam’s fall and its consequences for posterity, as well as the relationship between grace and free will were strongly colored by Augustine’s thought. Hessels also wrote several biblical commentaries, such as on the Gospel of Matthew, the first Epistle of Paul to Timothy, the first Letter of Peter and on the first Letter of John. Passages in these commentaries are filled with references to Augustine. We will pay particular attention to those Bible texts that were constitutive for an Augustinian theology of grace and sin, such as 1 John 2:15–17.

**Presenter:** Arnoud S. Q. Visser, *St. Andrews University*

**Paper Title:** Indexing Augustine: Regulating Access to Augustine’s Collected Works

**Abstract:** Augustine is the most widely disseminated Church Father of the early modern period. The sixteenth century alone saw no less than thirteen editions of his collected works. Each of these was a massive project, usually published in at least ten volumes. How accessible did Augustine’s oeuvre become in these series of large folios? This paper explores the relationship between dissemination and actual reading by focusing on the extensive indexes to Augustine’s works. How exactly do these Renaissance search engines work? What is their potential impact on reading? To what extent, for instance, do they reflect topical debates or increasing confessional pressures?
Room: Parlor – 1124

Panel Title: Understanding Renaissance Art

Chair: Katherine McIver, University of Alabama, Birmingham

Presenter: Marlene Eberhart, McGill University

Paper Title: Playing High and Low: Aurality and the Material in Titian’s Venus with Organist and Dog

Abstract: Though mediated by the eye, the aural elements in Titian’s ca. 1550 work, Venus with Organist and Dog (Prado, n. 420), set up a pictorial essay that engages the beholder in a wider range of sensory experience. This sensuality, in turn, invites a further consideration of the material aspects before us, including that of the materiality of music. Titian constructs a space that evokes sensual, social, and material hierarchies, and directs us through them using sound.

Presenter: Danielle Carrabino, Courtauld Institute of Art

Paper Title: A Pentimento in Caravaggio’s Burial of Saint Lucy and the Counter Reformation in Sicily

Abstract: A pentimento in Michelangelo Merisi da Caravaggio’s Burial of Saint Lucy (1608) altarpiece illustrates the current movement in the Catholic Church toward historically accurate artistic representations of religious subjects. Technical analysis of the painting revealed that Caravaggio first painted Lucy’s head completely detached from her body in accordance with the contemporary discovery in Syracuse of a Greek manuscript of the saint’s life. Yet in the final version of the painting, Caravaggio reverted to the more traditional Latin story by reattaching Lucy’s head and painting only a small cut in her neck. While the debate continued as to which passio was more accurate, Caravaggio’s Franciscan patrons might have thought it best not to introduce newfound information into the ancient cult worship of the saint for fear of confusing viewers. This paper will suggest that the pentimento in Caravaggio’s altarpiece characterizes the conflict between the Church’s request for accuracy and the resistance among ecclesiastical patrons and viewers against accepting new iconography.

Room: Parlor – 1224

Panel Title: Negotiating Women: Diplomacy and Political History

Organizer: Valeria Finucci, Duke University
**Chair:** Margaret F. Rosenthal, *University of Southern California*

**Presenter:** Matteo Casini, *Università degli Studi di Padova*

**Paper Title:** “Ghost Queens”: Caterina Cornaro, Nur Banu, and the Venetian Renaissance Diplomacy

**Abstract:** The lives of two important female figures of Venetian Renaissance will be compared in order to explore how the Republic of Venice could use nobility and gender for diplomatic and political purposes. Caterina Cornaro (1454–1510), belonging to a leading Venetian family, married the last King of Cyprus, James II of Lusitan, in 1472. Two years later she became the sovereign of the island, but in 1479 she was asked by the republic to resign, and was deprived of her reign. Nur Banu (ca. 1530–83) was the favorite wife of Sultan Selim II and later the “sultan-mother” of Mehmet III, playing a pro-Venetian role in the Ottoman politics of the 1560s and 1570s. She was most plausibly coming from a wealthy family of Corfu, but the Venetian government agreed to identify her as Cecilia Venier Baffò, the heir of two Venetians noble families. The fiction was perpetuated from both parties for diplomatic reasons.

**Presenter:** Denis Crouzet, *Université de Sorbonne, Paris IV*

**Paper Title:** Feminine Strategies of Negotiation: Catherine of Medici Facing Henri de Navarre and the Deputies of the Reformed Churches of Languedoc (October 1578–February 1579)

**Abstract:** The motto that the young Duchess of Urbino adopted at her arrival was “She brings peace and serenity.” Contrary to the Black Legend, this motto clearly defines the tension of an entire life. From the first years of her widowhood, Catherine of Medici justified for herself a program of intervention in the political and religious life of the French kingdom, thanks to the singularity of her feminine identity. Already in 1563 she had written to Artus Cossé that the first war of religion would not have happened if men had not wanted to take away her authority. Now that the Peace of Amboise was signed, the French, she would add, would recognize that “the woman has a larger will in keeping the kingdom than those who have put her in that state.” She was thinking that “le parler féminin”— the persuasive sweetness of her words and the knowing manipulations that she attached to them— was her weapon against the martial passions agitating men, which had brought them to oppose her in both religion and politics.

**Presenter:** John A. Watkins, *University of Minnesota*

**Paper Title:** Marriage à la mode 1559: The Making of Peace at Cateau-Cambrésis

**Abstract:** Like other chapters in diplomatic history, scholars treat the Peace of Cateau-Cambrésis as a closed case. I want to reopen it as a paradigm for reintegrating diplomatic history — currently an isolated subfield — into a broader interrogation of the past. Just as Cateau-Cambrésis marked a watershed in the political history of Western Europe, it also foregrounded complex, interrelated, and often bewilderingly contradictory developments in the history of women. My paper examines these contradictions with respect to the three women who played the most crucial roles in negotiating and implementing the treaty: Christine of Denmark, who presided over the peace talks, Elisabeth de Valois, whose marriage to Spain’s Philip II epitomized the passivity stereotypically associated with brides in marriages of state, and the
newly crowned Elizabeth Tudor, whose prior rejection of Philip’s marriage offer signaled a new moment in the history of diplomacy.

**Room:** Parlor – 1424  
**Panel Title:** English Literature and Society  
**Chair:** Aharon Komem, *Ben-Gurion University of the Negev*  
**Presenter:** Bradley Irish, *University of Texas, Austin*  
**Paper Title:** *The Unfortunate Traveller* and the Elizabethan Discourse of Revenge  
**Abstract:** In this paper I investigate the intersection between *The Unfortunate Traveller*, revenge, and the question of genre. Nashe’s novel, it is clear, self-consciously considers the significance of the revenge act within a complex cultural framework, related to both the internal world of the novel proper and to the larger social context of Elizabethan England itself. Accordingly, *The Unfortunate Traveller* provides a unique opportunity to explore the generic function of revenge in the history of the novel: it is a work that considers revenge at an embryonic stage of the English novel’s development, and it stands in cross-genre dialogue with other literary productions similarly invested in the discourse of revenge, such as popular theater and the sensationalistic prose pamphlet. Commentators have often read the revenge element of *The Unfortunate Traveller* in terms of mere satire. My intention is to get beyond this reading by exploring the more serious cultural implications of *The Unfortunate Traveller*’s discourse of revenge.

**Presenter:** Elizabeth Rivlin, *Clemson University*  
**Paper Title:** Thomas Deloney’s *The Gentle Craft* and Commercial Forms of Service in Early Modern English Prose Fiction  
**Abstract:** Several recent studies of service and servants in early modern English drama have established the key role that the category of service plays in motivating questions of social and dramatic form. Yet comparatively little attention has been paid to the way in which prose fictions of the period represent emerging forms of commercial service. The focus of this paper is Thomas Deloney’s popular prose fiction, *The Gentle Craft* (1597–98), in which shoemaking service enables a social and economic transformation that is instantiated in the text’s generic mobility. By observing how Deloney’s text absorbs and alters literary models of service, I argue that the narrative constructs a fantasy of collective identity and profit for shoemakers and locates it an expanding urban economy where service and commerce appear to offer mutual opportunities. This reading of *The Gentle Craft* suggests that service does indeed have distinct uses in early modern prose fiction.

**Presenter:** Gary Schneider, *The University of Texas, Pan American*  
**Paper Title:** Approaches to the Civil War, Commonwealth, and Restoration in Familiar Letters
Abstract: This paper purposes to explore the relatively rare familiar letter collection and how it responded to, critiqued, and reacted against the cultural conditions of 1640–60. Because the emphasis in both James Howell’s *Epistolae Ho-Elianae: Familiar Letters Domestic and Forren* (1645, 1647, 1650, 1655) and Thomas Forde’s *Faenestra in Pectore: or a Century of Familiar Letters* (1660) is on familiar letters, these two writers provide by way of their published letter collections an answer to the question, what do familiar letters mean in these uncivil, unstable, dangerous, deceitful, and corrupt times? The familiar letter was constructed in these collections to demonstrate precisely many of the cultural qualities that for Howell and Forde (and other royalists) were absent from the civil war and Commonwealth periods. Observations on the cultural degeneration caused by the civil wars and Commonwealth were of course recurrent in royalist writings of the period, but how Forde and Howell analyzed this condition as a species of royalist critique and how their letters acted as a bulwark against such degeneration are what I intend to investigate here.

Room: Parlor – 1524
Panel Title: Religious Alterity in the Works of Agrippa d’Aubigné
Organizer: Marcus Keller, *University of Illinois, Urbana-Champaign*
Chair: Amy Graves, *State University of New York, Buffalo*
Presenter: David P. LaGuardia, *Dartmouth College*

Abstract: *Les Tragiques* uses an extraordinary range of rhetorical techniques in order to depict the catastrophe that struck France during the second half of the sixteenth century. D’Aubigné fortifies his references to Latin literature with mythological allegories, extended personifications of key images from the conflict (besieged cities, scorched fields, mother Earth, who speaks to her “children”), transpositions of biblical stories (Esau as Catholic, Jacob as Protestant), pastoral references, medical discourses, etc. These metaphorical displacements provoke a kind of vertigo: cities and towns become bodies; France itself becomes a melancholic monster; mothers who breastfeed their babies become wolves sucking the blood of the “lambs” issued from their own wombs. How were the warring factions configured in these procedures? Are there consistent images applied to the two sides? What might a description of these differences tell us about d’Aubigné conceived of religious difference itself?

Presenter: Kathleen P. Long, *Cornell University*

Paper Title: Othering the Religious Self: The Representation of Heresy in the Works of Théodore Agrippa d’Aubigné
Abstract: The history of French dealings with religious difference is fairly uniform throughout the medieval and early modern period. The rhetoric of the Crusades demonstrates a clear will to annihilate the religious other; this impulse is reiterated within France with the treatment of religious groups such as the Albigensians, the Waldensians, and, of course, the Protestants. In his *Histoire Universelle*, Théodore Agrippa d’Aubigné identifies the Protestant cause with the Albigensians and the Waldensians, not only as sects persecuted by the Catholic Church, but as precursors of Protestantism. This paper will explore the implications for French Protestantism, and for d’Aubigné himself, of this identification with marginalized heretical groups. In particular, it will address the question of whether this gesture represents an opening out of the notion of religious tolerance, or whether it merely aids in the imposition of another

Presenter: Marcus Keller, *University of Illinois, Urbana-Champaign*

Paper Title: Of Blood and Blindness: Islam and Protestant Identity in d’Aubigné’s *Tragiques*

Abstract: In *Les Tragiques*, Agrippa d’Aubigné alludes only a few times to Muslims. The dazzling snapshot of Islam he thus creates complicates considerably the configuration of religious alterity in his epic poem, which I will explore in this paper. While the Protestant poet’s depiction of the Muslim as voluptuous Turk, idolatrous infidel, and awe-inspiring enemy is rather conventional for his time, his persistent assimilation of Catholicism and Islam is not. In an attempt to denigrate his Catholic opponents by associating them with Muslim rites and traditions, d’Aubigné not only reveals the rich cultural history that Christians and Muslims share but also constructs an imaginary Protestant identity based on the dichotomy of *sang* and *sens*. As he dehistoricizes both Christian and Muslim faith and accuses Catholics and Turks of being blinded by their sensuousness, d’Aubigné configures a Protestant community which is defined as much by blood and heritage as by doctrine.

Room: Parlor – 1624

Panel Title: Applications of Hermetic and Alchemical Studies II: New Readings of Seventeenth-Century Literature

Sponsor: Cauda Pavonis: Studies in Hermeticism

Chair: Roger W. Rouland, *Baylor University*

Presenter: Katharine Gillespie, *Miami University of Ohio*

Paper Title: When a Restoration is Merely a Time of Rest: Reviving the “Alchemical Republic” in Lucy Hutchinson’s *Order and Disorder*

Abstract: Lucy Hutchinson’s recently-discovered Restoration-era republican epic, *Order and Disorder*, not only celebrates God’s creation of the world and the saints’ attempt to build the “fifth monarchy” (the republic), but it does so through a, heretofore, unrecognized use of the rhetoric of alchemical transformation. In short, Hutchinson’s interest in a “great work” or magnum opus, which is accomplished through dissolution and removal of the king’s head in
order to “forever fix” a great city “on the world’s summit,” evidence both alchemical processes and goals. Hutchinson syncretizes her apparently Judeo-Christian epic with “scripts” of hermeticism and Protestant mysticism, suggesting that, in terms of advancing the goals of republicanism, the latter type of discourse is ostensibly more useful than that of high, political theory.

Presenter: Anthony Presti Russell, University of Richmond

Paper Title: “Thou seest me strive for life”: Virtue, Vitality, and Conspiracy in Tommaso Campanella and John Donne

Abstract: This paper explores continuities between John Donne’s concept of “virtue” as it appears in some of his Anniversary poems, verse letters, and elegies, and the “pansensism” of Paracelsus, Agrippa, Bruno, and Campanella. As with these hermetic thinkers, Donne collapses the distinction between virtue as a moral or theological category and virtue as a pneumatic, generative life-force emanating from the divine and underlying all creation. Campanella, moreover, defines poetic utterance as magical in its ability to stimulate or restore vital motions of the spirits within the body. I posit that Donne articulates a potentially similar set of views in specifically assigning to poetic discourse the task of preserving the virtue of his subjects and, in so doing, of revitalizing the world. Thus, a “pneumatic” poetics of Campanella and Donne implicitly replaces the notion of divine inspiration from a creator with the idea of participating

Presenter: Rosa Maria Stoops, University of Montevallo

Paper Title: Alchemy and Hermeticism in “Las dos doncellas,” a Short Story by Miguel de Cervantes

Abstract: Miguel de Cervantes’s collection of short stories, Novelas ejemplares, differs from his other works: within this collection, Cervantes admits to having incorporated hidden mysteries — without identifying those mysteries. What Cervantes does not explicitly confess is that these mysteries involve alchemic references and that the plot of each of the thirteen stories illustrates a different stage of the alchemical transformation process. Moreover, in the specific case of the story “Las dos doncellas,” traditionally dismissed by critics as a rather mediocre work with unnecessary redundancy and a poor argument, the four characters (or four elements), the circular and triangular structure of the plot, and allusions to Mercury and Hermes Trismegistus represent hidden alchemical references and aspects of sacred geometry overlooked by dismissive scholars. In sum, these alchemic references not only validate Cervantes claim about concealed mysteries; they make necessary questionable aspects of Novelas ejemplares and enrich the text for the aware reader.
Chair: Ullrich G. Langer, University of Wisconsin, Madison

Presenter: James Helgeson, Columbia University

Paper Title: Signs and Symptoms in the Love Poetry of the Lyons School

Abstract: Dizain 447 in Maurice Scève’s Délie, object de plus haulte vertu (1544), and the poet’s Blason du souspir, contained within the corpus of Blason anatomiques, both contain references to the “signes évidents” of the lover’s anguish. In D447 “fire” and “water” are presented as exemplary signs engraved on the poet’s tombstone, necessary to show the contradictory pull of the lover’s passion; in the Blason du souspir, the love-sigh appears as an “evident sign” of the lyric subject’s enduring suffering and devotion. This presentation examines the problem of the first person stance and the construction of the lover’s ethos in mid-sixteenth-century love poetry, particularly that of the “Lyons school.” The context of the analysis is medieval and sixteenth-century sign theory and symptomatology, especially the question of certain and probable signs. The presentation also explores the intertextual web of poetic “symptoms” manipulated by Scève and by his (perhaps fictional) Lyonnese contemporary Louise Labé, known particularly for her “signes d’amante.”

Presenter: Alison B. Lovell, Stanford University

Paper Title: Poetics of Love and Alchemy: An Unpetrarchan Reading of Scève’s Délie

Abstract: In his dizain collection Délie, object de plus haulte vertu (Lyon, 1544), Maurice Scève uses motifs drawn from alchemy to develop tropes of purity and hardness with respect to his poetic persona’s love as well as his poetry. This paper will examine Scève’s poetics of alchemy in comparison with pertinent passages from Dante’s Rime petrose and Commedia, especially Purgatory 26. In the critical tradition, much has been made of Scève’s Neopetrarchan poetics, and his rewriting of his illustrious Tuscan predecessor, whom he calls a “Thuscan Apollo.” Since purification through flames of both the lover and the verses is not a prominent aspect of Petrarch’s poetry, I shall argue that Scève’s use of motifs of alchemy indicates signs of a direct filiation with Dante’s poetry. My reading thus offers an alternative to the common critical perspective that Scève’s Délie constitutes a work of Petrarchan imitation.

Presenter: Corinne Noirot-Maguire, Goucher College

Paper Title: Scève, Saulsaye: Profit dans le travail, perte dans le retraite

Abstract: Saulsaye. Eglogue de la vie solitaire (1547) est une œuvre bucolique au titre trompeur, car le poème est éminemment dialogique. Antire, lyonnais comme Scève, vient voir le berger Philerme qui s’est retiré au bord de la Saône. Le dialogue revalorise la ville de negotium — dont Lyon est un archétype — modèle critiqué en particulier par les éloges de la vie solitaire (Pétrarque). Outre cet éloge du labeur citadin en contrepartie des lieux de l’otium, une ironie contextuelle et énonciative sensible empêche une réelle empathie avec le sauvage ermite Philerme. Il s’est en effet exilé dans la nature par fureur et dépit amoureux, geste désespéré qui met en doute la valeur et le profit de sa retraite. Antire illustre cette ambiguïté en racontant la fable fondatrice de la “saulsaye”: ces saules sont les traces métamorphosées des nymphes qui voulaient se noyer pour échapper au “ravissement,” au rapt violent des faunes. Amour et bestialité sont discrètement associés ailleurs dans le poème; oubli de soi et déraison sont plutôt aggravés que guéris par l’oisiveté comme réaction au désir frustré. Mais l’attirance du retrait
dans la douleur reste compréhensible; l’exigence éthique n’empêche pas in fine Antire de compatir.

Thursday, March 22, 2007
3:45–5:15
Room: Symphony I
Panel Title: After Barocci: Constructing Artistic Identity in the Later Cinquecento
Organizer: John Marciari, Yale University Art Gallery
Chair: Jeffrey M. Fontana, Austin College
Presenter: Suzanne Boorsch, Yale University Art Gallery
Paper Title: Systematic or Sporadic? Francesco Vanni and Reproductive Prints
Abstract: Some Italian artists of the sixteenth century (Raphael, for example) proceeded in a relatively systematic way to commission prints reproducing their work. With others (including Michelangelo, Bandinelli, Rosso, and Salviati), the production of prints after their compositions seems to have been more haphazard. Which of these traditions does Francesco Vanni fall into? Vanni made just a few etchings. Yet, he was involved with Andrea Andreani, who in the last decades of the Cinquecento revived the art of chiaroscuro woodcutting, and was also close to the Carracci, although Agostino made only two engravings after Vanni’s work. Pieter de Jode engraved the series The Life and Miracles of Saint Catherine of Siena and an immense map of Siena after Vanni’s designs; other prints were made by Cornelis and Theodoor Galle. This talk will clarify Vanni’s relations with these printmakers and provide a framework for subsequent work on the reproductive prints after this artist’s designs.

Presenter: Frances Gage, The National Gallery of Art
Abstract: Scholarship on Seicento painting has demonstrated that young painters, by imitating the works of others, sought to develop a personal manner, then regarded as the culmination of artistic practice. In contrast to the expectation of artistic self-definition, early criticism of the deaf painter Antonio Viviani, highlighted the limitations to his personal and artistic expressiveness. Mancini referred to him merely by his nickname, “Il Sordo del Barocci,” literally concealing his identity and silencing him. Baglione implied that Viviani’s deafness was related to the dishonorable practice of painting a giornata on large fresco projects where he could not develop a distinct identity. Nevertheless, Viviani was a favorite of Baronio, and Mancini praised Viviani for his inventiveness. This paper will consider why, in an era of rationalized connoisseurship, one that valued originality, Viviani chose the artistic approach he did. Did Viviani’s method leave room for invention and self-expression, or was his painting sought only because of his allegiance to Barocci?

Presenter: John Marciari, Yale University Art Gallery
**Paper Title:** Francesco Vanni: Sources and Replications

**Abstract:** Francesco Vanni (1563–1610), the leading Sienese artist during his lifetime, is often described as one of the *barocceschi senesi*, although there is no evidence that he ever met Barocci. This paper will begin by looking at the means by which Vanni learned baroccesque style and will propose some reasons for his having done so. As a further demonstration of the ways in which Vanni seems consciously to have constructed an artistic identity, the second part of the paper will turn to the numerous cases in which Vanni duplicated motifs from his own earlier works. He tended to disguise these replications and also used them more often in works produced for export outside Siena, suggesting an attempt to control the perception of his artistic product. In sum, the paper will examine Vanni’s process of defining a personal manner as well as his manipulation of that manner in response to various conditions.

**Presenter:** Ian F. Verstegen, *Independent Scholar*

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**Paper Title:** Alessandro Vitali (1580–1630): The “Great” Artist Who Never Painted an Original Painting

**Abstract:** Confusion about Barocci’s studio is emblematized by the figure of Alessandro Vitali, on whom Barocci relied heavily in later years. He is often called a gifted painter, and works that were jointly commissioned to him and Barocci are routinely listed as his sole work (a practice continued in the recent volume *Nel Segno di Barocci*), but there is hardly any independent work by him. In Vitali’s paintings, even motifs unfamiliar in Barocci’s better known oeuvre can ultimately be found as thin transformations of Barocci. By hunting down these prototypes, I shall dis-attribue potential sole works until none are left. Vitali was a youth who could paint from Barocci’s cartoons but did not have the ability (or occasion) to decide how items might be mixed together. He was a good painter, but in the narrowest sense. He could mimic Barocci’s style but was a nonentity in terms of draftmanship and invention.

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**Room:** Symphony II

**Panel Title:** Habsburg Pageantry III: Rituals, Performances, and Ceremonies of State

**Sponsor:** Medieval & Renaissance Studies Society of Israel

**Co-organizer:** Gabriel Guarino, *University of Haifa*

**Co-organizer & Chair:** Jelena Todorović, *University of the Arts, Belgrade*

**Presenter:** Diana Carrió-Invernizzi, *Universitat de Barcelona*

**Paper Title:** Did the Viceregal Court of Naples Undergo a Crisis of Ceremonial? Dynastic Rituals in the Partenopean City (1659–72)

**Abstract:** By means of a thorough review of the reports of the State Council, *avvisi*, chronicles, and manuals of ceremonial of the Viceregal Court of Naples, I shall analyze the transformation of the dynastic rituals of the Spanish viceroys from 1659–72. Philip IV and his representatives in
Italy sunk in deep reflection facing the need to improve the management of the traditional resources of power in the peninsula, owing to the deterioration of the international image of the Hispanic Monarchy after singing the Treaty of the Pyrenees (1659). Such transformation of viceregal ceremonies included: the augmentation of visibility of the Catholic Monarch and the viceroy in Naples, and the expansion of the Hispanic pietas, via the symbolical appropriation of the local devotions and festivities.

**Presenter:** Alejandra Osorio, *Wellesley College*

**Paper Title:** The King in the New World: Royal Exequies and Proclamations in Lima and Mexico City during Hapsburg Rule

**Abstract:** This paper analyzes the ritual construction of a geography of power in two Hapsburg viceregal capitals: Lima and Mexico City. While the physical body of the Spanish king never visited his overseas dominions, I argue, he indeed was “present” in ceremonies related to his person, particularly those of the king’s exequies and his proclamation. These magnificent ceremonies served to instill obedience and loyalty to the king, to create a meaningful public space for different groups in the city, and to develop a new hybrid Imperial political culture overseas. Philip IV, for example, witnessed his own proclamation in 1622, comfortably seated on a luxurious chair under a canopy in a great stage in Lima’s Plaza Mayor. Questioning the political implications of the notion that the Spanish kings never visited their overseas dominions, I argue that to his subjects in the New World royal objects or simulacra were the king.

**Presenter:** Keli E. Rylance, *University of South Florida*

**Paper Title:** *Ex Fumo Dare Lucem*: The Performance of the Printing Press in the Habsburg World

**Abstract:** Printing appeared on the Iberian Peninsula in the early 1470s. Shortly thereafter, the mechanical press was staged for public consumption: it is said that Ferdinand and Isabella inaugurated its presentation in 1492, as they drew a portable letterpress along with their army advancing southwards to Granada. The number of Spanish cities with presses tripled from the reconquest to the end of the seventeenth century. Relaciónes constituted the largest portion of the printer’s market. Such occasional publications frequently corresponded to public festivals, were commissioned of local printers, and ultimately dispatched during or after the celebrations. In cities such as Valencia, the printing press and its products were incorporated into public displays. Not only did the new medium disseminate information to a wider populace, but the new medium was itself presented more widely, transported in elaborate *carros* and drawn through the city streets.

**Room:** Symphony III

**Panel Title:** Renaissance Theories of Vision II

**Organizer:** John Hendrix, *Roger Williams University*
Chair: Charles H. Carman, State University of New York, Buffalo

Presenter: Alice Berghof, University of California, Irvine

Paper Title: “Nearest the Tangible Eart”: Rembrandt, George Berkeley, and the Poetics of Touch

Abstract: This presentation explores three instances in which the seventeenth-century European understanding of depth perspective depended on the imagined sense of touch: the sculpted quality of paint in still lives and portraits, the optical nerve’s response to distance, and the scientific metaphors that superimpose the senses of vision and touch. The first part of the paper will discuss the debate over the rough versus the smooth style as revealed in three of Rembrandt’s self-portraits. The second part of the paper will be an analysis of an excerpt of George Berkeley’s New Theory of Vision, in which distance is sensed rather than measured. The paper will focus on the way Rembrandt and Berkeley rely on tactile metaphors in order to understand the interaction between the physiology and cognition of vision.

Presenter: Christian K. Kleinbub, Columbia University

Paper Title: The Divorce of Optics and Perspective in High Renaissance Painting

Abstract: This talk will describe and analyze the decline of conspicuous displays of perspective in the work of the leading Italian masters of the early sixteenth century, including Leonardo, Michelangelo, and Raphael. It will connect this decline to the growing skepticism, well-represented in Leonardo’s writings, about the compatibility of single-point perspective and physiological optics, showing how this skepticism crippled the metaphorical association of perspective with vision in painting. This talk will also describe how artists, reacting to these changes, came to emphasize internal, subjective experience — frequently equated with intellectual, imaginative, and spiritual vision — over the external, objective visual experience that had figured so significantly in the work of their fifteenth-century predecessors.

Presenter: Michael Grillo, University of Maine

Paper Title: High Renaissance Theories of Vision: Active Presence in Sculpture

Abstract: The power of the gaze in Michelangelo’s works, particularly in the David, underscores the Renaissance sense of vision as an active process of the eye emanating rays that capture its subjects. This paper will look to the Platonic and Aristotelian theories unfolding at the time, with the specific focus on how their emphasis on the active nature of vision served the daedalic nature of High Renaissance sculpture in facilitating its presence as a living, sentient form. The living presence suggested by active vision promotes an empathy between the viewer and the sculpture, one which creates the illusion of a mutually shared environment. While traditional religious and civic ritual had long united viewers and artworks within an encompassing whole, the Quattrocento development of classically rooted theories of vision uniquely allowed High Renaissance artworks to create psychological environments that focused on the power of the artwork as a creative force unto itself.

Presenter: Thijs Weststeijn, Universiteit van Amsterdam

Paper Title: Enchanting the Eye: Looking at Art and the Transfer of Spirits
Abstract: This paper will demonstrate how in Renaissance art and literature a fusion takes place between the Platonic stand that seeing is a matter of rays departing from the eyes, transferring spirits to the objects of its focus, and the later view that objects emit tiny, replicative images. Pictorial theory states on the one hand that optical “spirits,” darting from the beholder’s eyes, are constitutive for the virtual reality of the artistic moment. On the other hand, the painting’s inherent “qualities” are projected through visual rays into the beholder’s mind. By contrasting philosophical and art theoretical notions to images from both Southern and Northern traditions, the paper will demonstrate how the notion of a transfer of optical “spirits” is essential to a better understanding of the fundamental question: what, according to the sixteenth- and seventeenth-century view, happens when we look at visual art?

Room: Symphony IV
Panel Title: Renaissance Women I
Chair: Sharon L. Arnoult, Midwestern State University
Presenter: Heather L. Sale Holian, University of North Carolina, Greensboro
Paper Title: Family Jewels: The Gendered Marking of Medici Women in Court Portraits of the Late Renaissance

Abstract: It is a well-known fact that the Medici shrewdly used the art of portraiture to trumpet family claims of legitimacy, dynasty, regality, and Tuscan supremacy. Although previous studies have focused on the methods by which these critical claims were visually articulated in paint or stone, the powerful dynastic message conveyed through the conspicuous display of gemstones and jewelry within portraits depicting Medici women remains virtually unexplored. This study demonstrates that in addition to proclaiming the wealth of the wearer, the jewelry worn by Medici women of the sixteenth and seventeenth centuries also served a very particular and gendered purpose. These objects of personal adornment functioned as dynastic markers within Medici state portraits, “branding” or “marking” the wearer as Medici through the combination of specific gemstones associated with the dynasty. The practice, objective and ultimate meaning of “marking,” which was unique to portraits of women, are also considered.

Presenter: Margaret F. Rosenthal, University of Southern California
Paper Title: Vecellio’s Venice

Abstract: Cesare Vecellio’s two volumes on the clothing worn throughout the known world (Habiti antichi et diversi) have fascinated artists and historians since they were first published in Venice. Theatrical costume designers for the stage and film have drawn heavily upon Vecellio’s images: several Othellos have been dressed like his prosperous Moor. His 1590 and 1598 volumes are encyclopedic anthologies of dress in Europe, Asia, Africa, and the Americas. The largest section in the 1590 volume (book 1) is devoted to the clothing of Venice and the Veneto. Following the city’s hierarchy, Vecellio shows and comments upon the uniforms of every state
official down to religious laymen to porters and galley slaves. When he looks at the city’s women, he starts with the *dogaressa* and moves down the social ladder to prostitutes and state-supported orphans. He guides the viewer’s eye from head to foot and interlaces his commentary with fascinating information about Venetian social customs and regional behaviors. Although greater mobility for merchants, soldiers, and courtly ambassadors required a style of clothing declaring their professions, political changes affecting the elite did lead to the adoption of new styles.

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**Room:** Concerto A  
**Panel Title:** Chronicle Literature of the Indies in the Golden Age of Spain  
**Organizer:** Carmen Y. Hsu, *University of North Carolina, Chapel Hill*  
**Chair:** Marsha S. Collins, *University of North Carolina, Chapel Hill*  
**Presenter:** Rady Roldan-Figueroa, *Baylor University*  
**Paper Title:** The Economy of Relics of Martyrs According to Spanish Sources (1614–63)  
**Abstract:** *Relatos* and other historical accounts of the persecution of Christians in Japan, which commenced in 1597 and was intensified after 1614, make reference to the high regard and reverence in which relics of martyrs were held by both Japanese Christians and Spanish missionaries. Relics, which consisted mainly of severed body parts, were secured and transported from Japan to the Philippines, and in some cases as far as Spain. An instance of this economy of relics was the head of a Japanese medical doctor by the name of Lucas, martyred in 1612 (Pazos, 1976). The relic of Lucas was transported to Manila, where it was housed at the Convent of San Francisco in Manila until 1615. In that year it was transferred to Fray Martin Pineda, who in turn made arrangements for the transport of the relic to the Convent of San Francisco in Salamanca, Spain. This paper will explore the representation of the economy of relics as an event in historical narratives of the period, in particular Diego Aduarte’s (1596–1636), *Historia de la provincia del Sancto Rosario de la Orden de Predicadores* (Manila, 1640).  
**Presenter:** Carmen Y. Hsu, *University of North Carolina, Chapel Hill*  
**Paper Title:** Image of China: Juan González de Mendoza’s Social-Political Comment on Sixteenth-Century Spain  
**Abstract:** This paper proposes to examine how a sixteenth-century, Spanish Augustinian friar, Juan González de Mendoza, uses his diverting relation of the history of China, *Historia de las cosas más notables, ritos y costumbres de la China*, to criticize contemporary Spanish society, and the military and political decisions made by its monarch, Philip II. The result is one of the more subtle disapprovals of the Spanish ruling authorities of the time, a criticism which did not escape unnoticed by the author’s contemporaries. One of the most significant reactions was the diatribe composed by Juan Fernández de Velasco, Constable of Castile, concealed under the pseudonym of “Soldado de Cáceres.” This study will also examine the interplay of social,
cultural, and political issues in the confrontation between González de Mendoza and the Soldier of Cáceres.

Room: Concerto B
Panel Title: Public Opinion in Early Modern Europe II: Media and the Public Sphere
Organizer & Chair: Arjan van Dixhoorn, Universiteit Antwerpen
Presenter: Susie Sutch, University of California, Berkeley
Paper Title: Illustrations and Textual Reception
Abstract: This paper will study how illustrations influenced textual reception in the late fifteenth and early sixteenth centuries. Based on the example of the Gouda and Schiedam editions of Le Chevalier Délibéré (the French text) in comparison with editions printed in France, this paper will demonstrate how printers carved out their target audience(s) by adding an illustration on the “title page.” These printers took advantage of a perceived already-formed opinion for their own commercial ends.

Presenter: Anne-Laure Van Brueaene, Universiteit Gent
Paper Title: Goodbye, Hello! Pamphlets and Discursive Violence in Calvinist Ghent
Abstract: One of the most dramatic episodes of the Dutch Revolt took place in Ghent, during the so-called Calvinist Republic (1577–84). Its most controversial figure was Jan van Hembyze, a patrician with radical political and religious convictions and a fierce opponent of the national leader of the Revolt, William of Orange. This paper discusses two pamphlets that were rhetorically addressed to Hembyze. The first pamphlet is known as the Adieu. It was written in 1579 when Jan van Hembyze was forced to leave the city after his ultimate coup had failed. The pamphlet ironically wishes goodbye to Hembyze and many of his partisans. The second pamphlet presents itself as the Willecomme. It was published to celebrate the return of Hembyze to Ghent in 1583. This official text refers to the Adieu, but by its “institutional” tone uses a very different discursive strategy to influence public opinion in a divided city.

Room: Concerto C
Panel Title: Entertaining the Idea of Elizabeth I’s Court
Sponsor: Center for Medieval & Renaissance Studies, California State University, Long Beach
Organizer & Chair: Lloyd E. Kermode, California State University, Long Beach
Presenter: John Adrian, University of Virginia, Wise
**Paper Title:** The Representation of Court and Local Space in Elizabeth’s 1578 Visit to Norwich

**Abstract:** The pageant festivities surrounding Elizabeth’s 1578 visit to Norwich (the procession, speeches, entertainments, and even personal reactions) are unusually well-described in contemporary document and constitute a clear instance of court space being projected out into civic-public space (literally, the streets of Norwich). But bystanders also participated directly, emerging from the crowd to play predetermined parts, or stationing themselves along the procession route to give set speeches. Such fluid boundaries between observer and participant deconstruct the sanctity of court space and attest to the artificiality of its construction. By celebrating the city and its distinctiveness, the Norwich pageant ensures that the court space being projected into its midst is at least partially defined-created by local characteristics.

**Presenter:** Sandra A. Logan, *Michigan State University*

**Paper Title:** Entertaining Difference: The Courtly View through a Common Voice in Robert Langham’s Letter

**Abstract:** The 1575 entertainments at Kenilworth, presented in an anonymous “letter” written in the narrative voice of “Robert Langham” and now attributed to William Patten, offer a rare glimpse into the activities and entertainments that comprised, I argue, a significant portion of the royal progress. A carefully historicized rhetorical analysis reveals that this account is simultaneously about actual rural spaces and activities, and about court politics, and that it rightly belongs to the genre of anti-Leicestrian discourse epitomized by such tracts as Leicester’s *Commonwealth*. I argue that the courtly author uses the voice of an ingenuous minor court official, narrating primarily rustic entertainments as a means to transform Leicester’s use of the rural site of the royal progress to bolster his own political and social authority, into a critique of the earl’s reliance on rustic country folk as his clientele. It is thus simultaneously about the social relations between court and countryside developed in the context of Leicester’s rise to power, and about the courtly critique of that project, articulated in the form of praise by a parodically presented rustic client of the earl.

**Presenter:** Aaron Spooner, *University of Wisconsin, Madison*

**Paper Title:** Counselor to Queen: Pastoral Space and Political Transgressions in Sidney’s *Old Arcadia*

**Abstract:** This paper examines how Philip Sidney’s *Old Arcadia* directly responds to Sidney’s tenuous situation at and in exile from court in the wake of his disputes against Elizabeth I’s proposed marriage to the Duke of Anjou. In placing the *Arcadia* in the context of the late-1570s political situation, I argue that Sidney uses pastoral conventions to construct the court of Arcadia in a conflicted space that attempts to embrace idealized country simplicity, but that Sidney mires this crossover between court and common space in transgressions and interruptions, which ultimately serve to reassert Sidney’s idealized conception of the court space.
Abstract: A recently discovered copy of Raphael’s *Madonna della Sedia*, in private hands, was found to contain secreted in its frame a series of objects associated with Raphael: a Roman glass beaker, a silverpoint, a Roman tear vial, a drawing of a young man in which human hair was wrapped, and a cryptic document, linking the copy with both Raphael and his youngest apprentice, Perin del Vaga. This material purports to be contemporary with the artist, and much evidence supports this; however, some problems with the document imply that the collection might have been made in the nineteenth century as a Romantic commemoration of the painter. The provenance of the panel and frame provide some additional evidence, but nothing conclusive.

Abstract: Jane Seymour was Henry VIII’s third wife and the only one to bear him a son who outlived infancy. Her childbed death in 1537 didn’t end her role in supporting the Tudor dynasty. Jane’s image lived on after her death as Henry’s preferred consort and mother of the heir as well as a model of domestic virtue. These images of the queen built, in part, upon the self-image cultivated during her brief reign as a model of feminine submission. In a little essay entitled “Hosesta ambition,” Jonson states that “if divers men seek fame or honour by divers ways, so both be honest, neither is to be blamed; but they that seek immortality are not only worthy of leave, but of praise.”

Abstract: Jane Seymour’s childbed death in 1537 ended her life, but her image endured as that of Henry VIII’s preferred consort, mother of the heir and a model of domestic virtue. The posthumous imaging of Jane emphasized her central role in the Tudor dynasty. The 1543 portrait *The Family of Henry VIII* put Jane beside Henry and her son, Edward, while step-daughters Elizabeth and Mary were sidelined and Henry’s current wife was entirely absent. Posthumously, Jane was celebrated in ballads and books that memorialized her as a “fair flower of England” who was “above the rest of ladies.” Such praise was inspired less by Jane’s virtues than by the circumstances of her death. Rumors that Jane had died as the result of a caesarean section implicated Henry. The ostentatious remembrances of Jane deflected criticism of Henry, emphasized the royal succession and reinforced an ideal maternal model for Tudor women.
Room: Tenor

Panel Title: EEBO and Early Modern Studies

Co-organizer: Peter C. Herman, San Diego State University

Co-organizer & Chair: Tracey Hill, Bath Spa University

Presenter: Cyndia Susan Clegg, Pepperdine University

Paper Title: EEBO and Me: A Critical Analysis

Abstract: The best way to explain the value of EEBO for a scholar who works entirely in early modern print culture is to consider what it has meant for three of my most recent projects: a chapter on print and Parliament in the 1620s for a book on Caroline press censorship, a book chapter on Shakespeare’s *Othello* and Renaissance books on Islam, and a conference paper on Shakespeare and the Reformation. This paper considers the value of the texts on EEBO for each of these projects from the perspective of EEBO as a bibliographical tool, its sufficiency for access to content, and its value for a comparative study of material texts. Using visuals, I will demonstrate the strengths and weaknesses of EEBO in each of these areas. My conclusion is that EEBO, when it is readable (and the text correctly identified), is a useful tool for content. For comparative textual studies, however, it can only be a starting point that can save some library legwork — or at least help to define what copies require a library visit. As a bibliographical tool, it needs to be used in conjunction with the ESTC.

Presenter: Erica Fruiterman, University of Pennsylvania

Paper Title: Herbert, EEBO, and the “Author Function”

Abstract: Roger Chartier proposes that the author function should be understood as comprised of both the bound unity of a text and the constructed unity of an author. These two unities of author and work are fused together to form the author function, a new whole that thereafter presides over the circulation of the author’s works. EEBO is revolutionary in so far as its keyword search-function enables scholars to see how fragments of text circulate outside the bound unity of the original volume, making possible a reception history that challenges both the distortions of a literary history focused on the figure of the author and the limitations of a publication history attuned primarily to the production and circulation of new editions. For this paper, I take as my example a couplet from George Herbert’s *The Temple*; EEBO has enabled me to gauge the extraordinary popularity of these two lines, and, through the story of their circulation, to challenge both our assumptions about Herbert’s literary reputation. But since EEBO includes only printed material, for a reception history to do justice to the complexity of how texts circulate, manuscripts must also be considered.

Presenter: Ian Gadd, Bath Spa University

Paper Title: Profit and Loss: The Bibliographical Consequences of EEBO
Abstract: The gains that Early English Books Online brings early modern scholarship and pedagogy are much celebrated, but what about its less visible shortcomings? What has been lost in moving from library shelf to computer screen? We can now access early modern books in ways no library would countenance, but are we in danger of misreading these books? More fundamentally, does EEBO and the data it draws from ESTC misrepresent early modern England’s printed output? Have the fears of Williams and Baker that “the conversion of [early modern bibliographical data]. . . . into electronic form is treading dangerously near the corruption of more than a century’s careful work in the field of Early English books” been realized? To answer this, this paper will identify and evaluate the potential and actual shortcomings of the database and offer strategies for how best to approach EEBO as a reader.

Room: Soprano

Panel Title: Playbooks and Poems: Into Print, from Print, and upon Print

Organizer: William J. Kennedy, Cornell University

Chair: Hannibal Hamlin, The Ohio State University, Mansfield

Presenter: James P. Bednarz, Long Island University, C. W. Post Campus

Paper Title: Canonizing Shakespeare: The Passionate Pilgrim, England’s Helicon, and the Question of Authenticity

Abstract: Between 1598 and 1599 William Jaggard published a largely counterfeit collection of poems entitled The Passionate Pilgrim that he attributed solely to “W. Shakespeare.” An immediate objection, however, was lodged by Nicholas Ling the following year when he reprinted four of Jaggard’s poems (16, 17, 19, and 20), but correctly ascribed only one (Dumaine’s “On a day” from Love’s Labour’s Lost) to Shakespeare, while reattributing the others. This paper explains why Ling’s attempt to establish greater accuracy in assigning authorial credit should be considered a foundational act in Shakespeare bibliography.

Presenter: William J. Kennedy, Cornell University

Paper Title: Shakespeare’s Sonnets and the Printed Petrarch

Abstract: The peculiar Petrarchism of Shakespeare’s Sonnets might be seen as the poet’s response to insults to his literary ambitions by Thomas Nashe in 1589 and Robert Greene in 1592, and to the advocacy of classicized forms in verse and drama by Ben Jonson after 1599. Certainly it illustrates his abiding interest in and allegiance to verse forms of the early 1590s when he likely drafted most of his Sonnets, which he partly revised and augmented before their publication nearly two decades later. I will argue that Shakespeare proceeded with keen attention to sonnet collections already in print, even and especially including continental editions of Petrarch and French Pléiade poetry.
**Presenter:** Zachary Lesser, *University of Pennsylvania*

**Paper Title:** Turning Plays into Playbooks: The Creation of a Print Market

**Abstract:** While permanent professional theaters were rapidly established around London in the mid-1570s, very few plays reached print before 1594. But in that year alone, eighteen new plays from the professional theaters were printed, only two fewer than had been printed in the entire previous history of the stage. Since stage success clearly did not automatically translate into print success, 1594 stands out as perhaps the crucial year in the history of the publishing of professional drama in Renaissance England. This paper seeks to explain how and why a demand for plays as books developed both among book buyers and among publishers themselves.

**Room:** Alto

**Panel Title:** The Moor Within: Moorishness and the Construction of Early Modern Spain

**Organizer:** Barbara Fuchs, *University of Pennsylvania*

**Chair & Respondent:** Leyla Rouhi, *Williams College*

**Presenter:** María Judith Feliciano, *The University of Washington*

**Paper Title:** Mudéjar Art, Mudéjar Labor? Reconsidering Aesthetic Production in Early Modern Iberia

**Abstract:** My contribution to this panel offers a new perspective on the study of Mudéjar art across Iberian geographies. In particular, it is concerned with the problem of Mudejarismo’s classic components: Mudéjar labor, commonly presumed to be “Islamic” or “crypto-Muslim,” and Christian patronage. I argue that this formula is largely fictitious, a survival of the original definition of Mudejarismo offered by Amador de los Ríos in the nineteenth century. I maintain that since early medieval times, Iberian Christians were active laborers in the production of the Mudéjar aesthetic. Just as importantly, they actively dictated the rhythms of its transformation until the early modern period. In this light, I caution against seeking the purely Islamic essence of an aesthetic practice (or, more accurately, a series of aesthetic practices) that owes its success and longevity to a diverse set of socio-cultural Iberian experiences.

**Presenter:** Barbara Fuchs, *University of Pennsylvania*

**Paper Title:** Playing the Moor

**Abstract:** This paper examines the complicated staging of the Moor in Spain in the period between the fall of Granada (1492) and the expulsion of the Moriscos (1609). How are we to read the deliberate impersonation of Moors by Christians in festivals, dances, pageants, and other forms of representation? Given that these representations are often exported as part of aristocratic entertainments, how do they present Spain to the rest of Europe? Using literary accounts of an idealized, gallant Granada (primarily Ginés Pérez de Hita’s *Guerras Civiles de Granada*), travel
narratives, and other descriptions of “Moorish” representations, I argue that by rehearsing the Moor, even as an Other, Spain paradoxically recalls its own difference from other European nations. Moreover, I show that the stakes of impersonation are very different for Spain, precisely because it is pejoratively identified with the Moors by its European rivals.

**Presenter:** Javier Irigoyen-Garcia, *University of Pennsylvania*

**Paper Title:** The Avoidance of the Moor in the Spanish Pastoral

**Abstract:** This paper examines how the Spanish pastoral as a national narrative is based on the active avoidance of the Moor. The pastoral emerges in the late sixteenth century, during the most difficult years of the “Morisco problem” — the period between the uprising of the Alpujarras in 1569 and the expulsion in 1609. What versions of historiography are recognizable in the pastoral? How does this Christian historiography attempt to conceal the omnipresent cultural influence of the Moor in Spain? I focus on episodes and strategies that demonstrate the pastoral’s reluctance to speak about Moors, and on parodic versions that stress precisely how the genre attempts to counteract the cultural attachment to the Moor.

**Room:** Picasso

**Panel Title:** Christian Intellectuals Speaking of Muslims and Others

**Organizer:** John Monfasani, *State University of New York, Albany*

**Chair:** Arthur M. Field, *Indiana University*

**Presenter:** Margaret Meserve, *University of Notre Dame*

**Paper Title:** Pomponio Leto’s *Life of Muhammed*

**Abstract:** Pomponio Leto’s monumental *Compendium of Roman History* (1497) concludes with a survey of the reign of Heraclius (610–41) and the spread of Islam through the Byzantine East. This portion of the text was also published separately, after Leto’s death, as a biographical sketch under the title *De origine Maomethe*. This paper examines both Leto’s sources and his intentions for the excursus on Muhammad in light of contemporary Italian enthusiasm for a crusade against the Turks. Reference will also be made to earlier medieval and humanist biographies of the prophet, Leto’s own political and intellectual concerns, and the text’s subsequent fortunes in the hands of sixteenth-century students of Islam.

**Presenter:** John Monfasani, *State University of New York, Albany*

**Paper Title:** George Amiroutzes’s Dialogue *De Fide*

**Abstract:** George Amiroutzes entered Mehmed II’s household after he negotiated the surrender of his native Trebizond to Mehmed in 1461. The dialogue *De Fide* purports to be a literary recreation of conversations he had with Mehmed concerning Islam and Christianity. This dialogue is unique as a report of conversations on the two religions between a Christian and a
sultan, let alone one of the greatest of the sultans. Although a Latin translation was made in the Renaissance, the Greek text has been lost for 500 years. This paper is based on the rediscovered Greek text.

**Presenter:** Nancy Bisaha, *Vassar College*

**Paper Title:** Pius II on the Turks and the Germans

**Abstract:** When Constantinople fell to the Turks in 1453, Aeneas Silvius Piccolomini (later Pope Pius II) was living in exile from his beloved Italy and serving as secretary to the Holy Roman Emperor. Over the course of his adult life Aeneas wrote a great deal about both the Turks and Germans, all the while comparing them implicitly or explicitly to Italians. He viewed the Turks with varying degrees of contempt, but his attitude toward the Germans was much more ambivalent. This paper will examine how both the Germans and the Turks featured in Aeneas’s emerging discourse of civility, barbarism, Europe, and Asia.

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**Room:** Metronome

**Panel Title:** Dante, His Myth, Metamorphosis, and Memory

**Organizer:** Pamela Zinn, *University of Pennsylvania*

**Chair:** Diskin Clay, *Duke University*

**Presenter:** Fabio Finotti, *Università degli Studi di Trieste*

**Paper Title:** The Dantesque Ovid Renaissance: Repetition and Self- Interpretation in *Inferno* 25

**Abstract:** The *Divina Commedia* features a narrative hermeneutics based on the interplay between repetition and innovation. The repetition of sentences, characters, situations, and topoi produces their metamorphosis and the subsequent disclosure of their meaning. The metamorphosis of *Inferno* 25 thematizes this structural strategy, linking it to the eschatological sense of the poem as a whole.

**Presenter:** Kevin Brownlee, *University of Pennsylvania*

**Paper Title:** Dante’s Transfigured Ovidian Double Model: Daedalus and Icarus

**Abstract:** The privileged status of key narratives from Ovid’s *Metamorphoses* as model texts for Dante’s *Commedia* is well known. In this paper, I consider a particularly dense double set: Daedalus and Icarus (*Metamorphoses* 8.183–235). I argue that the *Commedia* sets up a Daedalus-Icarus “program” beginning in *Inferno* 17.109–11, where Dante-protagonist, riding on Gerione’s back with Virgil, is presented as a corrected Icarus figure, and Virgil, as a corrected Daedalus figure (as artist, as father, as guide). Over the course of the poem as a whole (all the way to *Paradise* 33), these two Dantean Christian corrections of Ovidian models are substantially elaborated (even transformed) in terms of the *Commedia*’s ongoing meditation on the
problematic status of the mimetic artist and on the potentially salvific activity (for Dante-author) of writing poetry, both within the emerging context of the great poem’s Christian cosmos.

**Presenter:** Pamela Zinn, *University of Pennsylvania*

**Paper Title:** Bruni’s Reply to Boccaccio’s *Vita di Dante*

**Abstract:** Dante’s fascination with the continual transformation of “autobiography” in the *Vita Nuova* and the *Commedia* perhaps appropriately foreshadows the reappropriations and reinterpretations of his life by his Renaissance successors. This paper juxtaposes two of the most influential works in that process, the *Trattatello in Laude di Dante* of Giovanni Boccaccio and Leonardo Bruni’s parallel *Vite di Dante e del Petrarca*. It examines the manner in which Bruni negotiates Boccaccio’s account, recasts the narrative of Dante’s life, and legitimates his revision. This is analyzed with particular attention to the authors’ respective methodologies, source-bases, and audiences. I argue that the way in which these authors represent Dante reflects contemporary shifts in the values of the early humanists and their scholarly project.

**Room:** Degas

**Panel Title:** Masculinities and Early Modern Europe I

**Organizer:** Holly S. Hurlburt, *Southern Illinois University, Carbondale*

**Chair:** Jana L. Byars, *Whitman College*

**Presenter:** Dian Fox, *Brandeis University*

**Paper Title:** Performing Masculinity in Early Modern Spanish Theater: The Case of Calderón

**Abstract:** My paper concerns seventeenth-century Spanish theatrical representations of the *hombre esquivo*, literally, the skittish man, or one who shows no desire for women. It is a category that has not been explored before in *comedia* studies, although much has been written in the past thirty years about the female counterpart (the *mujer esquiva*), the woman uninterested in men and marriage. The *mujer esquiva* is always a subject of comedy, by the end inevitably falling in love and marrying, properly integrating herself into early modern Spanish society. An example is Beatriz in Calderón’s *No hay burlas con el amor* (*There’s No Trifling with Love*). I suggest that a man’s lack of interest in women is not the kind of disorder that Calderón’s comic world can tolerate. In his plays, a male protagonist’s indifference or active resistance to women always results in catastrophe.

**Presenter:** Kent Lehnhof, *Chapman University*

**Paper Title:** Angels, Demons, and Drag Kings: Performing Masculinity in *Paradise Lost*

**Abstract:** Discussions of masculinity in Milton’s *Paradise Lost* almost invariably focus on Adam. Following in the footsteps of Judith Halberstam, my paper takes an ampler approach and considers masculinity as it is enacted in the poem by those who are not male, neither by birth nor
biology. When we attend to the masculinity of the epic’s non-male actors, we soon realize that their purely performative masculinity is more convincing and more enduring than Adam’s. This realization suggests that the masculinism traditionally attributed to Milton’s epic is not as self-assured as we have assumed. It also illustrates the degree to which early modern efforts to essentialize male privilege catch male subjects up in a perplexing contradiction. As Kathryn Schwarz has shown, attempts to naturalize the relationship between masculinity and maleness make for a precarious kind of manhood. Men become capable of claiming “the absolute condition of possession” only by becoming “vulnerable to absolute loss” (Tough Love 150). Because non-male agents, however, are immune to this condition of “absolute loss,” they lay claim to a more durable kind of masculinity. Such is the case in Paradise Lost, where the epic’s best men are not technically men at all.

**Presenter:** Kirk D. Read, *Bates College*

**Paper Title:** Making (Wo)men: Unstable Bodies in Early Modern France

**Abstract:** This communication explores the currency of the ambiguous or mutable body in early modern literary and political discourse. In an early scene from Thomas Artus’s *L’Isle des hermaphrodites* (1605) the bewildered visitor to this strange island comes upon a room in which an inhabitant, sexed as *neutre* but referred to as *homme*, is seized upon by other “men” with “various instruments” who attempt to turn him into a woman. The hermaphroditic body resists this torturous transformation into womanhood. This allegory for the corruption of the French monarchy — a family of degenerate, cross-gendered nobles on a hugely unstable island of reproach — is also a fertile illustration of the (attempted) appropriation of the feminine by men on a number of levels, both literary (men birthing their written works) and literal (fantastical accounts of male pregnancy) in early modern France.

**Room:** Boardroom – 224

**Panel Title:** Living on the Edge: Moriscos and Renegades in Early Modern Spain and the Mediterranean

**Organizer:** María Antonia Garcés, *Cornell University*

**Chair:** TBA

**Presenter:** Luce López-Baralt, *University of Puerto Rico*

**Paper Title:** The Poetics of Exile: Expatriation and Nostalgia in a Morisco Subject

**Abstract:** My paper presents a real-life *Ricote*. This Morisco recounts his secret anguish regarding his exile in Barbary. The author of the manuscript S-2 BRAH reveals the avatars of his arrival in Tunis and his ill-concealed nostalgia for Spain. I propose to read this *Novela ejemplar* paying attention to both the gripping historical details the Morisco provides and the imaginative method he uses to reconstruct his experience. If in fact Cervantes’s *Ricote* was merely a fiction, our *Ricote, de carne y hueso*, whose chronicle has been buried in archives for centuries, reveals
that the Ricote story was perhaps a reality for many Morisco exiles. These people truly did feel Spanish, despite Spain’s ultimate repudiation of their Spanishness.

**Presenter:** María Narváez Córdova, *Universidad de Puerto Rico*

**Paper Title:** Un caso de hibridismo cultural: el autor morisco El Mancebo de Arévalo

**Abstract:** En esta comunicación se explora la incorporación en la obra en aljamiado de El Mancebo de Arévalo de fuentes islámicas, cristianas, latinas y hebreas. Desde Abu Bakr Ibn al-ʿArabi de Sevilla, Algacel, Platón, Tomás de Kempis o La Celestina, El Mancebo de Arévalo teje una curiosa amalgama cultural en sus obras de pretendido propósito islámico. Sugiero que sus textos son mucho más y abarcan testimonios de invaluable valor histórico-social de la vida secreta de la comunidad criptomusulmana y conversa de judío. Estamos ante un documento de primer orden del “hibridismo” cultural de sectores de la sociedad espa?ola del Siglo de Oro.

**Presenter:** Anthony Mark Puglisi, *Cornell University*

**Paper Title:** Diego Hurtado de Mendoza’s *Guerra de Granada*: A Bereaved Granadan’s Digressions

**Abstract:** Diego Hurtado de Mendoza’s *Guerra de Granada* tells about the Moriscos’s uprising in Granada from the first-person point of view. Hurtado de Mendoza uses his text to represent himself as his community’s advocate, speaking for people who suffered at the hands of incompetent authorities touting a Confessionalist technique of governance. His communal story about people who experienced hunger, violence, and destruction during a dirty war, all thanks to the fraudulent and incompetent activities of the Christian military and civil authorities, memorializes Granada’s losses. Hurtado de Mendoza’s first-person perspective achieves this metonymic feat through digression and amplificatio, telling small, imaginative tales. His digressions reaffirm the Granadan culture that the war destroyed. They also expose his community’s frustration with the unnecessary suffering of all of Granada.

**Room:** Parlor – 624

**Panel Title:** Performing Women

**Sponsor:** Duke Center for Medieval and Renaissance Studies

**Chair:** Sarah Beckwith, *Duke University*

**Organizer:** Valeria Finucci, *Duke University*

**Chair:** Sarah Beckwith, *Duke University*

**Presenter:** Margaret R. Greer, *Duke University*

**Paper Title:** Calderón’s *Echo and Narcissus*: Performing a Nymph for a Princess

**Abstract:** In contrast to their general exclusion from the stage elsewhere in Europe, actresses regularly performed female roles in early modern Spain. Calderón’s court spectacle play, *Eco y
Narciso, was written and performed to celebrate the tenth birthday of princess Margarita, the child at the center of Velázquez’s masterpiece, *Las meninas*. Calderón in a sense brings Margarita herself center stage in the person of the actress, as the play opens in a celebration of the birthday of the nymph as well, who is both feted and reminded of her own mortality. I will argue that in so doing he makes this play of power a cautionary tale of the dangers of life and of the care and education of princes and princesses in a narcissistically self-absorbed court.

**Presenter:** Bella Mirabella, *New York University*

**Paper Title:** Stealing Center Stage: Female Mountebanks and the Negotiation of the Public

**Abstract:** Although women were infrequently seen on traditional stages in the early modern period, female mountebanks actually had a tremendous amount of visibility as part of traveling theatrical groups who toured through city and countryside selling remedies. These women were able to participate in the public realm enjoying recognition and sometimes fame, defying male rules about female silence and invisibility. This paper builds on an earlier essay on these “quacking delilahs” and endeavors to look more closely at the roles female mountebanks played as dancers, singers, acrobats, musicians, and actors. The paper also focuses on the roles women played in performing cures, as well as the performative qualities of making remedies and selling them in a public forum.

**Presenter:** Regina Schwartz, *Northwestern University*

**Paper Title:** Sacrifice and Murder: Shakespeare’s Women

**Abstract:** Several of Shakespeare’s women seem to hover around the problem of sacrifice: among them Desdemona, Ophelia, and Cordelia. Is Shakespeare engaged in an effort to transvalue victimage? Or do these women die without offering the benefits conferred by sacrifice? Is redemption held out only to be revoked as impossible? Desdemona is a particularly striking case of innocence, purity, and devotion, and her rhetoric can easily lead an audience to regard her as Christ-like. But in the end, it is her demented husband, playing the role of priest, who imagines he is staging a sacrifice at her murder. This paper will examine the dynamics of sacrificed women, with attention to the distinction between the Mass and the theater.
**Abstract:** Heinrich Cornelius Agrippa’s *Three Books of Occult Philosophy* entered the English popular print market in the mid-seventeenth century, when it contained a plethora of treatises on everything from alchemy to necromancy. I will argue that this text clarifies the role of desire and imagination in early modern occult philosophy. Its existence in the vernacular in various European print markets from the mid-sixteenth century onward also suggests that it plays a critical role in making sense of prevailing ideas about the roles of desire and imagination in attempts to manipulate unseen forces and the natural world. This talk will focus on the ways in which *The Three Books of Occult Philosophy* made explicit the parts played in natural philosophy by practitioners’ ideas about and desires for change in the natural world.

**Presenter:** Darin Hayton, *Haverford College*

**Paper Title:** Political Horoscopes and Horoscopic Politics in Renaissance Hungary

**Abstract:** In 1467 Martin Bylica cast the founding horoscope for the fledgling University of Pozsony. Although he had come to Hungary to teach at the new university, Bylica was not content to remain in Pozsony, which did not enjoy the grandeur of nearby Vienna with its thriving university and imperial court. By the autumn of 1467 he had already set his sights on a more prestigious and lucrative post: court astrologer to the Hungarian king, Matthias Corvinus. Bylica used the genre of the political horoscope to attract and retain Corvinus’s favor. By the end of the year he was constructing and interpreting horoscopes for Corvinus, his family and allies, and his enemies. Throughout his career at the court Bylica was a prolific astrologer. I want to reveal his use of the horoscope as a political and astrological tool that enabled him to become one of Corvinus’s most trusted advisors.

**Presenter:** Mark A. Waddell, *Michigan State University*

**Paper Title:** Chicken-Nailing and Cat-Spiking: Or, the Importance of the Jesuit Imagination

**Abstract:** As historians of science continue to delve into the extraordinary richness and creativity of early modern ideas about the world, there remains an unspoken but evident reluctance to place the more outlandish examples of such intellectual creativity on an equal footing with the much-publicized musings of Kepler, Galileo, Descartes, and Newton. This paper seeks to turn that reluctance on its head by focusing on the innovative and, at times, startling ideas propounded by two seventeenth-century Jesuits: Athanasius Kircher (1602–80) and his protégé, Gaspar Schott (1608–66). Between them, they not only considered such questions as how to nail a chicken to a table without killing it and how to construct a harpsichord that employed cats in place of strings, but also sketched the outlines of a philosophical and intellectual project that humbled, in its ambitions and aims, anything constructed and propounded by the more sober minds of the so-called Scientific Revolution.

**Room:** Parlor – 824

**Panel Title:** The Cloister as Center of Monastic Life 1300–1600
**Abstract:** The first cloister at the non-reformed Dominican house of Santa Maria Novella in Florence, called the Chiostro Verde for the predominant color of the murals painted in the early fifteenth century, is unique in that it contains the only known narrative Genesis cycle to be painted in a cloister in Tuscany. As the central space linking the outside world with the convent, as well as the conventual buildings to one another, the Chiostro Verde served many functions within the community. This paper will focus on the practice of St. Dominic’s Ninth Way of Prayer in the cloister, that which entails walking and talking to oneself and results in a deepened intimacy with the Holy Spirit and the capacity to preach zealously. This speaks directly to the friars’ mission to go forth and preach according to the apostolic model. In the Chiostro Verde eighteen of thirty-six scenes involve the obedient response of the biblical patriarchs to God’s command to leave their homeland and travel to unknown places to start anew, finding a parallel in the activities of the friars.

**Presenter:** Angi L. Elsea Bourgeois, *Mississippi State University*

**Paper Title:** The Anima Fidelis within the Primo Chiostro of Santa Maria sopra Minerva, Rome: An Examination of Movement in Devotion

**Abstract:** The primo chiostro of Santa Maria sopra Minerva has a long history of serving its communities as a site of spiritual development. Both lay and religious audiences have circled the space performing various forms of corporate and individual devotions. For the purpose of this paper, I will examine two distinct moments in the cloister’s history in which imagery was created specifically to serve the church’s lay and religious communities. The first moment dates from the mid-fifteenth century when Cardinal Juan de Torquemada commissioned a fresco cycle based on his devotional book, the *Meditationes*, to be painted within the cloister. Though these frescoes were destroyed in a 1559–69 building campaign, the cloister continued to serve as a site for corporate devotions from the late sixteenth to the eighteenth century. This paper seeks to examine the careful placement of scenes around the cloister in an attempt to reconstruct something of the bodily and temporal experience of these two moments in the devotional lives of communities of Santa Maria sopra Minerva.

**Presenter:** Kathleen Giles Arthur, *James Madison University*

**Paper Title:** An Imagined Pilgrimage: Cloister as Vision of the Holy Land

**Abstract:** In sixteenth century Bologna the cloister of a large, well-endowed convent like Corpus Domini served multiple functions in the everyday lives of the Poor Clares. Its early history and an annotated plan demonstrate the practical purpose of various parts, as well as problems they encountered fitting the new cloister into the surrounding urban fabric. But the cloister was more than the functional nucleus of the convent; on a higher level it became a spiritual, meditative site for an imagined journey as a companion of Christ. An extraordinary document of 1543, “Per qui
vol andare a spasso,” describes in precise detail the anagogical process of walking through the monastery, step by step imagining the events of Christ’s life taking place in the physical space around the cloister. In the mind’s eye, the nuns saw the places of the Holy Land, which in reality they were unlikely to ever visit, after the enforcement of enclosure in post-Tridentine Italy.

**Room:** Parlor – 924

**Panel Title:** Renaissance Humanists and Medieval Continuities

**Organizer:** Ann E. Moyer, University of Pennsylvania

**Chair:** Gregory D. Dodds, Walla Walla College

**Presenter:** Ann E. Moyer, University of Pennsylvania

**Paper Title:** Noah in Italy: Medieval Legends in Sixteenth-Century Florence

**Abstract:** Medieval city chronicles frequently described their city’s origins in ways that seemed as fanciful to humanist historians as they do to modern readers. Giovanni Villani’s fourteenth-century Florentine chronicle began with Noah and the great flood, and included many colorful stories of the region’s early years. A century later, Leonardo Bruni rejected them all, as did Angelo Poliziano. Yet several otherwise reasonable scholars returned to them in the sixteenth century. Pierfrancesco Giambullari and Giovanni Battista Gelli’s narratives of early Florentine history are generally explained as uncritical credulity in the writings of Annius of Viterbo. Yet Giambullari was otherwise well-regarded for his historical writing. Noted scholar Girolamo Mei also returned at midcentury to a number of these apparently legendary events. I will discuss some of the reasons for this seemingly irrational return to supposedly discredited legends by these scholars, as well as the appeal, to some at least, of Annius’s writings.

**Presenter:** Charles S. Ross, Purdue University

**Paper Title:** Boiardo and the Search for Virtue

**Abstract:** We do not usually regard Boiardo’s Orlando Innamorato as a philosophical epic, although the argument has been made that Ariosto’s Orlando furioso is a Stoic comedy. Boiardo wrote when medieval scholasticism was yielding to humanism, a system of education in classical Latin dominated by Lorenzo Valla and Vittorino da Feltre, which became the model for Protestant Reformers and Jesuits. Valla famously attacked the assimilation of classical ethics to Christianity. Where Cicero had said the Stoics merely gave different names to Aristotle’s virtues, Valla mocked the idea that virtue was its own reward, since the reasoning is circular: virtue is courage and courage is virtue. This reasoning may explain the appeal to Boiardo of the often circular adventures of medieval romance that so appealed to C. S. Lewis. Boiardo’s invention of the romance epic form and his ability to distance himself from the conflict of Islam and Christianity help explain Lewis’s attacks on humanism as a mode of thought.

**Presenter:** Lawrin Armstrong, University of Toronto
Paper Title: Hegemony and Organic Intellectuals in Early Renaissance Florence

Abstract: In 1925 Hans Baron coined the term *civic humanism* to describe the political ideology of early Quattrocento Florence. Civic humanists exalted the republican institutions of Florence as nutritive of liberty and citizen engagement in public life. Civic humanism has proved a highly durable concept. The current consensus, however, is that Baron naively assumed a correspondence between the “proto-democratic” content of civic humanism and the realities of Florentine politics. The most recent scholarship suggests that civic humanism functioned to naturalize the disenfranchisement of most Florentines and the domination of a narrow oligarchy. Antonio Gramsci was unaware of Baron’s work, but the influence of Renaissance political discourse on his thought is well-known. This paper reviews the historiography of civic humanism in Gramscian perspective, arguing that civic humanism represented an example of a “hegemonic” ideology and that civic humanists functioned as “organic intellectuals” of the regime that controlled Florence between 1382 and 1434.

Presenter: Gur Zak, *University of Toronto*

Paper Title: Ovid, the Other Humanist

Abstract: While the impact of Ovid on Renaissance vernacular literature has been the center of a growing number of studies in recent years, his influence on the Latin literature of the humanists has often been neglected. In this paper I suggest to fill this lacuna by examining the impact of Ovid on the self-representation of two humanists: Petrarch in his *Familiares* and *Seniles*, and Giovanni Conversini in his *Dialogus inter Johannem et Literam*. In these texts, both humanists constantly portray Ovid as “irrational” and “weak,” the complete opposite of the Stoic ideal of the virtuous and reasonable man they are exalting. At the same time, however, their writings often betray an acute Ovidian awareness of their own irrationality and the essential sense of absence that governs any attempt to capture the self in language. Ovid thus becomes in these texts the ‘other’ influence, undermining the very heart of the humanistic project.

Room: Parlor – 1024

Panel Title: The Renaissance Reception of Augustine II: English Literary Traditions

Organizer: Irena Backus, *Université de Genève*

Chair: Arnoud S. Q. Visser, *St. Andrews University*

Presenter: Molly Murray, *Columbia University*

Paper Title: True Confessions? Translating Augustine in Early Modern England

Abstract: In 1620, the first English translation of the *Confessions* appeared in print, the work of the courtier and Catholic convert Sir Toby Matthew. The centrality of Augustine to Jacobean Catholic and anti-Catholic polemic has been amply documented; writers on both sides of the
Reformation divide quoted Augustine’s nonnarrative works frequently and freely to support particular doctrinal points. Matthew’s translation and preface, however, and the attacks on both by the Protestant Matthew Sutcliffe and others, suggest that the English Confessions sparked a rather different kind of debate. This paper will suggest that for Matthew and his critics, the “Englishing” of the Confessions became a flashpoint for a number of interrelated early modern conflicts: over the nature and function of the spiritual autobiography as a genre, over the proper use of non-biblical and vernacular texts in the fashioning of Christian devotional identity, and, finally, over the nature of conversion itself.

**Presenter:** Mark Vessey, *University of British Columbia*

**Paper Title:** Augustine among the English Prodigals: Challenges for a Reception History

**Abstract:** What sort of presence was “Augustine” — taken or mistaken for the African bishop (354–430) of that name — to English readers, writers, and publics of the Elizabethan and Jacobean age? How sharply may we distinguish between “learned” citation of this Latin Church Father and “vernacular” familiarity with the same? How was such familiarity acquired and what rhetorical or other purposes did it serve? These questions are typical of the challenges now being confronted by the contributors to a multi-volume reference-guide to the historical reception of Augustine between 430 and 2000. They will be taken up here in relation to texts of the generation of writers described by Richard Helgerson as “the Elizabethan prodigals,” together with a selection of those of their Jacobean successors.

**Room:** Parlor – 1124

**Panel Title:** The Jesuitness of the Roman Gesu Decorations: Theology, Spirituality, and Identity

**Organizer:** Evonne Levy, *University of Toronto*

**Chair:** Steven F. Ostrow, *University of Minnesota*

**Respondent:** Christine Goettler, *University of Washington*

**Presenter:** Evonne Levy, *University of Toronto*

**Paper Title:** The Jesuitness of the Gesu’s Programs of the Sixteenth and Seventeenth Centuries

**Abstract:** Since Howard Hibbard’s essay on the decorations of the Roman Gesu of 1972, the early interior decorations have been understood as having a unified program, usually (though not exclusively) tied to the Spiritual Exercises. In this paper, theological, liturgical, and hagiographical alternatives to the Spiritual Exercises thesis will be explored with an eye to locating the specific Jesuit interest in the various subjects chosen for representation in the early decorations of the church, as well as in its later renovation. Although the canonization of Jesuit saints in 1622 made Jesuit history de facto a subject for chapel decorations in the second phase of decoration (1670s–1700), various aspects of these decorations are also revealing of how the
Jesuits used their church decorations to express their theological convictions and to affirm their own identity.

**Presenter:** Colin A. Murray, *University of Toronto*

**Paper Title:** Muziano’s Circumcision of Christ in the Roman Gesù and Jesuit Spirituality

**Abstract:** Christ’s circumcision was a signature of Jesuit decoration in the sixteenth and early seventeenth centuries. Yet like other paintings of the subject, Girolamo Muziano’s Circumcision of Christ, originally placed on the high altar of the Gesù in Rome, is generally understood as having two meanings for the Jesuits. The naming of Jesus corresponds to Ignatius’s choice to give to the Society the name of Christ, and as Christ’s first sacrificial bloodletting, the circumcision corresponds to the Jesuits’ own sacrificial mission. Investigation into sermons and Jesuit theological tracts suggest that for the Jesuits Christ’s circumcision acquired further layers of meaning, foremost as a model for “spiritual circumcision,” a sacramentally-inflected act of conditioning one’s own behavior. In this paper just how Muziano’s high altar for the Mother Church signaled what it means to be Jesuit will be explored.

**Presenter:** Susan Elliot Beatty, *University of Toronto*

**Paper Title:** The Chapel of the Immaculate Conception and Theological Argument in the Roman Gesu

**Abstract:** By the 1550s, the controversy of previous centuries over the Immaculate Conception was quieted by wide support, expressed in numerous forms, for the purity of Mary. However, in the mid-sixteenth century, theologians’ desire to make the Immaculate Conception doctrine demanded a more precise definition of Mary’s immaculacy. This paper concerns the leading role played by the Jesuits in the effort to define this doctrine, and their use of sacred scriptures to this end. I will argue that the Chapel of the Madonna della Strada in the Gesu of Rome (1584–88), in its choice of images from the life of the Virgin and its use of scriptural citations, was structured like a theological argument. It will also be argued that the Jesuit codification of this type of imagery (a virtual template for chapels inside and outside Rome) provided essential theological support to the ratification of the Immaculate Conception as a doctrine (and later dogma) of the Church.

**Room:** Parlor – 1224

**Panel Title:** The Politics of Control: Hands, Makeup, (Sexual) Commerce

**Organizer:** Valeria Finucci, *Duke University*

**Chair:** Martin Marafioti, *Pace University*

**Presenter:** Domingo Ledezma, *Wheaton College*

**Paper Title:** Unauthorized Passengers: Women in the Spanish Fleet
Abstract: By the beginning of the great transatlantic voyages, the Spanish ship was seen as an extension of the good policies that reigned in the ideal city. The ship was conceived as a close space with a clear military and political purpose, where distractions from this goal would be disastrous. Thus the presence of the so-called weak sex on board of the Indies Fleets was rigorously regulated. The idea of women traveling by themselves was inconceivable, and, if happed, considered a severe breach of the rules. Even though the possibility of women entertaining the attention of crew or passengers was considered nefarious, the presence of prostitutes in the Fleets is well-documented. This paper will focus on some controversial stories about the role of women as cause of disasters and as way of salvation, as we read from the Book of the Misfortunes and Shipwrecks by Fernandez de Oviedo (Seville, 1535).

Presenter: Susan Noakes, University of Minnesota

Paper Title: Business of Cosmetics: Quattrocento Preaching and Unnatural Beauty

Abstract: During the Trecento and into the Quattrocento, Italian preachers inveighed against the use of cosmetics to enhance the appearance of women. The preachers’ moral analysis of the sinfulness of make-up did not focus primarily on seduction, however, as one might expect; instead, they related the artificial cultivation of beauty to unnatural reproduction and described moneymaking and make-up as parallel evils. This paper will focus on the preaching of St. Bernardino of Siena and one of his lesser-known confreres to study how this parallel was developed and how it affected the broader discourses about both women and commerce. The concept of natural (agricultural, artisanal, and commercial) productivity, contrasted to unnatural (financial and speculative) productivity, provided a framework within which human reproduction and its primary vehicles, women, could be dichotomized. Women were thus represented within discourse about an aspect of economic and social life from which they were otherwise largely excluded.

Presenter: Wayne A. Rebhorn, University of Texas, Austin

Paper Title: Machiavelli’s Hands

Abstract: Machiavelli was called Soderini’s “manerino,” and although the epithet was meant to degrade, he tends to think of hands positively as instruments of power, especially in Il principe. Implicitly or explicitly, he imagines his ideal Prince there as using his hands both to lay down the foundations (fare i fondamenti) of the state and to maintain (mantenere) it. The hand is also a prime instrument of knowledge, for “everyone sees what you appear to be, few feel what you are.” Moreover, since Machiavelli’s Prince is a warrior, his hand is often imagined as holding a weapon — like Cesare Borgia’s bloody knife that is found near the dead body of Remirro de Orco one morning in Cesena. Finally, Machiavelli’s princely hand is gendered as a manly one: it is the hand that beats Lady Fortuna into doing the Prince’s bidding, “man-handling” her in every sense of the term.

Room: Parlor – 1424
Panel Title: Interpreting New Cultures: Dutch and English Strategies for Global and Personal Success in the Early Seventeenth Century

Sponsor: Sixteenth Century Studies Conference

Organizer: Alison F. Games, Georgetown University

Chair & Respondent: Kris Lane, College of William and Mary

Presenter: Alison F. Games, Georgetown University

Paper Title: Friends and Rivals in a Contested World of Trade: The English and the Dutch in the East Indies

Abstract: This paper focuses on English and Dutch interactions in the East Indies in the first decades of the seventeenth century. The intense competition between the two nations’ trading companies did not always translate into competition in the complex world of the overseas trading posts. With the obvious exception of the “massacre” at Amboyna in 1623, when the Dutch tortured and killed some English merchants and their interpreters, the English relied heavily on Dutch expertise and familiarity with local customs. Drawing especially on evidence from the English East India Company and from the short-lived trade factory at Japan, this paper explores the role of the Dutch friend, a figure who materializes in numerous English ventures: the Dutch taught the English how to plant sugar in Barbados and they helped the English navigate the diplomatic and commercial challenges of North American settlements. So, too, did the Dutch instruct the English on how to trade, live, and socialize in Japan.

Presenter: Mark Meuwese, University of Winnipeg

Paper Title: Interpreters and Language Guides: Dutch Intercultural Communication Strategies and Overseas Expansion (1595–1621)

Abstract: This paper examines the role of interpreters and language guides during the first phase of Dutch overseas expansion from 1595–1621. While many scholars have described the motives of Dutch navigators and merchants for deploying colonial activities outside Europe, not many historians have explored how the Dutch established practical communication with the native peoples of Asia, Africa, and the Americas. This paper discusses the Dutch reliance on Spanish- and Portuguese-speaking interpreters of various ethnic and religious backgrounds, Dutch attempts at learning jargons or regional trade languages, and the strategy of taking Africans, Asians, and Amerindians to the Dutch Republic for a training as future interpreters. The various Dutch communication strategies were most effective in regions already colonized or influenced by the Spanish and Portuguese. However, in areas not yet penetrated by the Iberian powers and their languages, intercultural communication with indigenous peoples remained difficult.

Presenter: James H. Williams, Middle Tennessee State University

Paper Title: Role of Cultural Chameleons in Early Modern European Expansion: The Case of Isaac Allerton

Abstract: This paper probes the world of those who moved among cultures. The current generation of scholars of European expansion has explored in detail the role of cultural brokers in the relationships that Europeans created with Africans, Asians, and Americans in the sixteenth
and seventeenth centuries. More often than not, these brokers have been described as go-betweens, usually European missionaries, fur traders, and interpreters who learned enough about “the other” to facilitate conversion and trade, and sometimes to create families with native women. Hardly noticed, however, are the peculiar species of Europeans whom I call “cultural chameleons.” Unlike cultural brokers, chameleons, as the label suggests, moved almost seamlessly through two or more cultures, with no single culture group seeming to hold their loyalty. This paper describes the characteristics common to chameleons by highlighting the career of Isaac Allerton, who rose to political and economic prominence in early Massachusetts, New Netherland, and Virginia simultaneously with the intense competition between these colonies.

Room: Parlor – 1524
Panel Title: Women and the Law in England
Sponsor: Canadian Society for Renaissance Studies/Société canadienne d’études de la Renaissance
Organizer: Konrad Eisenbichler, University of Toronto, Victoria College
Chair: Elizabeth S. Cohen, York University
Presenter: Nadia Bishai, Canterbury Christ Church University
Paper Title: A Is for Adultery, B Is for Blasphemy, C Is for Coining, etc.: The Letter of the Law and the Body of the Female Criminal in Renaissance England
Abstract: This paper will explore constructions of the body of the female criminal in the statutes. I will examine ways in which the legislation focuses on the body of the female criminal in specific instances, such as the case of the treasonous Maid of Kent, as well as in more general instances, such as changing the corporeal punishment of female vagrants under Elizabeth I. In doing so, this paper engages with a group of texts that have been largely unexamined as sources that contribute to understanding how the body of the female criminal is constructed in legal discourse in Renaissance England.

Presenter: Marina Leslie, Northeastern University
Paper Title: The Felon and the Scholars: Anne Greene’s Life after Death at Oxford
Abstract: On 14 December 1650, Anne Greene, a young house servant, was hung at Oxford for the murder of her bastard child. What was astonishing about this case was neither the trial nor her fate, but Anne’s miraculous revival before physicians who “had appointed to make a Dissection.” The event produced several accounts, including Richard Watkin’s “Newes for the Dead” (1651), which stands in for the dissection that never took place by documenting in excruciating detail Anne’s medical treatment and recovery. Her revival is taken by Watkins as a sign of her innocence and the pamphlet reconstructs Anne’s innocence by retrospectively diagnosing her
fetus as a spontaneous abortion. This narrative of vindication is complicated, however, by the incorporation of more than fifty commendatory poems from Oxford scholars extolling Anne’s unlikely resurrection and retroactive virginity in decidedly satirical and misogynist terms. I am interested in interrogating the often jarring intersections of medical, juridical, and satirical discourses in this text as the Oxford scholars discover, both to their gratification and their great discomfort, an occasion for displaying the depth of their learning and the prestige of their practice in an obscure female felon and her “posthumous life.”

Room: Parlor – 1624
Panel Title: Applications of Hermetic and Alchemical Studies III: Re-Reading the Fine Print of the Mantegna Tarot and William Alabaster’s English Sonnets

Sponsor: Cauda Pavonis: Studies in Hermeticism
Organizer: Roger W. Rouland, Baylor University
Chair: Steven Paul Matthews, University of Minnesota, Duluth
Respondent: Wouter J. Hanegraaff, Universiteit van Amsterdam
Presenter: Nadya Chishty Mujahid, Independent Scholar

Paper Title: Manuel Chrysoloras and the Origins of the Tarot: The Probable Masonic Influences Incorporated in the Mantegna Tarot

Abstract: This paper posits that humanist Manuel Chrysoloras, the founder of the prestigious Italian Renaissance fraternity of Kappa Sigma, was familiar with early Masonic principles and, in fact, may have been the first Renaissance Freemason. Moreover, what we now regard as the E- and S-series of the “Mantegna” tarot probably originated from images used by Chrysoloras to inform his student-followers about Pythagorean, Platonic, and Ptolemaic concepts. Central to the clarification of my theories are issues concerning Chrysoloras’s links to the powerful Italian ducal houses such as the Visconti family, whose patronage of this enlightened scholar and diplomat most likely proved to be enormously influential to the development of the tarot, especially over the course of the fifteenth-century. In sum, I will demonstrate that key cards of the “Mantegna” tarot’s E-series appear Masonic in nature and were likely inspired by the classical and hermetic teachings of Chrysoloras.

Presenter: Arlen Nydam, University of Texas, Austin

Paper Title: William Alabaster’s Alchemical and Printing Metaphors: Connecting Earthly Experience and Heavenly Beatitude

Abstract: William Alabaster is perhaps best known for his numerous dramatic conversions between the Roman Catholic Church and the Church of England, and to theatre historians for his Latin tragedy Roxana (and its representation on the title page of a contemporary stage). This
paper focuses on his virtually forgotten English sonnets written in the period of his first attraction to Roman Catholicism. The sonnets, while “praised for their controlled, clear expression of interior belief and emotion,” have not been recognized for their concomitant and persistent material emphasis. In particular, Alabaster repeatedly uses metaphors and imagery related simultaneously to alchemical processes and the printing press. Critics have been mysteriously silent on the subject of these metaphors, and one editor even has suggested textual corruption to explain one of them. Yet these metaphors serve as self-descriptors for the poet as a bridge between earthly experience and heavenly beatitude.

Room: Parlor – 1724
Panel Title: Thomas More and His Circle
Sponsor: Amici Thomae Mori
Organizer: Clare M. Murphy, Université Catholique de l’Ouest
Chair: Travis R. DeCook, University of Alberta
Respondent: Anne Lake Prescott, Barnard College
Presenter: Stephen M. Foley, Brown University
Paper Title: Thomas More on Vows, Perjury, and Abjuration
Abstract: Thomas More’s personal notes in the Latin passage he composed on perjury in the Tower, preserved in four manuscripts (Appendix B of the Yale edition of A Dialogue Concerning Heresies), are appropriately read forward to inform interpretation of his last days. But the perjury passage must likewise be read backward across the passage of his life and works, for promissory and declaratory vows — where the law of God as witness confirms what man can only be uncertain of — are a lifelong point of interest and contest for More. The marriage vow and the monastic vow figure in his life story, in the adultery laws of Utopia, in his relentless attack on Luther and other former members of religious orders as apostate, in his official involvement in heresy prosecution, and of course in his final refusal to swear to the Act of Supremacy or to explain his refusal. How does More’s practice relate to the Thomist relation of swearing God to witness (jurare) as if it were a principle of law (iure)? How does perjury relate to other forms of error, and, in particular, to the intentional falsehoods of irony? What is the relation of vows and reason?

Presenter: Donald Gilman, Ball State University
Paper Title: The Fictions of History: Thomas More, Germanus Brixius, and the Poetics of Dialogue
Abstract: In his Letter to Germanus Brixius (1520), More criticizes the French humanist for blatant distortions of a naval battle between the English and French described in his poem Chordigerae navis conflagrationem (1512). In spite of Brixius’s mastery of Latin and his
innovative use of classical allusions, More decries the “disgraceful and shameful lies,” found in
the Frenchman’s poem and attempts to delineate the boundaries between history and fiction.
Absurd fabrications of reality are monstrous representations; and a poet, in employing history as
an object of imitation, must temper any divergence from truth — that is, commonly held
expectations — through various techniques associated with decorum and verisimilitude. Thus,
More proposes a poetics that differentiates between fiction and history, but also interrelates them.
Analyzing More’s application of theory to practice in this poem and elsewhere helps to define
more fully the contribution of More the poet-humanist.

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

**Paper Title:** The Fortunes of Erasmus in Thomas Stapleton’s *Vita Thomae Mori*

**Abstract:** Stapleton published *Tres Thomae* — his lives of Thomas the Apostle, Thomas Becket,
and Thomas More — in 1588 in Douai. The section on More was frequently published separately
and has known many translations. Because the author was an English recusant living in Louvain
and had access to documents and first-hand information from members of the More circle in the
same situation as he, his biography remains one of the most important. However, in spite of the
fact that after 1563 he remained permanently in Belgium, and that after 1569 he wrote only in
Latin, his attachment to More’s friend from the Low Countries was remarkably less warm than
that of More himself. At the same time, whenever Stapleton needs impressive authority for a
statement or an assessment, he calls upon the Prince of the Humanists. This paper examines the
possible reasons, nationalistic and otherwise, for this wavering attitude.

*Friday, March 23, 2007*

*8:45–10:15*

**Room:** Symphony I

**Panel Title:** Canines and Felines in Renaissance Art, History, and Literature

**Sponsor:** The Association for Textual Scholarship in Art History

**Organizer & Chair:** Barbara J. Watts, *Florida International University*

**Presenter:** Sarah B. Benson, *Cornell University*

**Paper Title:** The Spectacle of Animals in Renaissance Science

**Abstract:** As far as we can tell, Robert Hooke (1635–1703), an early microscope pioneer, was
probably fond of dogs. Yet his role as curator of experiments to the British Royal Society often
led him to dream up cruel uses for them. During the Renaissance, the definition of animals and
their relationship to humans were redefined scientifically, ethically, and philosophically. As new
“animalcules” became visible through the microscope and global exploration revealed a weird
diversity of animal life, the category of animal had to be redefined. René Descartes famously
claimed that animals were machines or automatons that did not feel pain. The justification for
animal vivisection in the new and controversial field of experimental science rests not only with
Renaissance ethics but also on the pedagogical status of visual display. The theatrical aspects of
animal display in painting, festivals, and sport were translated to the experimental theaters of early modern science.

**Presenter:** Tina Waldeier Bizzarro, *Rosemont College*

**Paper Title:** Of Dogs, Horses, and Saints

**Abstract:** Legends of saints and martyrs provide us with many examples of man and beast acting out, in union, the sacred drama of redemption. I will address only two, which have prompted ongoing performative rituals: the Lyonnais dog-saint, St.-Guignefort — who figured prominently in pilgrimage cults throughout France and Italy from the early Renaissance through the early twentieth century — and the horses dear to St. Joseph, who participate in the annual “Flight into Egypt” in the *Cavalcatta di San Giuseppe*, a ritual that continues to be acted out in Sicilian *festa* marking the feast of St. Joseph (19 March). These beasts participate — as intrinsically as do we — in the process of salvation, exhibiting a quasi-human intelligence through communication, gesture, and agency — an idea, as foreign and rare to us today as the appearance of a coyote in New York’s Central Park in February 2005.

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

**Paper Title:** Harryng Hounds and Sacred Stags

**Abstract:** Hunting narratives abound in Renaissance art and literature. The stag was considered the most noble of quarry and in actual contemporary practice its pursuit was reserved for the social elite, with severe penalties imposed on those who dared infringe upon that privilege. During the course of the fifteenth century, depictions of the hunt correlating with chivalric literature increasingly gave way to symbolic and allegorical scenes; this is particularly apparent in northern Italy, where French literary traditions had penetrated courtly life. This paper will examine aspects of hunt imagery as metaphor and the use of the stag as well as the hounds that pursued them as symbols in early sixteenth-century Italian art.

**Room:** Symphony II

**Panel Title:** Renaissance and the Ancient World III: New Directions, Other Antiquities: Horizons

**Co-organizers & Co-chairs:** Brian A. Curran, *Pennsylvania State University* and Leatrice Mendelsohn, *Independent Scholar*

**Presenter:** Diana Gisolfi, *Pratt Institute, Brooklyn & Venice*

**Paper Title:** North Italian Renaissance Variations on Antiquity: Examples from Verona and Venice

**Abstract:** Examples considered in this paper include Falconetto’s frescoed triumphal arch altar frameworks peopled with *angelini* and saints in Verona’s Duomo, Giovanni Caroto’s drawings of Verona’s antiquities and his enhanced illustrations of the same in Torello Saraina’s *De origine*
et amplitudine civitatis veronae (1540), reprinted in the vulgar in 1546 and by Caroto himself as Le antiquità di Verona (1560). Objects from the Grimani Collections donated to the Republic of Venice in 1523 and 1586 were closely or creatively reused in sculpture and in paintings by Titian, Tintoretto, and Veronese. The free attitude of the Renaissance toward these ancient remains is reflected also in the “restoration” of ancient sculptures: the Fallen Gaul of the Grimani bequest sports both arms and one and a half legs by the Renaissance sculptor Tiziano Aspetti. A consciousness of continuity with and ownership of the past in each historic city may inform these lively variations.

**Presenter:** Giancarla Periti, *The National Gallery of Art*

**Paper Title:** Collecting and Designing the Past in Early Modern Brescia

**Abstract:** My paper examines the notation of antiquarian information regarding the city of Brescia contained in the magnificent, still unpublished, sylloge assembled by the epigrapher Michele Fabrizio Ferrarini (d. 1492), now in the Biblioteca Panizzi in Reggio Emilia. Ferrarini lived in Brescia and was actively engaged with local civic authorities in a moment of political turmoil in the late Quattrocento. I argue that Ferrarini’s transcriptions of Brescia’s antiquarian remains contributed to the reshaping of the city’s history and distinctive identity. These ancient remains — of both Roman and Medieval origins — were in fact collected and later monumentalized in a civic building (the Loggia) to be displayed for public view. In my paper I ultimately show how Ferrarini’s epigraphic information enriched by its notes constitutes an essential source for reconstructing the fluid conception of origins and myths (re)producing the history of early modern Brescia.

**Room:** Symphony III

**Panel Title:** Habsburg Pageantry IV: The Spanish Branch II

**Sponsor:** Medieval & Renaissance Studies Society of Israel

**Co-organizer & Chair:** Gabriel Guarino, *University of Haifa*

**Co-organizer:** Jelena Todorović, *University of the Arts, Belgrade*

**Presenter:** Matthew Ancell, *Brigham Young University*

**Paper Title:** Painted Twilight: Anamorphic Monstrosity in Calderón’s *La vida es sueño*

**Abstract:** By the 1630s court drama in Spain had reached an unprecedented height of theatrical spectacle that perpetuated the fiction of an ideal absolutist monarchy. Nevertheless, many of Calderón de la Barca’s works contain an embedded ideological critique that manifests itself on the aesthetic level as well as in the plot. A play written for the public theaters, but performed first for the Court, *La vida es sueño* presents an ambivalent view of Philip IV. This paper demonstrates how Calderón’s knowledge of painting informed his careful construction of a drama whose staging, plot, and philosophical stance show the discrepancy between political
appearance and reality in the Hapsburg Court. In particular, I argue that the conceptual trope of *La vida es sueño* is anamorphosis, an optical problem in painting and architecture that allows for a double reading of the perspectival scenography and the staging of a drama that resists definitive interpretation.

**Presenter:** Claudia Mineo, *Florida State University*

**Paper Title:** *Mortuus est Philippus Rex: Sermons Preached in Honor of Philip II*

**Abstract:** In the early modern Habsburg world (as was historically the case throughout Europe), a king’s death constituted one of the most important occasions for ritual and display. This paper will examine the memorial rites held for Philip II in different Spanish towns and cities (Sevilla, Baeza, Madrid, and Jérez de la Frontera), by focusing on the sermons that local ecclesiastical leaders preached in the king’s honor. These sources serve as a window into how the Habsburg monarchy’s subjects — or at least the elite among them — responded to and perceived a royal ruler’s passing within the framework of particular ideas about the social and political order. More specifically, the sermons indicate how this select group understood the monarch’s demise as an example of how death functioned as the great social equalizer, as a moment to emphasize that an ideal ruler should epitomize justice and prudence, and, finally, as proof of how the king would live on even in death through his royal heir.

**Presenter:** David Sánchez Cano, *Independent Scholar*

**Paper Title:** *Habsburg Iconography in a Madrid Royal Entry*

**Abstract:** Pageantry in the Habsburg world was mostly locally-oriented. Festivals employed local traditions and precedents, their decorations likewise employed local formal and iconographical languages and only resorted to mythological, allegorical, or historical content in a general sense. References to the Austrian branch of Habsburg in Madrid royal festivals, for example, were rare, motivated by the occasion of the royal entry of an Austrian Habsburg queen and limited to depicting her ancestors. Moreover, the references left no doubt that the Spanish Habsburgs were the dominating line of the dynasty. Against this background two festival decorations for the 1690 entry of Marianne of Neuburg in Madrid are all the more striking. Based on the published festival descriptions but primarily on unpublished archival contracts, council minutes and a manuscript description I intend to analyze these two decorations — unstudied until now — as rare examples of a Central European Habsburg theme in a Spanish festival.
Paper Title: Bronzino’s Portrait of Lodovico Capponi and the Case of the Missing Codpiece

Abstract: Agnolo Bronzino’s oil-on-panel portrait of the Florentine aristocrat Lodovico Capponi (ca. 1550–55) was acquired by American industrialist Henry Clay Frick in 1915. Frick was an avid art collector with an internationally renowned reputation; after 1914, he housed his art collection at his New York residence on Fifth Avenue, and both the mansion and collection were bequeathed to the public upon his death in 1919. However, the portrait of Lodovico Capponi that decorated the interior of Frick’s home had been altered from that which is on view today at the Frick Collection. Capponi’s (very prominent) codpiece had been overpainted, and only restored to its full glory in 1949. This paper explores the raison d’être behind the overpainted codpiece in terms of how its alteration reflected nineteenth- and early twentieth-century notions of etiquette, as well as attitudes about art and collecting.

Presenter: Deborah H. Cibelli, Nicholls State University

Paper Title: Further Beyond the Emblem of Charles V: Triumphal Art by Francesco Salviati and Marten van Heemskerck

Abstract: In 1536 the artists Francesco Salviati of Rome and Marten van Heemskerck of the Netherlands collaborated on Charles V’s Roman entry using a triumphal arch to suggest that the viewer moved through a storied space and time. The ornamentation was created specifically for the event and was only preserved in descriptions. Giorgio Vasari and other writers saw the space as an ideal environment in which the emperor staged his program for the spiritual conquest of the Protestants in Europe and the non-Christians in the old and new world. Furthermore, the imagery of the emperors emblem with the motto Plus Ultra (Further Beyond) resonated in the later commissions by Salviati and Heemskerck including Heemskerck’s prints of the victories of Charles V from 1555–56. It will be argued Salviati and Heemskerck produced emblematic art that referred to historic battles and triumphal entries to promote religious unity in Europe.

Presenter: Yael Even, University of Missouri, St. Louis

Paper Title: Baldini’s and Cini’s Descriptions of the Mascherata della Geneolgia degli Dei de’ Gentili (Florence, 1566): Images of Sexual Brutality Reconsidered

Abstract: The Pageant of the Pagan Gods commissioned by Cosimo I de’ Medici was an extravagant public spectacle. Celebrating the nuptials of the duke’s son, Francesco, the nocturnal procession along the main streets of Florence displayed Vasarian images in which Greco-Roman tales of unbridled lust were glorified. Baccio Baldini and Giovanni Battista Cini have described the unprecedented event at great length. Their published but long-forgotten accounts convey their reactions to the statues and paintings in point. The reports also reveal contemporary attitudes to and definitions of heroic rape, on the one hand, and sexual brutality on the other.

Room: Concerto A

Panel Title: The Counter Reformation Re-Encountered I
**Co-organizers:** Tracy E. Cooper, *Temple University* and Marcia B. Hall, *Temple University*

**Chair:** W. David Myers, *Fordham University*

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

**Paper Title:** How Words Control Images: The Rhetoric of Decorum in Counter-Reformation Italy

**Abstract:** While many sixteenth-century Italian publications dealing with the prohibition, regulation, or criticism of religious images from shortly before or after the Council of Trent’s edict on images of 1563 have been thoroughly investigated in terms of their historical genesis and concepts, the rhetorical frameworks that surround these writings have been less thoroughly studied. I argue that we cannot comprehend fully what the decorum concepts applied in these texts mean if we do not consider how they are embedded in rhetorical structures that arise from often diverse sources in the ecclesiastical traditions and in humanism’s reception of classical texts. In particular I suggest that what I call “argument from fitness,” when used in combination with certain decorum concepts, was one of the most effective argumentational devices employed in the Counter-Reformation texts and gave them a persuasive aura that has remained curiously resistant to the research methods of modern scholarship.

**Presenter:** Peter M. Lukehart, *The National Gallery of Art*

**Paper Title:** Federico Zuccaro, Romano Alberti, and Artistic Discourse in the Secular Congregations of Late Sixteenth-Century Rome

**Abstract:** In the post-Tridentine period, as has often been remarked, few contemporary treatises addressed the visual arts, an even more notable lacuna in Rome. This paper will examine the writings of the elusive artist, *literato*, and secretary of the Accademia di San Luca, Romano Alberti, who collaborated with Federico Zuccaro to publish two volumes: *Trattato della nobiltà della pittura. Composto ad instantia della venerabil’ compagnia di S. Luca, et nobil’academia degli pittori di Roma* (1585) and *Origine et progresso dell’Academia del Dissegno de’ Pittori, scultori, et architetti di Roma* (1604). What I propose to look at are the topics that Zuccaro, as first prince of the Academy, assigned as disquisitions to be presented by artists at the *congregazioni* (meetings) of the Accademia di San Luca. The lectures, some of which survive in Alberti’s text, provide a useful key with which to unlock the critical artistic vocabulary of Counter-Reform Rome.

**Presenter:** Steven F. Ostrow, *University of Minnesota*

**Paper Title:** Roma sotterranea: The Confessio in Post-Tridentine Rome

**Abstract:** The *confessio* — a subterranean chamber located below an altar and sheltering a relic — is one of the most characteristic features of early Christian and medieval churches. During the so-called Early Christian Revival in post-Tridentine Rome, a deliberate effort was made to emulate the architectural forms of the early Church and, not surprisingly, the *confessio* reemerged as an essential element in church furnishings. The *confessios* created during this period, however, were not all alike; they either assumed the form of a simple niche below the altar, screened by a *fenestella confessionis*, or of a more elaborate crypt with an annular corridor running around it. This paper explores the typology and meaning of these two types of *confessios* in post-Tridentine Rome.
Rome in relation to historical precedents, liturgical and devotional practices, the cult of relics, and sensory theory.

**Room:** Concerto B

**Panel Title:** New Technologies and Renaissance Studies I: The Early Modern Codex in Contemporary Electronic Context

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-organizers:** Gabriel Egan, *Loughborough University* and Raymond G. Siemens, *University of Victoria*

**Co-organizer & Chair:** William Bowen, *University of Toronto, Scarborough*

**Presenter:** Gabriel Egan, *Loughborough University*

**Paper Title:** The Electronic Book in Renaissance Studies

**Abstract:** Academic publishing was founded on 1) accumulated capital in printing presses and distribution networks, and 2) enforceable possession of exclusive rights to reproduce content. The new electronic media obviate the former, and it is likely that publishers will increasingly use Digital Rights Management (DRM) to secure the latter. It remains to be seen whether publishers can retain control of journal-article dissemination in the face of the Open Access Institutional Repositories (IRs), but the market is lucrative and perhaps the pre/post-print distinction (buttressed with DRM to limit distribution of the latter) can sustain a fully electronic future for it. Notoriously, however, the market for Renaissance Studies books is weak and it may not survive the pressure from IRs. If this market collapses, one possible future is for IRs to restore to universities the role they had in knowledge preservation and dissemination in the Western Europe of the late Middle Ages.

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

**Paper Title:** A Renaissance English Knowledgebase in a Professional Reading Environment

**Abstract:** The Renaissance English Knowledgebase (REKn) contains a combination of digital representations of primary literary and artistic works of the Renaissance (some 13,000 works at present), plus secondary materials reflecting our understanding of these earlier works. These materials are accessed through a reading interface supported by a database system that facilitates their navigation and dynamic interaction, also providing access to inquiry-oriented analytical tools beyond simple search functions. The effect is that of providing an expert reading environment for those in our field, one that encourages close, comprehensive reading at the same time as it provides, conveniently, the building blocks of broad-based research inquiry.
Room: Concerto C

Panel Title: Marsilio Ficino III: Art and Symbol

Organizer & Chair: Valery Rees, School of Economic Science, London

Presenter: Christophe Poncet, Independent Scholar

Paper Title: A Cross-Eyed Look over Intersecting Diagonals

Abstract: Today’s philosophers would be surprised to see what Marsilio Ficino had in mind when he thought about Plato’s cavern. Yet the Florentine might have been closer to Plato’s original image than they are. In an attempt to reconstruct Ficino’s very specific vision, this paper will closely analyze his translation and commentaries of the famous myth. This investigation will lead us close to his mental image. But it is only in the light of another image, a work by the painter Sandro Botticelli, that we shall discover the full significance of the scene Ficino pictured for himself.

Presenter: Marieke van den Doel, Universiteit van Amsterdam

Paper Title: Spirits, Frenzy, and Fantasy: Ficino and Renaissance Art Theory

Abstract: This paper will examine how Ficino’s opinions on the supremacy of sight above the other senses, on furor and the imagination, and on images (“reasons”) printed in man’s intellect, have been tools for Renaissance art theorists, often painters themselves, in constructing a theoretical basis for the visual arts. Reflections and echoes, especially of popular works such as De Amore and De vita libri tres, are clearly traceable in the art literature of the period. An important indicator of the role of Hermetic philosophical ideas in this discourse are references to the Egyptian sage Hermes Trismegistus as the putative inventor of the arts. My argument will mainly focus on Southern European examples, such as the treatises of Lomazzo and Francesco de Holanda, but it will also demonstrate how Ficino’s influence reaches out to seventeenth-century theorists like Joachim von Sandrart and Samuel van Hoogstraeten, in whose work the philosopher is mentioned.

Room: Concerto D

Panel Title: Subject as Aporia in Early Modern Art I

Co-organizer: Alexander Nagel, University of Toronto

Co-organizer & Chair: Lorenzo Pericolo, Université de Montréal

Presenter: Alexander Nagel, University of Toronto

Paper Title: Christian Art that Is No Longer
Abstract: At what point does an image fail to do referential work? This question was at the heart of major concerns that exploded into open controversy in the Reformation. Officially, it was on the strength of an image’s referential capacity that prayer addressed to it was considered effective; if images did not offer authentic representations of the saints, then veneration directed to them was nothing other than idolatry, which Aquinas neatly defined as worship addressed to the wrong recipient. Paintings of the period around 1500 were not simply the source of the problem; they also contended with it, performing a sort of dissection of the image’s capacity for depicting subjects. Antonello da Messina’s so-called Virgin Annunciate in Palermo will serve to frame the question, whose implications extend to works by Leonardo, Giorgione, and others.

Presenter: Patricia A. Emison, University of New Hampshire

Abstract: Bramante designed an engraving, now usually called Temple Interior with Scenes, that seems to hint at a subject modern scholarship, has been unable to identify and which probably did not derive from a text. This engraving serves as a starting point for a preliminary examination of the issue of how to separate, be it ever so tentatively, works whose mystery reflects only our historical distance and ignorance versus works which never had a clear meaning even for their original viewership. What is the role of the concept of istoria before the rise of the painters’ Academies?

Presenter: Stephen J. Campbell, The Johns Hopkins University

Abstract: This paper will explore the validity of the term pastoral to account for the experimental landscape imagery produced by Giulio Campagnola and his circle in Venice in the early 1500s. As a literary genre or mode, pastoral is characterized by its conventionalism — a denial of sophistication of diction and subject matter in favor of rustic simplicity — yet also by its assimilative character, its openness to a wide range of topical and allegorical applications, its capacity to encompass elements of epic, drama, and prose narrative. More radically than any literary treatment of pastoral, the landscape inventions of Campagnola and his contemporaries seem to push the heterogeneity of pastoral to its limits, maintaining its constituent elements in tension, developing a kind of new pictorial anti-genre which transforms and recombines elements from the entire range of pictorial typologies and motifs.

Room: Tenor

Panel Title: Early Modern Secularization I

Organizer & Chair: Victoria Kahn, University of California, Berkeley

Presenter: Joanna Picciotto, University of California, Berkeley

Paper Title: The Mythical Body and the Public Sphere
Abstract: This paper explores how the Puritan assault on the festival year helped transform the mystical body into a public: a body whose members are united not by sacramental ritual but by their shared participation in the labor of truth production. Often seen as a purely negative campaign, this “complaint literature” offers a comprehensive defense of the emerging concept of the public and of intellectual labor itself.

Presenter: Eileen A. Reeves, Princeton University

Paper Title: Satellite States

Abstract: This paper will examine the persistent admixture of political sentiment and astronomical speculation in the decade after the invention of the Dutch telescope, particularly in the writings of the early and influential disciple of secularization, the Venetian Paolo Sarpi, and in the widespread rumor that the Society of Jesus, seeking a new frontier, would soon be establishing lunar colonies. The proposition of the Society’s proposed settlement, an obvious absurdity in 1610, functions as a backdrop to the newly emergent and more serious discussions of the limits in kind and degree of ecclesiastical power, the separation of church and state, and the autonomy of natural philosophy. Moreover, the related motif of visual acuity meant that the icon of the telescope — as strongly associated with distortion as with revelation — made frequent appearances in the corollary discussions of the doctrine of “secrets of state.”

Presenter: Jonathan Sheehan, University of Michigan

Paper Title: The Sacrifice of the Secular: Law and Theology in the Seventeenth Century

Abstract: Sacrifice has long been the place where the zone of religion and the law, the sacred and the secular, intersect. In the contemporary human sciences sacrifice is understood to create the primal bond of community inside of which a politics of recognition and exclusion can occur. Law emerges as a functional substitute for sacrifice in the post-religious modern world. This paper will trace the effort to understand sacrifice as both a legal and religious institution back to the early modern period, when Protestant scholars and theologians sought understand the nature of the Eucharist in their ostensibly post-sacrificial religion. For Protestants the practice of sacrifice was confined historically to the past, to the ancient pagan and Jewish religions that preceded the Christian era. And yet, even for them, the effects of sacrifice — that is, Christ’s own atonement for the sins of humanity — remained vital and normative for a modern world. This tension between sacrifice and its function proved a fertile one, as it forced an extended reflection on the theological and secular functions of the law.

Room: Soprano

Panel Title: Machiavelli and His Ancients

Organizer: John M. Najemy, Cornell University

Chair & Respondent: Robert Black, University of Leeds
**Presenter:** Robert Fredona, *Cornell University*

**Paper Title:** *Liberate diuturna cura Italiam*: Hannibal in the Thought of Machiavelli

**Abstract:** From the variability of fortune to the superiority of infantry, many of the issues predominant in Machiavelli’s works are explored with explicit reference to the example and opinions of Hannibal. As described in the luminous prose of Livy, the figure of the Carthaginian general at once attracted and repelled Machiavelli. On the one hand, he was bold, charismatic, and overflowing with *virtù*. On the other, he was extraordinarily cruel and the most vicious of Rome’s sworn enemies. Because his “eccessiva virtù” and “inumana crudeltà” are combined in a single person, Hannibal is an inevitably ambiguous figure. In this paper, I trace the evolution of Machiavelli’s opinion of Hannibal, and show that he was a constant source of anxiety for Machiavelli because his example consistently challenged the Florentine writer’s beliefs and exposed his almost neurotic ambivalence towards Rome.

**Presenter:** Alison M. Brown, *University of London, Royal Holloway*

**Paper Title:** Machiavelli and His Lucretius

**Abstract:** This paper will reassess the “Machiavellian cosmos” on the basis of Machiavelli’s reading of Lucretius. Although Machiavelli never wrote systematically about philosophy and it would be wrong to attempt a single interpretation of his outlook, his interest in Lucretius may help to reconcile some of the apparent contradictions in his writings.

**Presenter:** John M. Najemy

**Paper Title:** Machiavelli and the Tribunes of the Plebs

**Abstract:** Machiavelli’s *Discourse on Florentine Affairs After the Death of Lorenzo* (1520), otherwise silent about the Romans and their constitution, contains a little noticed proposal for popular oversight and veto power clearly modeled on the role of the ancient tribunes of the plebs. The significance of the allusion to the Roman tribunes in this outline of constitutional reform emerges from Machiavelli’s comments on the tribunes in the *Discourses on Livy*.

**Room:** Alto

**Panel Title:** Hebrew Sources of the Renaissance I: Vernacular Languages

**Sponsor:** Medieval & Renaissance Studies Society of Israel

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

**Chair:** Arthur M. Lesley, *Baltimore Hebrew University*

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

**Paper Title:** Don Issac Abravanel and Leone Ebreo
Abstract: The question of the intellectual relationship between Don Isaac Abravanel and his firstborn son Yehuda, better known as Leone Ebreo, has divided modern scholars and is still debated. Moshe Idel has emphasized the continuity between the father and the son, whereas Seymour Feldman has insisted on the cultural rupture between the son and his father. This paper is an attempt to contribute to this debate by confronting Isaac’s and Yehuda’s dual writing in Hebrew and in vernacular in order to put on a new philological ground the comparison between the father and the son, namely: their participation in the two agoras of the Hebrew and vernacular literacy.

Presenter: James Nelson Novoa, Universidade de Lisboa, Facultade de Letras

Paper Title: The Dialoghi d’Amore in its Roman Context

Abstract: Recent research has gone a long way to indicating new details as to the elaboration and early reception of Leone Ebreo’s Dialoghi d’Amore. This paper intends to put together all the recently discovered facts and research to better understand the early sixteenth-century Roman context as a key factor in the early elaboration and reception of the work.

Presenter: Ilana Y. Zinguer, University of Haifa

Paper Title: Les enjeux de la traduction francaise des Dialoghi

Abstract: De L’amour, traduction des Dialoghe d’amore par Pontus de Tyard (1551) passe pour un texte classique de la langue française. La traduction de ce texte philosophique oblige le traducteur à un retour constant au texte de Léon Lhébreu et à sa doctrine afin de minimiser les interprétations qui sont cependant inévitables. Le traducteur est guidé dans ce cas précis par la précision et la richesse du langage philosophique d’origine et intègre dans le vocabulaire français de nombreux concepts.

Room: Picasso

Panel Title: Donne’s Genres

Sponsor: The John Donne Society

Organizer: M. Thomas Hester, North Carolina State University

Chair: Graham Roebuck, McMaster University

Presenter: Brian M. Blackley, North Carolina State University

Paper Title: Donne’s Choice of Genre

Abstract: Donne’s choice of the satiric epic in Metempsychosis was in response to the death of Robert Devereaux, Earl of Essex: however, not in that a hero of England and a personal acquaintance of Donne’s had been unjustly executed, but that Essex’s death meant that
Elizabeth’s precarious balance of the political factions led by Lord Burghley and Essex had been permanently fixed in favor of the *regnum Cecilianum*.

**Presenter:** Margaret A. Maurer, *Colgate University*  
**Paper Title:** Donne’s Peculiar Genre: The Verse Letter  
**Abstract:** This paper considers the poems that Donne’s editors have called “letters to several personages” or “verse letters” against the models he could have had for his practice of this kind of poetry.

**Presenter:** M. Thomas Hester, *North Carolina State University*  
**Paper Title:** Donne’s “unkindly kinde” Genres  
**Abstract:** A consideration of the “fresh invention” of Donne’s generic “recreations”: how and why he choose the kinds of poems (and prose) he did, focusing attention especially on how their “wit” derives from what he once described as the pleasure of having our “expectations . . . coozen[ed].”

**Room:** Metronome  
**Panel Title:** Historical Narrative and Political Counsel in Early Modern Europe  
**Co-organizers:** Elizabeth McCahill, *University of the South* and Nicholas Popper, *Princeton University*  
**Chair:** José A. Rico-Ferrer, *Wayne State University*  
**Presenter:** Kira Von Ostenfeld, *Columbia University*  
**Paper Title:** “Landscapes of Antiquity”: History as Ideology in Luis de Marmol Carvajal’s *Descripción General de América* (1573)  
**Abstract:** Luis de Marmol Carvajal’s *Descripción General de África*, commissioned by Philip II of Spain and published in 1573, illuminates Spanish imperial ambitions in North Africa. Drawing on ancient and contemporary sources, Marmol presented a new understanding of North Africa and its inhabitants for Spanish interventionist designs. Marmol created a classificatory scheme based upon geographic, ecological, political, and historical categorizations. This paper will focus on the last of these: Marmol’s attempts to link these various categories to an ancient heritage or an historical relationship with ancient Hispania to justify Spanish expansion into North Africa through an appeal to the authority of history. Central to Marmol’s conceptions of the Barbary was an awareness of it as having been part of the Roman Empire and of Christendom. This concern for antiquity reflected Philip II’s attempts to use historical claims to justify Spanish expansionism, and a more long-term interest in Spanish history that represented an increased national consciousness among the elite. Marmol created a rhetoric of legitimization based upon early modern and medieval notions of the self, identifying people with places, and spaces with an historical past.
Presenter: Elizabeth M. McCahill, University of the South

Paper Title: Poggio, Machiavelli, and the Problem of Renaissance Exemplarity

Abstract: Like the Florentine humanists of the early Quattrocento, Machiavelli was committed to the idea that careful study of history is an essential source of political wisdom. Yet the history he presents (most especially in the Prince but also in the Discourses) consists not of grand narratives but of brief character sketches of exemplary historical figures. Victoria Kahn has emphasized the instability of Machiavelli’s exemplars and parsed the way in which he undermines the moral overtones traditionally associated with exemplarity. This paper will argue that Poggio Bracciolini’s De varietate fortunae destabilizes the morality of exemplary writing in similar ways, and it will explore the interplay between exemplarity and political counsel in the thought of Machiavelli and Poggio.

Presenter: Nicholas Popper, Princeton University

Paper Title: “When tyme and occasion shall serve”: History and Counsel in Early Modern England

Abstract: Sir Walter Raleigh wrote his 1614 History of the World while imprisoned in the Tower of London. During his captivity, he and other Tower dwellers wrote numerous position papers and histories, purportedly for the benefit of the commonwealth, and especially for the education of Prince Henry Stuart. These texts reveal various methods of generating counsel in early modern England. Certain of the texts resembled legal briefs; others applied moral philosophy to contemporary events. Raleigh’s History claimed the entirety of history as a theater of particulars, useful for generating counsel and deciphering the consequences of certain courses of action. But there were alternative methods of generating counsel. For example, Sir Francis Walsingham claimed to make decisions based on the news he received from “birds in the air,” a reference to the network of informers, spies, and agent provocateurs he controlled. This paper investigates history’s place within the landscape of counsel in early modern England. If intellectual historians have often rehearsed the Ciceronian axiom that history was useful for generating counsel, they have infrequently unearthed corroborating evidence, and less frequently examined how historical knowledge competed with other methods in the early modern market for counsel.

Room: Degas

Panel Title: Reading Women’s Rhetoric and Language in Early Modern England

Sponsor: Society for the Study of Early Modern Women

This panel is dedicated to the memory of Professor Sasha Roberts.

Co-organizers: Katherine R. Larson, University of Toronto and Lynne Magnusson, University of Toronto

Chair: Mary Ellen Lamb, Southern Illinois University
**Presenter:** Katherine R. Larson, *University of Toronto*

**Paper Title:** Some Pretty Pastime: Rhetoric and Conversation in Lady Worth’s *Love’s Victory*

**Abstract:** This paper explores the intersection of play and politics characteristic of early modern conversational principles through an analysis of Lady Mary Wroth’s pastoral tragicomedy *Love’s Victory* (ca. 1620). Wroth structures her closet drama around interludes featuring conversational games led by her female protagonists that combine conventions of pastoral eclogues with features reminiscent of the verbal games and competitions depicted in Italian conversational manuals and practiced in French salons. At the same time, Wroth foregrounds the manipulative rhetoric of her female protagonists: Venus dictates the events of the drama as a whole, while the shepherdesses expertly negotiate debates regarding the nature of love. I examine the possible sources for Wroth’s coded conversational games and consider the impact of her exposure to conversational manuals and precepts on her depiction of women’s verbal skills. In so doing, I argue that textual conversation represents an important form of rhetorical practice for early modern women.

**Presenter:** Lynne Magnusson, *University of Toronto*

**Paper Title:** Interpreting Women’s Sentences

**Abstract:** Since early modern women’s writing emerged as a serious field of study at a time when historicist criticism promoted an indifference or hostility to language-oriented analysis, studies rarely engaged closely with the language of women’s texts. With interest in language reawakening, we find ourselves, on the whole, without suitable methods and tools. This paper concerns itself with the sentence or rhetorical period, asking what questions about early modern women writers’ sentences we as literary interpreters want answered and what descriptive tools can help to highlight what is interesting or remarkable about these sentences. I test out the potential of two models for interpreting women’s syntax. The first adapts Morris Croll’s analysis of rhetorical periods in relation to classical models and self-conscious rhetorical performance; the second draws on discourse analysis and functional grammar to connect syntactic structures to tacit patterns of knowledge-making, social interaction, and textuality.

**Room:** Boardroom – 224

**Panel Title:** The Body and Early Modern Eroticism

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

**Co-organizers:** Brenda M. Henry-Offor, *City University of New York, Graduate Center* and Linda Neiberg, *City University of New York, Graduate Center*

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

**Presenter:** Linda Neiberg, *City University of New York, Graduate Center*
**Paper Title:** “Ever begetting new births of love”: Procreation and Homoerotic Desire in Early Modern English Literature

**Abstract:** In the abundance of scholarship on homoerotic desire in early modern English literature, comparatively little criticism exists that offers sustained engagement with the imbrication of homoerotic and procreative discourses. Beginning with Shakespeare’s “Sonnet 2,” which reveals a homoerotic discourse of desire in its procreative language, I shall likewise examine the images of procreation and homoeroticism that are suggested in The Two Noble Kinsmen, A Midsummer Night’s Dream, and Marston’s The Metamorphosis of Pigmalion’s Image. While such an analysis certainly suggests linguistic affinities between homoerotic and procreative sexualities, it also infers a jouissance produced through a comingling of contemporary notions of reproduction and homoerotic life force. Indeed, these works compel one to rethink the ways in which fecundity and sexual intimacy might have coupled outside heteronormative reproductive contexts: ways that expand our understanding of early modern ideas of procreation and the imagined fluidity between male and female bodies.

**Presenter:** Brenda M. Henry-Offor, City University of New York, Graduate Center

**Paper Title:** Roll Over: Edward II and Gaveston’s Body

**Abstract:** Early modern understanding of the female body as subordinate to men led to the belief that the female body is the property of her male kin, along with the idea that women should resist rape since she has agency and the right to do so. Conversely, female bodies were considered to be inherently deficient in their biological make up. Since their minds and bodies were considered to be weak, Edward’s homosexuality was associated with femininity. In addition, his behavior with Gaveston looked like sedition. Moreover, judging from Edward’s dislike for the church and his giving away his crown to Gaveston, it is plausible that his behavior threatened social hierarchy since Gaveston is of a considerably “bas(er)” class. Edward is also too generous with Gaveston. He allows his homoerotic behavior to overshadow his political, marital, and social obligations. Edward’s behavior threatens the social order of the kingdom, destabilizing it with his homoerotic behavior. In my paper I will argue that, for the most part, the conflicts that arise from Edward’s homosexual relationship with Gaveston — the conventional moralizing, uncomfortable patriarchal disregard, external “out of body” manipulation, violation of property, boundary and power, subjection of the king’s body, overt biases against homosexuality — lead to Edward’s fall and the subsequent death of both Edward and Gaveston.

**Presenter:** Matthew Greenfield, City University of New York, College of Staten Island

**Paper Title:** Satire’s Double Body

**Abstract:** This paper examines the strange ubiquity of hermaphrodites in Renaissance verse satires and in the Ovidian narrative poems we sometimes call epyllia. The hermaphroditic body serves as both an image of generic form and a vehicle for the exploration of anxieties about gender identity. In epyllia, this double body is an emblem of perfection, and in verse satires it emblematizes masculine identity’s vulnerability to contamination. The hermaphrodite also functions as an image of the generic hybridity of both epyllion and satire: epyllion celebrates the emergence of new generic possibilities; verse satire dreams of a purification of the genre system.
Abstract: Although the text of the *Decameron* focuses on who should be reading the work, subsequent vanguards of social customs and moral standards have instead fretted over who should not be scouring the pages of beautifully rich Boccaccian prose. Those worries came to a head in the later half of the sixteenth century. Between 1559 and 1588, the *Decameron* went through a seemingly incoherent process of prohibition, expurgation, and publication. Lionardo Salviati’s 1582 *rassettatura* of the *Decameron* presents a unique opportunity for understanding how a sixteenth-century reader engaged the text as well as how a Vatican censor required the stories be read. Salviati’s censoring techniques operate not as a way to control an unruly text, but rather as an attempt to expand the power of the Church into the private, personal experience of reading a printed text. My paper examines how this sophisticated and subtle maneuver transpires.

Presenter: Marilyn Migiel, *Cornell University*

Paper Title: Reading the *Decameron* with Matteo Bandello

Abstract: In his *Novelle*, Matteo Bandello not only turns to Boccaccio’s *Decameron* as literary model to be reworked within a culture that thought differently about the requirements of truthfulness and the rational order of things, but he also seeks to shape his sixteenth-century audience’s reading of Boccaccio’s masterwork. In particular, Bandello is concerned to show the positive educational benefit to be derived from reading the *Decameron*. In my paper I will analyze the rhetorical strategies that Bandello utilizes when he advances this claim in his metacritical observations. I will also consider whether the rhetorical strategies that Bandello adopts in his own storytelling are truly consistent with this claim of literature’s didactic benefit.

Presenter: Janet Smarr, *University of California, San Diego*

Paper Title: Griselda as Wife, Griselda as Husband: Dekker’s Two Plays

Abstract: Around 1600 the English playwright Thomas Dekker wrote two plays related to Boccaccio’s Griselda story. One, *Patient Grissil*, dramatizes Boccaccio’s tale; Dekker explores the issue of marital relations by adding a reverse couple: a henpecked husband and shrewish wife. His interest in reversing the gender of the Griselda relationship appears also in his play *The Honest Whore*, part 1, where a man of endless patience provokes his wife and other characters to test him. My paper will compare how the Griselda character works as a wife and as a husband, and the different directions in which these alternate relationships lead the plays: in one case to a
reassertion of hierarchies both marital and political, in the other to a radical notion of self-possession.

**Room:** Parlor – 624

**Panel Title:** Materialities of Selfhood and Desire: Petrarchan Themes in Renaissance Arts

**Organizer:** Mauro Calcagno, *Harvard University*

**Chair:** Jodi Cranston, *Boston University*

**Presenter:** Bianca Finzi-Contini Calabresi, *Princeton University*

**Paper Title:** The Female Narcissus: Petrarch in Other Mouths and Hands

**Abstract:** In a letter to Jacopo Tintoretto (1580), Veronica Franco invokes Narcissus to characterize her response to the painter’s rendition of her beauty, declaring that she will “lay down her pen” in the face of such skillful imitation. In truth, Franco uses that early modern emblem of innovation in the face of the ancients (Alciati, 1549) as justification for her own poetic capitoli. Recent literary criticism emphasizes the extent to which the figure of Echo provided a paradigm for Renaissance women’s writing. By contrast, this paper analyzes Franco’s Petrarchan appropriation of Narcissus as an alternative trope for female power in portraiture and lyric poetry, both as a model for the erotics of the voice, and as a weapon in the paragone between painting and the other arts.

**Presenter:** Mauro Calcagno, *Harvard University*

**Paper Title:** Writing a Canzoniere: Luca Marenzio’s Madrigals and Petrarchan Subjectivity

**Abstract:** Petrarch articulated his poetics of self and desire through a narrative unfolding within his Canzoniere. Italian sixteenth-century poets followed this model by organizing their collections as canzonieri. I extend this notion to the musical repertoire concurrent with Petrarchist poetry, the Italian madrigal. Collections were called “books” and, in some cases, were organized as canzonieri. I focus on Luca Marenzio’s Nono libro (1599), dedicated to Vincenzo Gonzaga. First, I investigate its settings as embodying, almost physically, a Petrarchan, destabilized self. Second, I show how, by setting stanzas from sestina 332, Marenzio rereads his own past in Petrarchian fashion. Finally, by examining the dedication letter in conjunction with the collection’s overall organization, I consider the book as a canzoniere rhetorically addressing the dedicatee: Marenzio reinterprets desire as shifting from love to power relationships, representing himself as doubly “subjected,” to the beloved and to the patron, again projecting a flexible, mutable, Petrarchan subjectivity.

**Presenter:** Stefano Lorenzetti, *Conservatory of Music of Vicenza*

**Paper Title:** *E ‘l riso e ‘l canto e ‘l parlar dolce humano*: Petrarch’s Musical Imagery and Madrigal Performance
**Abstract:** Petrarch discusses music in his prose works, and his poetry is studded with musical references. Music emerges as a decisive instrument in Petrarch’s construction of subjectivity. In Renaissance dialogues the narration is often suspended by the insertion of Petrarch’s poems, which are usually involved in the representation of a musical event, one of the favorite rituals of aristocratic sociability. The nonvisual construction of selfhood and desire potentially contained in these texts is fully disclosed by musical performance, which translates words into sound. A study of perceptive processes reveals that it is precisely this translation that which provokes pleasure and delight in the listeners. The traditional humanistic precept prescribing intelligibility for the poetic text during musical performance disguises a different reality, one substantially indifferent to the comprehensibility of words. Paradoxically, the hidden musicality of the Petrarchan poetic text is realized by negating its semantic dimension through the conventions of performance practice.

**Room:** Parlor – 724

**Panel Title:** Sex Workers in Early Modern Italy I

**Organizer:** Julia L. Hairston, University of California, Rome

**Chair:** Elizabeth S. Cohen, York University

**Presenter:** Paolo Pucci, University of Vermont

**Paper Title:** Not Only Veronica: Being a Courtesan in Medicean Florence

**Abstract:** Veronica Franco’s literary self-portraiture is that of the *hetaira* proud of her erotic expertise, but also focused on mastering the humanistic culture, and represents the background against which I analyze gendered self and the mechanics between patron and high-class prostitute as reflected in the letters of Camilla Pisana and Alessandra Fiorentina, two courtesans active between Florence and Rome in the first half of the sixteenth century. The letters written by these two housemates reveal a different way to be a sex worker for the social elite, one who is more compliant with the professional and cultural limitations as were imposed by society. Despite their lack of intellectual ambition, both women strive for self-assertion in the confinement of their profession through a level of discourse which is closer to their everyday life experiences; thus this kind of representation differs greatly from Veronica Franco’s discourse, which was driven by personal aspirations.

**Presenter:** Julia L. Hairston, University of California, Rome

**Paper Title:** Tullia d’Aragona as Courtesan

**Abstract:** Until recently, Tullia d’Aragona (1505/10–56) has conventionally been represented as the “intellectual courtesan” (Masson), who supposedly never mentions her profession by name, nor her role within it. For this reason, she has often been juxtaposed to the more outspoken, better-known Veronica Franco, who incorporates her profession into her poetic duels with Maffio
Venier (Rosenthal). Rinaldina Russell was the first to call attention to a passage in d’Aragona’s *On the Infinity of Love* in which d’Aragona clearly mentions her experience in the ways of love, yet that passage is not the sole reference in d’Aragona’s copious oeuvre. This paper outlines all the moments in which she mentions or hints at her role as a courtesan and considers their relation to the primary model of self-fashioning that d’Aragona adopts: that of woman of letters.

**Room:** Parlor – 824

**Panel Title:** Speaking Things in Shakespeare

**Organizer:** Michael Witmore, *Carnegie Mellon University*

**Chair:** Sarah Beckwith, *Duke University*

**Presenter:** Holger Schott Syme, *University of Toronto*

**Paper Title:** Text and the Speaking Body: Scripted Speech in Early Modern England

**Abstract:** The centrality of the human body, of its movements and vocal productions, to the theatrical experience has recently been reasserted by theorists such as Peggy Phelan and Simon Shepherd. Offering a historicist corrective to their positions, my paper will investigate the early modern understanding of the role of the body, or embodiment more broadly, in theatrical representation. Through a set of examples from Shakespeare’s plays — *Romeo and Juliet*, *Twelfth Night*, and *The Winter’s Tale* — I will show that Shakespearean dramaturgy reflects a particular set of assumptions about the relationships between writing and speech, script and performance, and narrative and enactment. I will argue that while the physical presence of the actor was of obvious and crucial importance, body and voice were nonetheless seen as strictly circumscribed in their expressive power and largely as vehicles for the script. These assumptions were not specific to the theater. The vocal reproduction of written texts played a key role throughout early modern culture, and I will trace the pervasiveness of these transactions in fields as diverse as legal procedure, necromancy, and antiquarianism.

**Presenter:** Jennifer Waldron, *University of Pittsburgh*

**Paper Title:** Bodies as Signs on the Post-Reformation Stage: The Aesthetics of Revenge

**Abstract:** This paper investigates how silent bodies are made to “speak” in Shakespeare’s tableaux of revenge and “anti-revenge,” from *Titus Andronicus* to the remnants of revenge plots in *Much Ado, Othello* and *The Winter’s Tale*. The primary context will be Protestant views of the human body: as a “lively image” of God, a temple of the Holy Spirit, and a tangible link to Christ, the body offered Protestants a powerful symbol of the superiority of divine creations to “deaf and dumb” idols created by human hands. Whereas influential early revenge tragedies such as Kyd’s *Spanish Tragedy* and Shakespeare’s *Titus* highlighted the violence through which onstage playwrights turn bodies into theatrical signs, a number of Shakespeare’s later plays overturn this convention. Rather than suggesting that dramatic authors deface God’s handiwork,
these plays instead link theatrical liveliness with repentance and regeneration: “What fine chisel / Could ever yet cut breath?”

**Presenter:** Michael Witmore, *Carnegie Mellon University*

**Paper Title:** Nothing Succeeds like Excess: Phenomenal Presence in Shakespeare’s *Cymbeline* and *The Winter’s Tale*

**Abstract:** In this paper I will explore the nature of phenomenal presence in Shakespeare’s *The Winter’s Tale* and *Cymbeline* through three figures — a child, an animal, and a ghost — each of which creates special problems for the normative account of theatrical illusion in which a “role” is superimposed upon a body that “carries” or “performs” it. Taking as examples the child Mamillius, the bear that chases Antigonus across the stage, and the ghost of Sicillius Leonatus, who appears to his son in a dream, I will suggest some of the ways in which Shakespeare deliberately created and then exploited an excess of phenomenal presence in each of these figures. The generation of that excess and its reincorporation into the theatrical frame was, I will argue, a distinct dramaturgical strategy of the late plays, suggesting a vision of the theater that is resolutely materialist and metaphysical at the same time.

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**Room:** Parlor – 924

**Panel Title:** Genealogies of Friendship

**Organizer:** Donald Gilbert-Santamaría, *University of Washington, Seattle*

**Chair:** Susan Gaylard, *University of Washington*

**Presenter:** Donald Gilbert-Santamaría, *University of Washington*

**Paper Title:** Fair-Weather Friends: A Case Study from Early Modern Spain

**Abstract:** This paper will trace the representation of friendship in three Spanish picaresque novels: the anonymously-penned *Lazarillo de Tormes* (1554), Mateo Alemán’s *Guzmán de Alfarache* (1599), and Francisco de Quevedo’s *El Buscón* (1626). Friendship in the picaresque is defined almost exclusively in utilitarian terms. While this utilitarianism has a clear foundation in the Aristotelian discourse on friendship, the genre’s close engagement with the historical reality of urban life in the early modern period is a far more important influence. Indeed, I will argue that the *picaro*’s social isolation exposes a growing dichotomy in the period between public and private life, as defined by Philippe Ariès and Georges Duby. From this perspective, the utilitarianism that defines human relationships in the picaresque may be said to reflect the *picaro*’s exile from both family and the Aristotelian notion of “true” friendship, that is, from the intimacy of modern private life.

**Presenter:** Daniel T. Lochman, *Texas State University, San Marcos*

**Paper Title:** Sidney, Spenser, and Refigured Friendships
Abstract: This paper examines refigured friendships that appear in Philip Sidney’s *Arcadia* and Edmund Spenser’s *Faerie Queene*. Both works represent friendly relationships shaped by contexts derived from the Greco-Roman tradition of male friendship but draw also upon eroticized relationships featured in newly Englished Greek novels and representations of power regendered during Elizabeth’s reign. Three episodes in these works highlight potentially transgressive friendships: 1) Sidney’s transformation of conventional male friendships in book 1 of the *New Arcadia*; 2) Philoclea’s interrogation in book 2, her attraction to a cross-dressed male, and her decision to yield to passion, whatever the sexual implications; and 3) Arthur’s invocation of a lost era of male-female friendship in his association with Amoret in book 4 of *The Faerie Queene*. In each instance, as in the Greek novels, eroticized love has the freedom to flourish in friendship. Both works highlight the fragility of such friendships in the face of hostile institutions, but they present new conceptions of friendship that undermine the Greco-Roman paradigm.

Presenter: Christopher Marlow, *University of Lincoln*

Paper Title: The Crisis of Friendship in Early Modern English University Drama

Abstract: This paper will analyze two early modern university plays in order to demonstrate that they stage a clash between the conventions of literary friendship and the imperfections of lived experience. Both Peter Hausted’s *The Rival Friends* (1631) and Robert Mead’s *The Conflict of Love and Friendship* (1634–42) take their audiences’ knowledge of the expected codes of friendly behavior for granted, but then seek to subvert those expectations. In particular, the plays explore the disjunction between exteriority and interiority, or appearance and meaning, as manifested by the figure of the friend. In doing so, they demonstrate an anxiety about the relevance of the friendship tradition and a willingness to reformulate it in a contemporary context. I will argue that this “crisis” of friendship is a phenomenon that reveals mounting concerns in the period about the efficacy of humanism, the collapse of traditional bonds of allegiance, and the ethics of truth-telling in general.

Room: Parlor – 1024

Panel Title: Renaissance Philosophy I

Chair: Jonathan S. Ray, *Georgetown University*

Presenter: John Christopoulos, *University of Toronto, Victoria College*

Paper Title: From Albertus Magnus to Pietro d’Abano: Scholastic Influences on Marsilio Ficino’s Medical Theory

Abstract: This paper will examine Marsilio Ficino’s astrological-medical thought as a product of the medieval scholastic philosophical tradition. Many of the ideas Ficino expounds in *De vita* and in his *Consilio contro la pestilenza* are drawn from scholastic natural, philosophical, and medical sources. Echoing medieval commentaries on Aristotle’s *Posterior Analytics*, Ficino
implicitly sets forth arguments for the subalternation of medicine to natural philosophy and explicitly states the benefit of astrological knowledge to the practicing physician. Here Ficino draws heavily on the natural philosophy and theology of Albertus Magnus and Thomas Aquinas, and the medicine of Arnaud de Villanova and Pietro d’Abo. From their authority, Ficino builds an intricate theory of astrological causation on the human body and its environment. A demonstration of Ficino’s indebtedness to scholastic philosophy in his medical theory will not only provide a more nuanced understanding of his thought but will also serve to problematize his characterization as the arch-Platonist standing in opposition to “static” Aristotelian philosophy.

Presenter: Harald E. Braun, University of Liverpool

Paper Title: Humanist and Scholastic Languages of Political Thought in Renaissance Europe

Abstract: The seemingly well-entrenched boundaries between scholastic and humanist political thinking have come to appear increasingly fragile in recent years. Renaissance languages of political thought emerge as conceptually and ideologically malleable phenomena. The works of Juan de Mariana, S.J., and Juan Márquez, O.S.A., are cases in point. Mariana (De rege et regis institutione [1599]) and Márquez (El governador cristiano [1612]) both seek to familiarize the Iberian secular elite with the complex and sometimes confusing concepts and distinctions moral theologians apply to issues of political ethics. Strikingly different in their understanding of secular politics, both authors deliberately mix and merge the terms, languages, and genres that apparently constitute distinct scholastic and humanist political discourses. Humanist discourse transforms scholastic terminologies and languages, yet it is modified and manipulated in turn. This paper explores the motives, strategies, and consequences of this blurring of boundaries in later sixteenth-century Spanish political discourse.

Presenter: Craig Martin, Oakland University

Paper Title: Science of the Contingent or Providential: Catholic and Protestant Meteorologies

Abstract: Theoretical attempts to understand meteorological phenomena during the Renaissance wavered between extremes that frequently ran along confessional divisions. In the first half of the sixteenth century Italian university professors, such as Agostino Niño and Pietro Pomponazzi, argued that the contingency of meteorological phenomena undermined the presupposition of an orderly world. The seemingly irregular changes in weather suggested that either there exists an element of randomness in nature or that the human mind is incapable of fully grasping the world. To the contrary, in German Protestant universities authors of meteorological tracts, including Johannes Garcaeus and Wolfgang Meurer, contended that close connections between the regular movements of heavenly bodies and some changes in weather demonstrate that predictable and purposeful patterns underlie alterations in the sublunar realm. As a result, for them, rare meteorological events were considered prodigies and signs of future events directly linked to God’s Providence.

Presenter: Rui Bertrand Romão, Universidade da Beira Interior

Paper Title: Ataraxy and Anxiety in Early Modern Skepticism

Abstract: In this paper I clarify an important issue concerning the interpretation of philosophical and literary skepticism in the beginning of the early modern age. The problem, if considered in a
historical perspective, consists basically in the intertwining in the sixteenth century of two different kinds of philosophical skepticism: one inherited from antiquity through several sources, the most important of which were edited and translated into Latin during the humanist period, and one bequeathed by the late Renaissance to modern times. What, then, happened to skepticism in the Renaissance? In other words, how does a skeptical thought dominated by the serene pursuit of spiritual tranquility and self-mastering, as ancient Pyrrhonism was (or, at least, pretended to be), give place to an unquiet and troubled skepticism such as the one that Bacon and Descartes thought of as “defying”? How is it possible that a philosophical doctrine whose aim is precisely the acquisition of ataraxy, the wise man’s tranquility of mind attained by the practice of philosophy, turns into an authentic philosophical nightmare born out of despair and obsessed with anxiety?

**Room:** Parlor – 1124

**Panel Title:** The Renaissance Collage I

**Organizer & Chair:** William H. Sherman, University of York, Langwith College

**Presenter:** Lori Anne Ferrell, Claremont Graduate School

**Paper Title:** Reformation Bibles in the Kitto Bible

**Abstract:** The Huntington Library’s extra-illustrated “Kitto Bible,” arguably the largest Bible in the world, is a remarkable example of the eighteenth and nineteenth-century phenomenon of cutting and pasting, known as “grangerizing.” Its size reflects the extraordinary ambitions of its owner and makers — and is due to the sheer number of prints and paintings (over 30,000) that James Gibbs of London, and, later, Theodore Irwin of Oswego Lake, New York, interleaved into an ordinary Victorian Bible. Not, however, entirely: tipped into the pages of the Kitto are also hundreds of pages from other Bibles in several languages, dating from 1476. This paper will examine the pages of the many Reformation Bibles added to this Victorian masterpiece, noting the number and provenance of each (where possible) and analyzing their deliberate placement within several volumes of the Kitto. If the Kitto is to be evaluated not only on its merits as a repository of art, but also as a Bible in its own right (as I think it should be), the other Bibles contained within this Bible need to be considered and accounted for as aids to that bibliographic assessment.

**Presenter:** Adam Smyth, University of Reading

**Paper Title:** “With nice knives, and scissors”: Little Gidding’s Incomplete Harmonies

**Abstract:** Seventeenth-century responses to Little Gidding’s Harmonies — those 1630s collations of biblical texts and images — stressed both their spectacular completeness (King Charles called them “a full and perfect history”), and the degree to which the process of production was concealed by the makers’s skills: “all that saw the books,” wrote John Ferrar, “took them to be printed the ordinary way, so finely were the verses joined.” As an alternative,
I’ll consider the Harmonies as unfinished texts — as scraps and fragments never integrated into finished wholes — and attend to the process of cutting and collaging that produced concordances. Three Magdalane College sources can help: first, loose prints, gathered and trimmed but never “pasted . . . smoothly together”; second, collected scraps intended for a Pentateuch Harmony (F.P. 1892a); third, plans for the Harmony of the Kings, requested by Charles (F.P. 1057). By reading these materials, I will analyze techniques of concordance production, suggesting that the process of making was as important as the finished volume. I’ll also consider excluded materials. Every act of selection requires an act of rejection, but when the sources are biblical texts, this casting aside is a fraught process.

**Presenter:** Peter Stallybrass, *University of Pennsylvania*

**Paper Title:** The Remaking and Recycling of Books

**Abstract:** I will be looking at a single book: a missal written on vellum by a professional scribe in the Low Countries in about 1505. This missal, itself a textual cutting and pasting of religious texts to create a compilation for liturgical use, was continually transformed by three-hundred years of further cuttings and pastings that reveal the ideological and material labor involved in the making and remaking of text. The pastings include not only additions by more than fifteen later writers but also pieces cut out from printed books and prayers specifically printed for the modernization of existing books.

**Room:** Parlor – 1224

**Panel Title:** The Genesis and Context of Italian Renaissance Texts

**Chair:** David R. Marsh, *Rutgers University, New Brunswick*

**Presenter:** Raffaele Antonio Ruggiero, *Università degli Studi di Bari*

**Paper Title:** Machiavelli’s Textual Criticism: The Edition of *De principatibus*

**Abstract:** After the critical editions by Giorgio Inglese (1994) and by Mario Martelli (2006), the problem of the early phases in *De principatibus* transmission, also related with the textual transmission of *Mandragola* and other of Machiavelli’s plays, appears as not completely clarified. What does it succed in Machiavelli writing “atelier” between 1513 and 1527? Why were the two political masterpieces of Machiavelli, so different in their goals and presumptive readers, edited only four years after the death of their author? This paper’s aim is to propose some new suggestions about the editorial phases of *De principatibus* and of *Discourses upon the First Decade of T. Livius*, according with the different political friendships of their author during the last part of his life.

**Presenter:** Dennis Looney, *University of Pittsburgh*

**Paper Title:** *Parva sed apta mihi*: A Reconsideration of Ariosto’s Latin Poems
Abstract: I will reconsider the standard literary criticism and received history of Ariosto’s Latin poetry, a corpus of around seventy poems, which sees them as works from his youth, at best occasional pieces and often uninspired, at worst five-finger exercises. First, I will question the accepted chronology that depends on Carducci’s foundational essay on Ariosto’s *gioventù latina*. Second, I will argue against Catalano’s division of the *carmina* into love lyrics and poems to poets and humanists; there is an additional important group of poems that deals with war and other themes associated with epic. Third, I will reconsider the relationship between the famous autograph manuscript in the *Biblioteca Ariostea*, “Aliquot carmina autographa Ludovici Areosti ferrariensis,” and Pigna’s first edition, 1553. Finally, I will explore Contini’s claim that Ariosto’s Latin poetry reveals some familiarity with authors of the *Greek Anthology* in Latin translation.

Room: Parlor – 1424
Panel Title: English Drama
Chair: TBA
Presenter: Nabil Matar, *Florida Institute of Technology*
Paper Title: Moorish Women in English Drama, 1589–1642
Abstract: Elizabethan and Jacobean drama provides numerous examples of Moorish women in North Africa and in Euro-Christian lands. From Peele’s *The Battle of Alcazar* (1589) to Fletcher’s *The Knight of Malta* (1618), the women were violent and swarthy, without a single redeeming quality. This paper presents an analysis of these women, separating those in North Africa (Peele and Heywood) from the women seized into Euro-Christian captivity (Marston, Webster, and Fletcher). The paper will also present evidence about such Moorish captives from contemporary European and Arabic sources showing how much dramatists relied on “illusion” (Alan Grosrichard’s term) in their construction of the women. At the beginning of the age of the *Novum Organum*, why did dramatists feel compelled to appeal to a non-empirical “illusion?”

Presenter: Eric Leonidas, *Central Connecticut State University*
Paper Title: Knowledge and Experience in the Disguised Duke Play
Abstract: In the last days of Elizabeth I and following the accession of James I, English dramatists churned out a spate of “disguised duke” plays. Shakespeare, Marston, Middleton, and others produced dramas in which a monarch takes the guise of a commoner to shore up or regain absolute political control. Critics who have looked at the plays as a group have almost uniformly viewed them as a call for an activist monarch to address excess and corruption in the English court. But such readers have largely ignored the significant epistemological shift these plays presuppose: real knowledge of the state is based primarily on circulation among, observation of, and dialogue with its citizens. Knowledge of law, of political theory, of history or theology is less important than social experience. Rather than call for a monarch to exercise control, then, the playwrights are legitimizing what lay social commentators know. In depicting a monarch in
disguise, the plays in fact divide authority between the king and his lawyers, gentlemen, merchants, and artisans, upon whose knowledge the stability of the kingdom equally depends.

Room: Parlor – 1524
Panel Title: Transatlantic Medicine
Sponsor: Sixteenth Century Studies Conference
Organizer: David J. Collins, Georgetown University
Chair & Respondent: Mary Lindemann, University of Miami
Presenter: Noble David Cook, Florida International University
Paper Title: The 1587–91 Epidemics in the Andes: The Application of Old World Disease Control Methods in the Americas
Abstract: Between 1587 and 1591 the viceroyalty of Peru was beset by two or more epidemic waves that were especially devastating for the Amerindian population. In some communities up to thirty to fifty percent of the population succumbed. The viceroy, who directed efforts to block the spread of disease and ameliorate the condition of those stricken, was Fernando de Torres y Portugal, Count of Villar, who earlier in the decade was the governor of Seville. Seville was also threatened by epidemics (1580–83) during his tenure there, and working in conjunction with city authorities, members of the health profession, and others, the count had made efforts to block the spread of disease and reduce mortality. The Seville experience was largely successful; in spite of influenza and some cases of typhus and bubonic plague, mortality was kept low. This paper focuses on the attempt to apply European methods of disease management to the American setting, and the consequences.

Presenter: Kristy Wilson Bowers, Northern Illinois University
Paper Title: Transatlantic Surgery: The “Vía Particular” of Bartolomé Hidalgo de Agüero and Pedro López de León
Abstract: In late sixteenth-century Seville, a surgeon named Bartolomé Hidalgo de Agüero, developed, published, and successfully defended a new method for treating wounds, the “vía particular.” His protégé, Pedro López de León, carried these methods across the Atlantic to Cartagena de Indias. Both men subsequently published important surgical treatises in Seville: Hidalgo de Agüero’s Tesoro de la verdadera cirugía (1607) and López de León’s Pratica y teorica de las apostemas (1628). Historians have long dismissed Spain as intellectually marginalized and in decline after 1559, when Philip II forbade foreign study in an effort to prevent the spread of Protestant ideas. An examination of the careers of Hidalgo de Agüero and López de León offers an alternate view, revealing a thriving intellectual exchange centered in Seville. Their willingness to propose and defend innovative ideas puts them directly in line with the intellectual changes occurring across the rest of Europe in this era.
**Presenter:** Christopher Pastore, *University of Pennsylvania*

**Paper Title:** Oviedo, Fracastoro, and the Holy Wood: New World Remedies for the “French Sickness”

**Abstract:** The Veronese physician, Girolamo Fracastoro, left works that run a gamut from his seminal poem “Syphilis” to an essay on the “Inundation of the Nile.” Fracastoro also studied astronomy, natural and moral philosophy, theories of poetics, and the merits of the New World’s amazing flora. His medical career included a description of the “truly pestilential” fever typhus that resulted in Andrea Navagero’s untimely death. Although typhus deprived Venice of her state historian and foremost botanical collector, the erudite ambassador had inspired similar interests in his close circle of friends, and Giambattista Ramusio and Fracastoro would later cultivate or distribute specimens received from Navagero and other travelers. One of these sources was Gonzales Ferdinando d’Oviedo, the Spanish governor of Hispaniola. This paper will explore scientific and medical research in the early modern Veneto and focus our attention on the transmission of New World medical treatments to the pharmacies of Venice and Verona.

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**Room:** Boardroom – 1624

**Panel Title:** Dialogues of the Late French Renaissance I

**Organizer and Chair:** Samuel Junod, *University of Colorado, Boulder*

**Presenter:** Robin Beuchat, *Université de Genève*

**Paper Title:** A coups de harangues: le dialogue militaire chez Chalcondyle (1577)

**Abstract:** Parallèlement au modèle de la conversation, il existe un type de discours fortement persuasif, qui tend à effacer un interlocuteur qu’il s’agit, avant tout, d’enrôler ou de pousser à l’action. La parole des prédicateurs s’inscrit dans ce cadre, de même que la parole du commandement militaire, constituée pour l’essentiel de “harangues.” Avant la bataille, les deux camps opposés se combattent à coups de harangues, l’efficace de la parole anticipant ou provoquant l’action militaire. Il s’instaure ainsi une forme de dialogue paradoxal, qui en réalité est déjà une épreuve de force. L’historiographie traditionnelle, héritière de modèles antiques, n’hésite pas à représenter ces harangues au discours direct. En souscrivant à ces conventions, *L’Histoire de la décadence de l’empire grec*, et establisement de celui des Turcs de Nicolas Chalcondyle, traduite en française en 1577, nous permet d’examiner cette étrange modalité de dialogue: par harangues interposées.

**Presenter:** Frederic Tinguely, *Universités de Genève & Lausanne*

**Paper Title:** Les enjeux philosophiques du cadre fictionnel dans *Les Dialogues contre les nouveaux académiciens* de Guy de Bruès

**Abstract:** Dans ses *Dialogues contre les nouveaux académiciens* (1557), Guy de Bruès imagine une série de discussions philosophiques entre quatre personnages non fictifs: Ronsard, Baïf,
Nicot et Aubert. Les débats portent sur le scepticisme académique, ses thèses radicales en matière épistémologique et ses implications subversives sur le plan éthique et juridique. Si le texte se donne à lire comme une réfutation des arguments sceptiques, il ne leur en accorde pas moins une place tout à fait exceptionnelle et sera d’ailleurs, à ce titre, utilisé par Montaigne. On s’est parfois demandé si une exposition aussi détaillée des positions académiques ne devait pas être mise au compte d’un scepticisme inavoué (car inavouable) contraint de se déployer à travers certaines stratégies de dissimulation. L’analyse rapprochée du cadre fictionnel et de son influence discrète sur la portée des arguments philosophiques permettra d’éclairer ce problème sous un angle neuf.

**Presenter:** Matthieu Bernhardt, *Université de Genève*

**Paper Title:** Matteo Ricci, un Socrate italien au royaume de la Chine: Dispute avec un sacrificateur

**Abstract:** Arrivé en Chine en 1582, Matteo Ricci choisit de revêtir l’habit du lettré confucéen pour deux raisons: le statut de lettré donne davantage d’autorité au jésuite et le confucianisme est plus conforme au christianisme. On s’intéressera ici à une dispute survenue à Nankin, au sujet de la nature humaine et divine, entre Ricci et un “fameux sacrificateur” de “la secte des idoles,” rapportée par Nicolas Trigault dans *L’Histoire de l’expédition chrétienne au royaume de la Chine*. Il s’agira de montrer comment le jésuite, pour faire entendre raison à son interlocuteur sans heurter les règles de conduite de la société chinoise, use d’une méthode proche de la maïeutique. L’analyse de ce dialogue, permettra de mieux comprendre comment le jésuite est parvenu à s’approprier les images et les tournures propres au mode de pensée chinois pour les introduire dans un discours chrétien.

**Room:** Parlor – 1724

**Panel Title:** Sidney Literary Relations

**Sponsor:** The International Sidney Society

**Organizer & Chair:** Margaret Hannay, *Siena College*

**Respondent:** Robert E. Stillman, *University of Tennessee*

**Presenter:** Anne Lake Prescott, *Barnard College*

**Paper Title:** Remembering Sidney in 1589 Oxford

**Abstract:** In 1589, three years after Philip Sidney died fighting for the Protestant cause, a group of pseudonymous Neolatin poets published at Oxford a short collection of epigrams, *De caede et interitu Gallorum Regis Henrici Tertii* that comment on the murder of Henri III, Henri III’s brother, his mother, the Guise family, the pope, and Henri de Navarre. The volume is dedicated to Fulke Greville, who has, we read, written about Sidney while these poets wrote about the French king. The epigrams are mostly on those whom Sidney and his Huguenot friends opposed as well as on one — Navarre — who raised their hopes. With Henri III dead and Navarre the new
if beleaguered king, Sidney’s wishes for France must have seemed near realization, perhaps explaining why the author of the dedicatory poem might think of the fallen hero. This tiny book has its place in the history of Sidney’s reputation.

Presenter: Andrea Harkness, Independent Scholar  
Paper Title: Mary Sidney as Counselor to Queen Elizabeth  
Abstract: Since her works have come under serious study, literary critics have focused on Mary Sidney Herbert’s roles as patron, editor, and translator. Critics consistently view Mary Sidney after her brother’s death (in 1586) as seeking to fulfill his cultural program of supporting English writers who would rival writers on the continent and much earlier English writers. This view of the Countess of Pembroke often highlights her Protestant affiliations in politics. More recent criticism has expanded our idea of the Countess’s political activities. Less clearly delineated, however, has been how strongly Mary Sidney Herbert’s creation of herself as a political servant to the queen drew upon Philip Sidney’s views of political counsel described by him in the Defense of Poetry (1580). I argue that Mary Sidney Herbert drew upon her brother’s construction of poetry as political action to challenge the exclusion of women as serious counselors at court. Her translations also did important political work by addressing potentially explosive conflicts between a monarch’s public commitments and his or her personal desires.

Presenter: Roger J. P. Kuin, York University  
Paper Title: “Herr Philipps von Sydney, herzlich wilkommen!”  
Abstract: Arcadia der Gräfin von Pembrock: von Herrn Graffen und Rittern Herrn Philippsen von Sydney: such is the title of a 1088-page octavo printed in Frankfurt in the early seventeenth century. It claims to have been Germaned out of English and French by one Valentin Theocritus von Hirschberg, and now revised and improved, with the poems and rhymes quite changed and translated by the noble and excellent Martin Opitz von Boberfeldt. The paper will examine this extraordinary work and attempt to arrive at an idea of Sidney’s European resonance in the century following his death.

Friday, March 23, 2007  
10:30–12:00  
Room: Symphony I  
Panel Title: Writing the Early Modern Artist in Italy  
Co-organizers: James D. Clifton, Sarah Campbell Blaffer Foundation and Maria H. Loh, University College London  
Chair: Agnès Guiderdoni-Bruslé, Université Catholique de Louvain  
Presenter: Laura Camille Agoston, Trinity University  
Paper Title: Towards a Machiavellian Interpretation of Vasari’s Vita di Michelangelo (1550)
**Abstract:** Julius von Schlosser contrasted what he characterized as the pessimistic historical vision of Machiavelli with the optimism of Vasari, framing a comparison not much pursued since in the massive literature devoted to each writer. If *Il principe* attempts to construct a remarkable, vulnerable man outside of history and *Vita di Michelangelo* to convert a remarkable, vulnerable man into history, a feature common to both projects is the conception of time as at once the ultimate corrosive and legitimating agent. Temporal extension represents the principal challenge both to the duration of political power and cultural artifacts and the memory of their makers. In attempting what may be loosely termed a “Machiavellian” interpretation of Vasari, my purpose is to re-direct attention to the strategic practices deployed by Machiavelli, particularly in *Il principe*, as useful tools with which to approach Michelangelo’s exemplary status in the *Vite*.

**Presenter:** James D. Clifton, *Sarah Campbell Blaffer Foundation*

**Paper Title:** Rosa’s Freedom

**Abstract:** Salvator Rosa has been heralded as a pioneer and champion of artistic freedom from the seventeenth century to the present. As such, he seems a paragon of early modern individualism. But the historically situated human agent presupposed by this putative individualism disappears and is replaced by an “author-function” (to use Foucault’s term) — or even, one might say, by a “text” comprised of his own paintings, etchings, drawings, poems, and letters (the self-construction ironically leading to self-disintegration), as well as biographies of him and his entire *fortuna critica*. This paper analyzes Rosa’s bid for autonomy in light of several ongoing, interrelated discourses: of the problematic of early modern individualism; of the “death (and return) of the author”; and of humanism vs. anti- (and post-) humanism.

**Presenter:** Maria H. Loh, *University College London*

**Paper Title:** The Specter of the Author: Canon Formation in Seventeenth-Century Venice

**Abstract:** In 1628 Palma Giovane passed away in Venice. He was, according to many accounts, the last of the “great” Renaissance masters. Less than fifteen years later, Carlo Ridolfi would publish the life of Tintoretto and of Paolo Veronese as a teaser in anticipation of the grand and authoritative *Maraviglie dell’arte* that would appear in 1648. The first half of *Le Maraviglie* began with the biography of Il Guariento, but found at the heart of it the biographies of Titian and Veronese. The second part opened with Tintoretto and went on to cover the lives of Venetian painters working in the first half of the seventeenth century. This paper will examine the discursive process of canon formation that occurred in the 1640s with Ridolfi’s biographical monument and then in the 1660s with Marco Boschini’s *Carta del navegar pittoresco*. Tintoretto’s liminality in this magnificent epistemological construct will be the focus of analysis.

**Room:** Symphony II

**Panel Title:** Mary Magdalene: Before *The Da Vinci Code*

**Organizer:** Barbara J. Johnston, *Florida State University*
**Chair:** Marjorie Och, *University of Mary Washington*

**Presenter:** Barbara J. Johnston, *Florida State University*

**Paper Title:** A Mother’s Prayer: Conception, Pregnancy, and Motherhood in Louise of Savoy’s *Vie de la Magdalene*

**Abstract:** In 1517 Louise of Savoy, mother of Francis I, commissioned a manuscript depicting the life of Mary Magdalene for her personal use. Inspired by Louise’s gratitude for her son’s safe return from the Battle of Marignano, the *Vie de la Magdalene* is replete with references to maternity. From the first illumination of the Magdalene’s birth, the manuscript draws parallels between Louise, the saint’s mother Eucharia, the Virgin Mary, and the Queen of Provence, all of whom experienced motherhood in various ways. The *Vie* concludes with a prayer invoking the saint’s protection for Louise and her children, and for her assistance in attaining male heirs for Louise’s son and daughter. This paper examines the maternal themes of the *Vie de la Magdalene* to reveal the reflective relationship this manuscript had to Louise of Savoy, who acknowledged that her greatest role in life was that of mother of the king of France.

**Presenter:** Charlotte F. Nichols, *Seton Hall University*

**Paper Title:** Dressing Mary Magdalene in the Renaissance

**Abstract:** The clothing of Mary Magdalene in Italian Renaissance art is remarkably varied, ranging from luxurious, jewel-encrusted fabrics to ascetic hairshirts or even simply her own hair. Each garment reflects a specific view of the Magdalene, whether harlot or penitent. Where depictions of the clothing of the Virgin generally attained an almost static timelessness, the Magdalene’s image is much more a mirror of contemporary fashions and therefore susceptible to a wider range of interpretations. This talk focuses on the nature of her attire in selected paintings in an effort to explore the specific meanings conferred on the saint by her dress. Because the evidence of lay fashion sheds light on the religious meaning of an image, an assessment of Mary Magdalene’s painted garments with regard to prevailing modes for both wealthy nobildonne and prostitutes permits a fuller understanding of the saint’s multi-faceted visual hagiography and her relevance for Renaissance observers.

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

**Paper Title:** The Penitent Magdalene in Colonial Cuzco, Peru

**Abstract:** Among the numerous artistic projects carried out during the tenure of Bishop Manuel de Mollinedo y Angulo in Cuzco, Peru (1673–99) was the decoration of the walls at each end of the transept of the city’s Cathedral. This paper examines the pictorial program on the end wall of the transept that extends from the epistle side of the church, a group of paintings in which an enormous canvas of the penitent Mary Magdalene figures prominently. Previous scholarship has dated the images to the later-seventeenth century and has identified the subjects of the individual works as well as their patrons and their native Andean painter, Basilio Santa Cruz Pumacallao. Focusing on the image of Mary Magdalene, this paper contributes to that literature by considering the works as an ensemble whose meaning is shaped by its pictorial juxtapositions, formal interrelationships, and location in the cathedral.
Room: Symphony III

Panel Title: Architectural Details of the Italian Renaissance

Sponsor: South Central Renaissance Conference

Organizer & Chair: John H. Alexander, University of Texas, San Antonio

Presenter: Max Grossman, San Jose State University

Paper Title: The Persistence of Medieval Forms in Renaissance Sienese Architecture

Abstract: No scholar has offered a convincing explanation for the conspicuous medievalizing aesthetic of the majority of “Renaissance” Sienese edifices, which were anomalous for their apparent resistance to contemporary developments in Florence and other metropolitan centers. Well into the Quattrocento, the civic authorities continued to erect buildings in imitation of the venerable façade of the Palazzo Pubblico (executed between 1307 and 1348 under the patronage of the Guelf regime), including fountains and fortifications. The individual components of the elevation overlooking the Piazza del Campo formed the basis of a standardized architectural language that became an easily recognizable sign of Sienese sovereignty and prestige, and stubbornly persisted in both the city and subject territory long after it was invented. Meanwhile, wealthy Sienese families adopted the seemingly anachronistic style for their urban residences in order to demonstrate their loyalty to the Republic and to advertise their direct participation in government magistracies.

Presenter: Alison Luchs, The National Gallery of Art

Paper Title: A Barbarigo Bestiary: Fantastic Creatures in the Cortile of the Palazzo Ducale

Abstract: Long overshadowed by the Scala dei Giganti and the opulent east facade of the Palazzo Ducale, the fantastic creatures on the capitals of the octagonal piers in the courtyard of the Doge’s Palace, Venice, are beginning to attract new attention. A particularly engaging crop of creatures was carved during the reigns of the Barbarigo Doges Marco (1485–86) and Agostino (1486–1501). Executed by stonemasons working under the master Antonio Rizzo, these beings reflect sources as varied as medieval church portals, ancient Sicilian coins, Roman sarcophagi, and Renaissance hieroglyphs. Especially abundant are sea hybrids: mermaids, tritons, hippocamps, and others. Their counterparts in gilded sugar enriched the feast tables for a 1493 banquet for noble guests from Milan and Ferrara. While their marine symbolism makes them natural subjects to adorn the Venetian seat of government, they are often infused with a poetic grace or earthy humor that suggest momentary escapes from the burdens of political life.

Presenter: Linda Pellecchia, University of Delaware

Paper Title: The Decorated Staircase in Quattrocento Italy: Problems with Interpretation

Abstract: Alberti did not like stairways which he considered “an awkward element within the whole design [of the palace].” Some staircases, however, were transformed into prominent sculptural objects that defined and gave meaning to the domestic space of the courtyard. Such
staircases, I contend, were not merely practical but narrative as well. Decorated with imprese, fables, and Solomonic symbols, they expressed personal and social content. As public elements in a private building, they also had multiple audiences. Finally, the staircase had metaphorical meanings as symbols of fortune, pedagogy, and wisdom that complicate and enrich their reading. This paper will examine some prominent examples of decorated staircases in Venice and Florence.

Room: Symphony IV
Panel Title: References and Cross-References: European Emblems in Context II
Sponsor: Society for Emblem Studies
Organizer: Liana de Girolami Cheney, University of Massachusetts Lowell
Chair: Arnoud S. Q. Visser, St. Andrews University
Presenter: Charles W. M. Henebry, Harvard University
Paper Title: Hideous Images and the Decorum of Indecorum
Abstract: Disturbing images are found sprinkled throughout Alciato’s Emblemata liber: Jove’s love for Ganymede: the hateful bindings of Mezentius, the pierced tongue of Gallic Hercules. Similar instances of indecorum are commonplace in sixteenth- and seventeenth-century culture, from the high praise given to folly by the reputedly wise Desiderius Erasmus to the worldly similes applied to Christ by the reputedly pious John Donne. Indecorum, I will argue, draws the reader into a game of discovering decorous wisdom hidden in what appears to be indecorous nonsense. This literary habit embraces not only the tropes of paradox and irony, but also the use of violent (and, no less often, sexual) images in what would seem inappropriate contexts. More than just a trope, indecorum is a style or mode — a decorum, really, but one which gives to adages, emblems, and metaphors a role which is far from merely decorative.
Presenter: Sabine Mödersheim, University of Wisconsin, Madison
Paper Title: Colonna’s Hypnerotomachia Poliphili and Walther Ryff’s Vitruvius Teutsch
Abstract: The first illustrated edition of Vitruviu’s Ten Books on Architecture in the vernacular to appear in Germany is Walther Ryff’s Vitruvius Teutsch (Nuremberg, 1548). Ryff uses illustrations that were largely taken from Cesariano’s 1521 translation and adds several illustrations from Colonna’s Hypnerotomachia Poliphili (1499) as examples of “hieroglyphic” script. In the introduction to book 1, Ryff alludes to what he calls “egyptian script or signs” ("Aegyptischen schrift oder solcher verzeichung"). My paper will explore Ryff’s concept of “hieroglyphs” and other “enigmatic” visual signs in the context of architecture and architectural theory.
Presenter: Alison M. Saunders, University of Aberdeen
**Paper Title:** Further Thoughts on a Sixteenth-Century Ancestry of the Seventeenth-Century Dutch Emblem

**Abstract:** At the 2006 RSA I drew attention to a newly-discovered illustrated edition of a work by Guillaume de la Perrière, a very early French writer of emblems, the *Cent considerations d’amour*, hitherto known only in a non-illustrated version. I suggested that this work must henceforth be considered a particularly significant addition to the emblematic canon, since in taking as its subject matter the single theme of love, it anticipates by several decades an emblematic form hitherto considered to have come into existence only in the early seventeenth century in the Netherlands. In this paper, following on from my remarks at the 2006 RSA, I explore further the content and structure of this emblem book, and its relations with the contemporary French intellectual and intellectual milieu in which it was composed, together with its relations with later Dutch emblems on the theme of love.

**Room:** Concerto A

**Panel Title:** The Counter-Reformation Re-Encountered II

**Co-organizers:** Tracy E. Cooper, Temple University and Marcia B. Hall, Temple University

**Chair:** Sheryl E. Reiss, University of California, Riverside

**Respondent:** John W. O’Malley, Georgetown University

**Presenter:** Wietse de Boer, Miami University

**Paper Title:** Sense Perception, Spirituality, and Morality: The Early Jesuits

**Abstract:** Studies of Jesuit rhetoric, theater, and artistic theory have stressed that the underlying spirituality aimed for a “journey of ‘sanctification of the senses’ available to all” (Zanlonghi). This paper explores the nature of this project by distinguishing two forms of application of the senses: the use of the five senses to classify sins, and aid in their recollection, during confession, and the imaginative representation of persons, objects, or scenes to achieve spiritual advancement. The paper will trace the development of both techniques and ask how they relate to (and possibly complicate) each other. Sources will include Jesuit writings on confession, manuals, and commentaries concerning the spiritual exercises, and other texts on spirituality. The paper will conclude by considering the implications of the dual mode of sensory imagination for literary and artistic projects.

**Presenter:** Meredith J. Gill, University of Maryland, College Park

**Paper Title:** “Until Shadows Disperse”: Augustine’s Twilight

**Abstract:** In his *De Genesi ad litteram*, Augustine imagined that God had placed sinners in the world much as an artist places shadows in a painting. His depiction of the shadow as a purposeful counterpoint to the light of redemption drew on scriptural, often Pauline, imagery. In the artistic imagination of the sixteenth and seventeenth centuries, Augustine’s shadow, as an eloquent
metaphor of half-knowledge within his metaphysics of light, prevailed in a climate of debate about the economies of will and grace. In this paper, I will consider Augustine’s shadow, and shadow theory, as these might be connected to art and philosophy in the age of reform, from well-known portrayals of St. Paul and Mary Magdalene to lesser-known examples.

**Presenter:** Stuart Lingo, *University of Washington, Seattle*

**Paper Title:** Raffaelle Borghini and the “Corpus” of Florentine Art in an Age of Reform

**Abstract:** The recovery of the body as the ideal of representation is frequently assumed to be one of the principal achievements of a canonical “Renaissance” relatively undisturbed by the cultural crises that transformed Northern Europe during the period. But the investment in the representation of the ideal body constituted a remarkably radical cultural endeavor riven with deep tensions. These became particularly acute during the years after the middle of the sixteenth century — the era both of the Council of Trent and of an unprecedented efflorescence of art critical and theoretical writing. Raffaelle Borghini’s Florentine dialogue *Il Riposo* stages the growing tensions between the demands of art and those of devotion through fraught discussions that reveal a great deal about the crisis of the ideal body — and of the very artistic tradition that had privileged it — near the effective end of both the Renaissance and the dominance of the Florentine tradition.

**Room:** Concerto B

**Panel Title:** New Technologies and Renaissance Studies II: Shakespeare and New Media

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-organizers:** William Bowen, *University of Toronto, Scarborough* and Raymond G. Siemens, *University of Victoria*

**Chair:** William Bowen, *University of Toronto, Scarborough*

**Presenter:** Terence Brunk, *Columbia College of Chicago*

**Paper Title:** *Macbeth*: The Game

**Abstract:** This presentation explores an unusual pedagogical use of technology: teaching literature — in this case, Shakespeare’s *Macbeth* — through the medium of game design. Gonzalo Frasca and other theorists in the emerging field of game studies have examined the intersections between narrative forms such as dramatic literature and the simulations offered by video games. Students can exploit these intersections in developing a working game based on *Macbeth*, using their considerations of issues important to gaming (perspective, player agency, and story, among others) as a platform for crafting fresh critical approaches to the play. The availability of free, open-source game frameworks designed to be customized by users makes this ludic pedagogy both economically feasible and technically manageable for those without
programming backgrounds. I will be teaching a game-based *Macbeth* course in fall, 2006, and the final version of the presentation will doubtless include lessons learned from that experience.

**Co-Presenters:** Regula Hohl Trillini, *Universität Basel*, and Sixta Quassdorf, *Universität Basel*

**Paper Title:** New Technologies and Research: The HyperHamlet C Project

**Abstract:** The HyperHamlet©Project is a databank of quotations from and allusions to Shakespeare’s *Hamlet* consisting of a base text with hyperlinks to extracts from other texts that quote the play. References from every cultural area are encoded and searchable for bibliographical information, literary parameters (author, date and genre of quoting text, function and marking of quoted string in quoting text, etc.) and linguistic features (formal relationship between original passage and the form it takes in the quoting text, etc.). This allows linguists as well as literary scholars to establish tailor-made data sets (one project-in-progress uses the corpus for a systematic study of lexicalization processes by which *Hamlet* phrases have entered the English language as anonymous idioms). This groundbreaking new corpus concept for intertextuality research embodies concepts of poststructuralist intertextuality studies as well as embracing traditional philological research and can be applied to any other text with a substantial intertextual reception history.

**Room:** Concerto C

**Panel Title:** Roxolana Imagined

**Sponsor:** Society for the Study of Early Modern Women

**Organizer:** Bernadette D. Andrea, *University of Texas, San Antonio*

**Chair:** Nabil Matar, *Florida Institute of Technology*

**Respondent:** Bernadette D. Andrea, *University of Texas, San Antonio*

**Presenter:** Galina I. Yermolenko, *DeSales University*

**Paper Title:** “Rhode,” “Rossa,” “Rosa,” “Regina”: The Images of Roxolana in Early Modern European Literature

**Abstract:** Roxolana, a captive Ukrainian woman who became the favorite wife of Sultan Suleiman the Magnificent (1520–66), made a tremendous impact on the early modern European imagination due to her longtime influence on the sultan and her sensational power at the Ottoman court. This paper traces the evolution of various poetic, dramatic, and fictional images of Roxolana in European literature from the mid-sixteenth century through the mid-eighteenth century. The paper first discusses the origin of the “wicked Rosa” image in the sixteenth-century drama on Turkish themes, then examines the reinvention of Roxolana as a tragic heroine “Regina” by the seventeenth-century Italian and French neoclassical drama, and assesses the lighter image of “Rhode” in early modern tragicomedy and novel. These images of Roxolana are viewed parallel to the evolution of the image of the “Turk” in the West.
Presenter: Claire Jowitt, Nottingham Trent University

Paper Title: East versus West: Seraglio Queens, Politics, and Sexuality in Thomas Heywood’s *Fair Maid of the West* Parts 1 and 2

Abstract: Since part 1 of Heywood’s *Fair Maid of the West* was written in the last years of Elizabeth’s reign, and the continuation about thirty years later, the difference (indeed transformation) between Bess in two parts is a useful barometer of the modifications to ideological formulations of queenship. The anxieties clustering around Bess and Mullisheg in part 1 become focused on a new character, Mullisheg’s wife (Queen Tota), who is represented as sexually predatory, manipulative, ruthless, and a witch, all descriptions used by sixteenth- and seventeenth-century Western sources to describe Roxolana, the wife of Sultan Suleiman I. According to Richard Knolles’s 1603 description, Roxolana was “the greatest empress of the East.” This paper explores the way in which Bess Bridges “the fair maid of the West” simultaneously represents the antithesis of the sultana but also, more dangerously in Heywood’s continuation, mimics the Moorish Queen.

Presenter: Claire S. Schen, State University of New York, Buffalo

Paper Title: Roxolana: Wicked Wit and Pretended Devotion

Abstract: The story of Roxolana was familiar to the sixteenth- and seventeenth-century English. Although conveyed in multiple versions, certain attributes remained common: her use of pretended piety and “counterfeit sorrow” to ensnare Suleiman in marriage, the power of her words to turn the father against one son and to lead him to spare another, and her beauty and courtly skills. English interpretations of her piety and charity, and the construction of mosques and hospitals, were colored by Protestant denigration of the “health of souls” and mixed impressions of Islam. Her power as a seducer, using words, beauty, and even bewitchment, indicate English preconceptions about the Ottoman court and harem as well as broader anxieties about female sexuality. Lastly, Roxolana is part of the “age of queens,” a phenomenon viewed favorably and unfavorably in the sixteenth century and later.

Room: Concerto D

Panel Title: Subject as Aporia in Early Modern Art II

Co-organizers: Alexander Nagel, University of Toronto and Lorenzo Pericolo, Université de Montréal

Chair: Patricia A. Emison, University of New Hampshire

Presenter: Cammy Brothers, University of Virginia

Paper Title: Architecture, Michelangelo, and the Problem of Subject
Abstract: Architecture has always had an ambiguous relation to subject and meaning, and this is rarely more obvious than in the work of Michelangelo. My paper will consider this general problem as it manifests itself in Michelangelo’s architecture before focusing on the example presented by Michelangelo’s drawings for the Medici Chapel. The dense iconographic readings of the Medici Chapel have had the effect of suppressing what is abundantly apparent from the drawings: that the iconographic meaning that would eventually be conferred upon the figures was nowhere apparent in the conceptual stage of the project, documented by the drawings. The drawings show the number, size, and pose of figures constantly shifting, and none of them endowed with a single identifiable attribute. Instead, Michelangelo’s concern is the relation between figure and frame, which his drawings show him negotiating with unprecedented fluidity. Architectural elements, typically fixed in their proportions by the norms governing the classical orders, become elastic in Michelangelo’s hands, and are stretched or compressed in relation to the figures. My paper will consider this example as it reveals broader patterns in Michelangelo’s graphic habits, as well as his approach to the figurative arts and architecture.

Presenter: Christopher P. Heuer, Columbia University

Paper Title: Raumbild as Aporia

Abstract: Like early German landscape, the Netherlandish specialty of the “architectural” picture — the church interior, the fantastic city, the imaginary palace bereft of staffage — has long proven irruptive to iconographic campaigns. The visual “emptiness” of the genre has frustrated searches for conventional signification, with Dutch scholars often claiming the paintings as unfinished workshop exercises, blueprints for utopian projects, or Reformed statements on figuration’s untruth. In his 1908 Das niederländische Architekturbild, however, Alois Riegl’s pupil Hans Jantzen argued for the opposite. He used the idea of the Raumbild (loosely, “space-picture”) to describe the genre’s specific visual indeterminacy, its thematization of “space” as potential yet unstable container for reference. How deliberate was this invention on the part of the early modern artists? And how has art history dealt with this apparent category of incongruence?

Presenter: Ashley West, The National Gallery of Art

Paper Title: Normalizing the Subject: Hans Burgkmair’s Images of Otherness

Abstract: In 1508 some of the earliest images of natives from the coast of Africa and India appeared in Augsburg in the form of a two-meter long multi-block frieze. Designed by Hans Burgkmair (1473–1531), these images accompanied text by Balthasar Springer. Rather than cloaking a recognizable subject in indecipherable or indefinite iconographic traditions, Burgkmair offers an essentially new subject in the familiar guise of biblical and classical narrative configurations. Such a monumental work as Burgkmair’s frieze is worthy of examination as a provocative counterpoint to the study of “subject as aporia in early modern art,” an alternative strategy that equally demonstrates the new authority of art and artistic practice.
Room: Tenor

Panel Title: Early Modern Secularization II

Organizer & Chair: Victoria Kahn, University of California, Berkeley

Presenter: John Marshall, The Johns Hopkins University

Paper Title: Theocracy, Theology, and Toleration: An Examination of “Secularisation” and Tolerationist Arguments

Abstract: This talk will examine early modern European tolerationist arguments, distinguishing religious and theological arguments for toleration from political, economic, and other arguments for toleration, examining the boundaries of toleration, and considering the issue of “secularisation” and toleration.

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


Abstract: Standard references to the Weberian Entzauberung (disenchantment) of the world — and thus to the beginnings of secularization — in the sixteenth century have recently come under pressure from cultural anthropologists Michael Taussig and Talal Asad, who argue that the divide between the sacred and the secular is not really so clean. This is nowhere as clear as in the period about which Weber wrote. In this paper I examine the work of two of Weber’s contemporaries, Warburg and Benjamin, whose work on the sixteenth and seventeenth centuries suggests that Taussig and Asad may be right. Warburg’s reading of the afterlife of astral-astrological logic in the political thinking of some of the men closest to Luther informs Benjamin’s readings of the thoroughly secular and specifically Lutheran “tragic drama” (Trauerspiel) of the seventeenth century in important ways. Magic, melancholy, and myth persist as strong forces in the allegedly secularized early modern world.

Presenter: Jacob S. Soll, Rutgers University, Camden

Paper Title: The Scholarship of the Saeculum: Divine Right Monarchy and the Problem of Historical Authority in France (1560–1642)

Abstract: During the first half of the seventeenth century the French crown increasingly turned to historians to defend its prerogatives against the power of the Papacy as well as against foreign and internal political challenges. Relying on Gallican scholars as well as on traditional Neo-Stoic learned humanists, from Henry IV to the ministry of Richelieu (1589–1642), the French monarchy claimed divine rights but increasingly relied on secular, historical proofs to legitimize its authority. Furthermore, a culture of historical evidence grew as the need for historical proofs engendered secretive document banks (libraries and archives), and a trained corps of historical scholars who formed a learned proto-bureaucracy at the heart of the state. This paper will examine the rise of a historical culture of legitimization at the heart of the French monarchy, and how, paradoxically, it could be used to defend the monarchy but also to undermine it.
**Panel Title:** Ovid in France and Italy: From the Middle Ages to the Renaissance

**Organizer:** Robert Black, University of Leeds

**Chair:** Virginia Brown, Pontifical Institute of Medieval Studies

**Presenter:** Frank Thomas Coulson, The Ohio State University

**Paper Title:** Latin Commentaries on Ovid’s *Metamorphoses* from France (ca. 1200–1400)

**Abstract:** Latin commentaries on the *Metamorphoses* composed in France from 1200 to 1400 clearly reveal the diverse modes of interpretation employed in reading the text. The tradition began at Orleans in ca. 1180, where masters composed philological commentaries and allegorical interpretations on various poems. The “Vulgate” commentary on the *Metamorphoses*, written a generation later at Orleans, developed this earlier strain of glosses to produce an unusually sophisticated commentary of wide-ranging interests. Later named and anonymous commentators of the late thirteenth and fourteenth centuries, such as William of Thiegiis, attest to the continued importance of the *Metamorphoses* as a curricular author. In this paper, I examine the various approaches adopted by these commentators to the explication of the text (including the purely philological and the allegorical mode of explication), and I advance evidence for the wider circulation and influence of these commentaries, particularly in Quattrocento Italy.

**Presenter:** Robert Black, University of Leeds

**Paper Title:** Ovid in Italian Schools from the Middle Ages to the Early Renaissance

**Abstract:** Ovid was a pervasive ingredient of Italian literary culture, whether Latin or vernacular; this attachment is reflected in the school curriculum. Not only was Ovid incessantly cited in grammar manuals prepared by schoolmasters, but there numerous manuscripts of Ovid were also used in Italian schools throughout the period 1100–1500. Before 1400 the favored text at school was the *Metamorphoses*, although others such as the *Tristia* or the *Heroides* made an occasional appearance. In the fifteenth century, the range of texts used in Italian schools notably widened: the *Metamorphoses* remained fundamental, but its currency was now equaled or even surpassed by the Heroïdes, while other texts, including the *Epistulae ex Ponto*, the *Ars amatoria* and the *Remedia amoris* — not encountered at all in the Middle Ages — can now be documented in Italian schools.

**Presenter:** Paul White, University of Cambridge

**Paper Title:** “Exitus acta probat”: The Ends of Rhetoric in Printed Humanist Commentaries on the Heroïdes

**Abstract:** The early printed commentaries on the *Heroïdes* mark a transition from the approach characteristic of the medieval *accessus* — with its ethical framework grounded in example and negative example — to the humanist concern with suasive rhetoric and its problems. The commentaries I shall be looking at are products of three different levels of scholarship; but each presents a similar interest in the machinery of rhetoric. The first printed commentaries date from
1481: Antonius Volscus adapted his university lecture notes to the purpose; Ubertinus Clericus wrote his commentary from outside the context of formal education, “not for learned men,” but for the edification of the upper classes of Casale. Burgundian scholar Guy Morillon’s notes (first printed in 1507) belong to a third category: initially prepared for the use of schoolboys living in his house, they show how the problem of the heroines’ rhetoric might be dealt with in the schoolroom.

Room: Alto
Panel Title: Hebrew Sources of the Renaissance II: Vernacular Languages
Sponsor: Medieval & Renaissance Studies Society of Israel
Organizer & Chair: Ilana Y. Zinguer, University of Haifa
Presenter: Deena N. Aranoff, Graduate Theological Union
Paper Title: Elijah Levita: A Jewish Hebraist
Abstract: Elijah Levita (ca. 1469–1558) was one of the most authoritative Hebrew grammarians of the sixteenth century. Though his study of Hebrew was part of the longtime Jewish preoccupation with the language of Scripture, much of his scholarship was at odds with prior Jewish notions of biblical language and biblical transmission. The present study will argue that Christian interest in Hebrew during the sixteenth century created an alternative context within which Levita could produce scholarship that challenged Jewish notions of Hebrew and the Bible. The existence of a sophisticated and extensive discourse on Hebrew outside of Jewish circles granted Levita a peculiar, almost anachronistic intellectual freedom. The viability of his ideas, their publication and dissemination, no longer depended upon their reception among Jews alone, nor did Levita have to reconcile his scholarship with Jewish communal sensibilities. In fact, in the last stages of his career Levita was, for all intents and purposes, a Hebraist.

Presenter: Alessandro Guetta, Institut National des Langues et Civilisations Orientales, Paris
Paper Title: Italian Translations of Hebrew Literature and Jewish Thought in the Renaissance
Abstract: The paper will deal with translations into Italian, written by Jews in Hebrew or Latin characters, of significant works of the Jewish tradition: not only the Bible, but also The Guide of the Perplexed and more recent texts such as Miqdash meat (The Little Sanctuary) by Moses da Rieti. I would like to concentrate on the criteria of the choice — why an Italian translation in Hebrew characters of the Guide? To which public was it destined? Why did one chapter of Miqdash meat enjoy four Italian translations? — and on the translations themselves: choice of words, expressions, etc., which imply an interpretation. Therefore, translations are no less witnesses of an intellectual orientation than original works.

Presenter: Arthur M. Lesley, Baltimore Hebrew University
Paper Title: Yohanan Alemanno’s Manifesto for Education
Abstract: Yohanan Alemanno, who participated in the intellectual life of Laurentian Florence, left a private account of the seven methods he followed in writing and in teaching orally. Not surprisingly, these methods resemble the seven virtues of Florence that he announced admiringly in the preface to one of his books. The methods include studying the ancients instead of the moderns, recovering the principles of ancient beliefs, and teaching all auditors everyone, through understanding their character. Innovative for medieval Jews, these methods are traceable, through the loan-translation in which he formulated them, to themes discussed by his Florentine acquaintances, including Giovanni Pico and Angelo Poliziano.

Presenter: Daniel Stein Kokin, *Yale University*

Paper Title: Hebrew and the Vernaculars: On the Politics of Language in Early Modern Europe

Abstract: As Cambridge’s first Hebrew professor, Robert Wakefield argued that the English were especially suited for the study of the language. Egidio da Viterbo explained that Hebrew words such as *Hallelujah* and *Hosana* persisted in the church because the Holy Spirit “did not allow [them] to be translated into a language strange and so foreign as to be almost barbarian”—namely, Latin. Reflecting divergent spheres of Christian Hebraism, these contrasting positions nevertheless point to an implicit alliance between Hebrew and vernacular languages that helped shape the linguistic and political terrain of early modern Europe. Emerging nations sought to portray their respective vernacular languages as worthy rivals to Latin by linking them with Hebrew, while scholars of a mystical bent increasingly stressed Hebrew’s spiritual superiority to Latin. By focusing on specific instances of the Hebrew-vernacular relationship this paper will highlight the important and insufficiently appreciated political function played by Christian Hebraism in the early modern period.

Room: Picasso

Panel Title: Renaissance Philosophy II

Organizer: Lodi Nauta, *University of Groningen*

Chair: John Monfasani, *State University of New York, Albany*

Respondent: Christopher Celenza, *The Johns Hopkins University*

Presenter: Brian P. Copenhaver, *University of California, Los Angeles*

Paper Title: Teaching Pico Cabala: Dignity or Divinity?

Abstract: Pico’s knowledge of Kabbalah came to him from Jews, mainly from Flavius Mithridates, a.k.a. Raimundo Moncada, a.k.a. Shmuel bin Nissim Abulfaraj, the remains of whose translations for Pico fill thousands of pages of Vatican manuscripts. One of those manuscripts, which includes Pico’s marginalia, translates a letter written around 1290 by Abraham Abulafia, whose public claim to be the Messiah compelled him to write the letter in
defense of himself. Why was Pico so interested in this piece of correspondence from two centuries earlier, and what does it tell us about Pico’s claim in the Oration to be a philosopher?

Presenter: Lodi Nauta, University of Groningen

Paper Title: Speaking about the Ineffable: Lorenzo Valla on the Trinity

Abstract: Lorenzo Valla’s campaign against the scholastics included their attempts to explain the Trinity in Aristotelian terms. In his first version of his Dialectics (completed 1439) he criticized Boethius and Augustine, firmly identifying Person with quality: God is a substance of which the Persons can be viewed as qualities. Valla compared the Trinity with the sun and almost identified the qualities of the latter with the three persons. He also notoriously denied the filioque, taking sides with the Greek Church that the Holy Spirit proceeds only from the Father, not from the Father and the Son. In later versions Valla dropped the entire passage on the filioque, and modified slightly his position on the Trinity. This paper shall critically look at Valla’s position, and assess its connection with the Church Council of Ferrara/Florence (1438–39) held at the time Valla was finishing his first version of his Dialectics.

Room: Metronome

Panel Title: Reassesing English Academic Drama: Popular and Political Traditions

Organizer: Andrew Strycharski, University of Miami

Chair: Douglas W. Eskew, University of Texas, Austin

Presenter: Robert B. Hornback, Oglethorpe University

Paper Title: Terence “in the Briers”: Nicholas Udall’s “Romish” School Drama

Abstract: If recent scholarship has abandoned anachronistic notions of early Tudor evangelicals to acknowledge their advocacy of theatre, critics have overlooked Nicholas Udall’s career as an evangelical polemicist. Cromwell patronized his Eton drama, and Udall is known to have written Comoedias plures for Catherine Parr. Under Edward VI, he was richly rewarded. This paper explores ways in which Udall’s extant plays Thersites (1537), Jack Juggler (ca. 1550–51), and Ralph Roister Doister (1552) likewise advanced anti-papist polemic while pioneering the vernacular Roman comedy that would become the Renaissance norm in these three works inspired, respectively, by a Neo-Latin dialogue by Textor, a Plautine farce, and a Terentian comedy converted into rusticated burlesque. Such witty comedies complemented Cromwell’s assault on monastic reliquaries, took up the terms of formal debate about the Eucharist at Oxford, and supported the 1552 Prayer Book’s radical reforms in the Roman Catholic funeral rite.

Presenter: Jeanne McCarthy, Oglethorpe University

Paper Title: Magnyfycence and Henrician Schoolboy Drama

Abstract: In John Skelton’s Henrician era morality play Magnyfycence (ca. 1515), a young lord’s abandonment of measure that leads to his temporary fall from grace has long invited associations
with the excesses of a young Henry VIII, although no indication of a court performance has ever surfaced. Indeed, uncertainty regarding the play’s performance auspices has only tentatively been resolved by theories of a Merchant Taylors’s patronage and a guildhall performance by a professional troupe. And yet, this paper will suggest, a close reading of the play reveals several tell-tale signs of schoolboy drama such as references to schools, truancy, and the relative heights of the characters. Considered in the context of Skelton’s status as a one-time tutor to the future king Henry VIII and his engagement in the so-called Grammarians War with rival educators at the prestigious school at St. Paul’s, Magnyfycence may well be an early school play, challenging assumed distinctions between early popular and elite dramatic traditions.

**Presenter:** Andrew Strycharski, *University of Miami*

**Paper Title:** *Ignoramus* and the Languages of Jacobean Politics

**Abstract:** *Ignoramus* (1614), perhaps the most popular seventeenth-century English Neo-Latin university drama, was performed twice before King James and saw numerous print publications. A New Comedy satirizing lawyers in the person of its title character, *Ignoramus* focuses insistently on language and its abuses. Appropriately for a play performed by linguistically-oriented university students, the play focuses on language disorders to puncture religious factions (Puritan and Catholic), professional languages (legalese), generic conventions (love lyrics), national character (Portuguese, French, English), and to probe the boundaries between truth and fiction. Yet *Ignoramus* is not an idyllic production unconnected to the mainstream of Jacobean politics. Indeed, one reason James may have found it so appealing as to have commanded a rare second performance is that it addresses — farcically — politically charged themes that permeate other Jacobean cultural productions such as *Macbeth*: witchcraft, exorcism, magical ritual, equivocation, and the monarch’s relationship to English law.

**Room:** Degas

**Panel Title:** In Dialogue with the Other Voice in Early Modern Italy

**Organizer:** Maria Galli Stampino, *University of Miami*

**Chair:** Julie D. Campbell, *Eastern Illinois University*

**Respondent:** Diana Robin, *University of New Mexico*

**Presenter:** Suzanne Magnanini, *University of Colorado, Boulder*

**Paper Title:** New Contexts for Old Texts: Straparola’s *Le piacevoli notti*, Bigolina’s *Giulia Camposampiero*, and the Debate on the Worth of Women

**Abstract:** Through a comparative reading of Straparola’s classic collection of novellas *Le piacevoli notti* (1551–53) and Giulia Bigolina’s recently rediscovered novella *Giulia Camposampiero*, this paper demonstrates the ways in which feminist textual recovery provides new contexts for canonical male-authored works. While many critics have noted that these two texts share many structural and narrative features, the relationship between them is much more
complex. Bigolina’s feminist novella, with its inspiring depiction of female agency, urges us to view Straparola’s collection of tales in a new light. I show for the first time that Straparola has embedded a polyphonic debate on the worth of women in his second day of storytelling. His discourse on women is unique in the period for it unfolds through an exchange of novellas among male and female characters. I suggest that we read Bigolina’s novella as a feminist intervention in this debate.

**Presenter:** Molly M. Martin, *Columbia University*

**Paper Title:** Images of Empire in the Poetry of Veronica Gambara

**Abstract:** This paper is a historical contextualization of Gambara’s poetry on Charles V upon his coronation as the Holy Roman Emperor in 1532. I address Veronica’s personal and political ties to Charles V, then I examine the northern Italian court tradition of celebrating the emperor through its visual culture endeavors. Veronica’s status as a ruling widow dowager within this princely milieu is set forth as the proper historical context through which we may address the very unique themes shown by her verse devoted to celebrating the emperor. Analysis of some poems will bring to light Veronica’s pioneering role as a female poet writing on politics in the first half of the sixteenth century. Lastly, I will address the questions surrounding the methodology of working closely with the early modern woman writer’s social history as a determining factor to her literary output.

**Presenter:** Christopher K. Nissen, *Northern Illinois University*

**Paper Title:** Categorical Praise: Creative Women in Aretino’s *Lettere*

**Abstract:** Pietro Aretino’s fondness for sorting women according to social categories, so evident in his pornographic dialogues, is well known. This paper explores the ways in which Aretino employs a similar “categorical” approach in his praises of the various talented women who appear in his six-volume letter collection. Aretino reserves his most effusive and unequivocal praise for three types of creative women: poets of the highest aristocracy such as Vittoria Colonna and Veronica Gambara, courtesans who are skilled musicians, and women of the lower classes who are renowned for their abilities in the traditionally domestic arts of sewing and embroidery. The study will treat the sociological and critical implications of such categorizing, with particular emphasis on Aretino’s more ambiguous attitudes toward those talented women, especially writers, who do not fit into any of his convenient groupings.
Abstract: My paper examines how women’s relationship to labor is depicted in *Don Quixote*. I analyze how female characters are portrayed as perceiving and performing their roles as workers. In *Don Quixote* women not only carry out all the indispensable chores within the nuclear family, but they also participate as economic agents in the public sphere just as actively as in the private. Women act according to a new way of understanding economic and social relations, which drives them to practice new modes of labor and remuneration. Of equal importance, I examine how the depiction of feminine labor also implies a textual reconfiguration of women’s social and amorous relationships. My paper centers upon the way in which working female characters in *Don Quixote* seem to leave behind feudal relationships in order to enter in a fast emerging precapitalist Spanish economy.

Presenter: Rosa Perelmuter, *University of North Carolina, Chapel Hill*

Paper Title: Tracking Columbus: The Descriptions of Nature in His *Diario de abordo*

Abstract: Much has been discussed about Columbus’s motivations in reporting what we find abstracted of his *Diary of the First Voyage* in Las Casas’s *Historia de las Indias*. Most of the commentaries center on his desire to show the bounty (gold, mines, condiments, slaves) that he has encountered and the profits he can reap for the Spanish monarchs. But a lot of space is given in his diary entries to the lushness of nature (though much of it is topical or idealized, some descriptions are true to the landscape he traverses) and his reaction to it. This paper will look at some of the more elaborate of these descriptions, emphasizing as we go along the locus of enunciation (that is, where exactly was the Admiral situated when he observes these elements of American nature, how close or how far was he from the place he describes?) and the content of these descriptions (how faithfully or conventionally does he fulfill his mission to relate what he sees, how involved — emotionally — does he appear to be?). I end with a review of criticism that acknowledges the poetic content of Columbus’s first words about the New World.

Room: Boardroom – 324

Panel Title: From Herbert To Milton: Poetic Selfhood, Allegory, and the Discourse of Race

Organizer & Chair: William J. Kennedy, *Cornell University*

Presenter: Judith H. Anderson, *Indiana University*

Paper Title: Real or Allegoric: Reading Herbert beside Milton

Abstract: The critical landscape has changed radically since the early 1960s, when Anne Ferry carefully distinguished Milton’s “language of metaphor” from allegory, with specific reference to Spenserian allegory. Ferry’s view reflected the Romantics’ distinction between allegory and symbol, the latter an ideological term that tended to absorb, slide into, or at least ally itself, with the concept of metaphor. Starting with Ferry’s still useful, if theoretically outdated and naive, characterization of Miltonic metaphor and with Herbert’s lyrics, which resonate meaningfully at crucial moments in Milton’s poetry, I want to look at Milton not as a structural or thetic allegorist
so much as a verbal one. In this way, I hope to access the matter of allegory and the matter of Milton’s currently controverted allegorism at what may be its most basic level of conception and expression. The Milton I read will not contrast sharply with Spenser.

**Presenter:** Benedict S. Robinson, *State University of New York, Stony Brook*  
**Paper Title:** Returning to Egypt  
**Abstract:** Milton famously uses the image of the Israelites wanting to abandon the hard road through the wilderness for the ease of an Egyptian slavery to figure the backsliding of the English into monarchy, abandoning the republic they had begun to build. A wayward desire links the people of God to their enemies, threatening to obliterate the difference between Egypt and Israel before Israel has even come into being. Milton repeatedly returns to this and similar moments from Hebrew scripture, thinking through the changing relationships between the ancient Israelites, the Eastern nations — Egyptians, Canaanites, Philistines — and the modern Jews, in order to explore the concept of national election. In the process, he both establishes a link between discourses of Jewishness and Orientalist discourse, and elaborates — in the effort to repair the contradictions of his own theory of freedom — the beginnings of a concept of race.

**Presenter:** Danielle A. St. Hilaire, *Wells College*  
**Paper Title:** Donne, Herbert, and the Absence of God  
**Abstract:** This paper will discuss the relationship between the poetic subject and God in Donne’s *Holy Sonnets* and Herbert’s *The Temple*. As different as these two sets of poems are in tone, the speakers of each nevertheless both establish their speaking positions against a divine principle that is always imagined as absent; this gives rise to a negative subjectivity, a selfhood that comes to being only out of the possibility of that self’s destruction or nonbeing. By looking at the different ways in which Herbert and Donne construct their absent God, this paper will argue that this distinctly non-Cartesian negative subjectivity is specifically a poetic mode of selfhood characteristic of English Renaissance poetry more generally, presenting a way through the problem of poetic creation in a world created by God.
Abstract: This paper examines Shakespeare’s play *The Tempest* in the context of Western epistemologies and their relation to foreign, specifically Eastern, knowledge systems. Prospero’s attempt to claim ownership over legitimate and morally sanctioned knowledge systems is central to the play. This involves defining his magic as distinct from the alien knowledges owned and wielded by Sycorax, “the witch from Algiers.” The complex manner in which the Western imagination associated the Islamic East with “magic” as well as “science,” the dialectic between legitimate and more dubious epistemological systems, between “civilization” and “barbarism,” are all important aspects of Shakespeare’s play and the context it emerged from and participated in. The purging of the foreign presence is an important part of the dramatic tension set up by the playwright. The play communicates this by deploying and rewriting the trope of “turning,” or alteration, in ways specifically informed by England’s encounter with the Muslim world.

Presenter: Anannya Dasgupta, Rutgers University, New Brunswick

Paper Title: Owning and Disowning Magic in *Doctor Faustus* and *The Tempest*

Abstract: This paper explores two different models of Renaissance magic in Marlowe’s *Doctor Faustus* and Shakespeare’s *The Tempest*. The differences stem from a change in the ownership and location of magic. In *Faustus*, the church owns the dominant paradigm of magic and locates it in Faustus’s body, which is torn to pieces on stage in the final scene. In *The Tempest*, magic is located in artifacts that Prospero owns — books, robe, and staff — which Prospero can destroy in order to disown magic at a moment of his choice. I examine the dialectics of the embodied and artificial models of magic as a theatrical response to Renaissance conceptions of legitimate and illegitimate power. I argue that Renaissance magic presented a curious epistemological bind, where the power inherent in owning magic is paradoxically invested in the ability to disown it, as is evident in Faustus’s seeming failure to distance himself from magic and Prospero’s apparent success in doing so.

Presenter: Holly Dugan, The George Washington University

Paper Title: “She Hath Her Monkey”: Women’s Pets in Early Modern England

Abstract: Albrecht Dürer’s famous engraving of the Madonna (ca. 1498) depicts her, rather surprisingly, with a monkey. Though the Madonna and child both deny the viewer’s gaze, the monkey visually addresses the viewer. Critics have analyzed how this monkey, and its eerie gaze, allegorically represents the temptations — and Christ’s eventual conquering — of sin, lechery, and vice. The Madonna’s monkey is merely one example of women’s association with — and ownership of — pet monkeys: for example, Shylock’s daughter, Jessica, infamously trades the family stones for a pet monkey in Shakespeare’s *Merchant of Venice*. Examining a host of surprising representations of early modern women’s lecherous pets, I argue that gender and sexuality coalesce around the image of the chained monkey, raising new questions about the histories of both.

Presenter: Ellorashree Maitra, Rutgers University, New Brunswick

Paper Title: The City Unmastered: Market Power and the Crisis of Ownership in *Timon of Athens*
Abstract: This paper examines the invalidation of ownership as a stable source of social identity in *Timon of Athens*. Timon’s philanthropy depends on his indebtedness to numerous Athenian financiers, linking the play’s world with the endemic indebtedness that marked contemporary Jacobean society. In post-feudal economy, ownership entails engagement with the process of economic exchange, that is, the constant circulation of people and things, as they move from one “master” to another. The shifting economic relations between masters and their possessions results in the commodification of ownership. Ownership, thus alienated, precipitates a crisis of social order, since its power is not buttressed by political-religious authority but is wholly determined by the fickle market-goddess, Fortune. The destructive power of the market on social relations results in Timon’s disowning of Athens as a Hobbesian wilderness of humans-as-beasts who cannot claim to belong to any one “kind” or community.

Room: Parlor – 724

Panel Title: Sex Workers in Early Modern Italy II

Organizer: Julia L. Hairston, *University of California, Rome*

Chair: Michael Rocke, *The Harvard University Center for Italian Renaissance Studies, Villa I Tatti*

Presenter: Jana L. Byars, *Whitman College*

Paper Title: Alternative and Part-Time Sex Work in Early Modern Venice

Abstract: Most famous as the city of beautiful and sophisticated courtesans, Venice also housed numerous women engaged in variants of the sex trade including concubines, single-patron courtesans, and many lower-class women who used sex to secure housing and support on a temporary basis. Using their testimony from criminal and civil trials and Inquisition proceedings, I elucidate the activities and position of this group of little-known women by exploring their rather transitory lives, status within their communities, relationships with their patrons, as well as the financial compensation they earned. Through this discussion and following the lead of modern feminist theorists, I hope to expand the boundaries of the category of *sex work* in the early modern period to include transactional sex, involuntary and incidental sexual service, and the informal exchange of sex for goods in temporary and long-term relationships.

Presenter: Kathleen Manning, *Rutgers University, New Brunswick*

Paper Title: Sex Ed and Saint Catherine: Art, Education, and the Care of At-Risk Girls in Sixteenth-Century Rome

Abstract: The Conservatorio di Santa Caterina dei Funari, a school for the daughters of prostitutes founded by the Jesuits in 1543, presents historians with an opportunity to investigate several aspects of early modern Roman life. This paper will address two of them. The first is a growing sixteenth-century understanding that it was a generational cycle of poverty, and not just personal moral failing, which gave rise to prostitution among Rome’s poor. The Jesuits realized
that mothers might be more likely to enter the Casa Santa Marta, a temporary home for reformed prostitutes, if their children had some place to go. The Conservatorio was one of these places. The second thing to address is the prominent role art played in the girls’ spiritual formation once they entered the school. Paintings depicting the life of Catherine of Alexandria were designed as aids for the girls in discerning their lives’ vocations. These ties between discernment and the visual arts would be made more explicit at other Jesuit schools. Thus, this school for the marginal would be a testing ground for two concepts that would become central to Jesuit ministry: the care of the whole person, and the use of art in that care.

Room: Parlor – 824
Panel Title: Northern Renaissance Art
Chair: Sharon L. Gregory, St. Francis Xavier University
Presenter: Rachel L. Geschwind, Case Western University
Paper Title: Sex Ruins Everything: Hans Baldung Grien and the Erotic Fall of Man
Abstract: Hans Baldung (1484/5–1545), called Grien, was a prominent member of Albrecht Dürer’s workshop, and went on to achieve his own distinctive style. Baldung, who was prohibited by new plagiarism laws to copy his master’s work, responded in a singular manner to the clarity and methodical beauty inherent in Dürer’s work. Baldung’s prints and paintings reject the normative Renaissance values of Dürer’s art and engage in pornography of death. Hans Baldung Grien’s numerous variations on the theme of the Adam and Eve border on the erotic, a feature that is similarly demonstrated in his many versions of Death and the Maiden. Baldung satirizes and inverts Durer’s art, and his prints and drawings establish a tradition for the erotic representation of the Fall of Man utilizing the archetype of the first man and woman to represent current trends and tensions, as well as illustrate contemporary theological writings on Genesis.

Presenter: Angela Ho, University of Michigan
Paper Title: The Sheen of Quality: Rethinking Gerard ter Borch’s Signature Motif of the Satin Dress
Abstract: My paper examines the formation of inter-pictorial dialogue within the context — commercial and physical — of early modern art collecting. It focuses on the recurrence of a prominent motif in the work of Gerard ter Borch (1617–81): the satin dress. Whereas the existing scholarship on the artist is mostly concerned with the interpretation of individual paintings, I investigate how Ter Borch’s satin invites comparison with other painters who represented fine fabrics, and alludes to contemporary criteria for artistic excellence. I shall argue that the repetition and variation of this central motif also establishes a self-referential dialogue among Ter Borch’s own paintings. Ter Borch worked in an environment where sophisticated viewers recognized and appreciated the distinctive handling of individual artists. Collectors visited one another’s collections, where they saw paintings of different styles and periods hung side by side.
In the space of a collection, Ter Borch’s satin became a trademark, cementing his reputation as a master of lifelike representations.

**Presenter:** Rangsook Yoon, New York University, Institute of Fine Arts

**Paper Title:** Dürer’s Sales Strategies: Differentiating His German and Latin Apocalypse Titles

**Abstract:** In 1498 Dürer published the *Apocalypse* in German and Latin. Scholars have failed to consider a puzzling discrepancy between these two titles. The Latin edition is titled *Apocalypsis Cu Figuris* (*Apocalypse with Figures*), and the German, *Die heimlich offenbaru[n]g joh[an]nis* (*The Secret Revelation of John*). While the former advertises the book’s illustrations, the latter only refers to the text’s author. I argue that the artist emphasized St. John’s authorship in the German title because he perceived the authorities of written words and the author as the most important elements in promoting his publication to vernacular readers. That only the Latin title advertised illustrations rebuts a longstanding supposition that woodcuts of early printed books were mainly for the less eloquent, vernacular readers. Through a thorough examination, I will show in my paper that Dürer deliberately differentiated the German and Latin titles of the Apocalypse to appeal to two distinct groups of readers.

**Presenter:** Jeffrey Chipps Smith, University of Texas, Austin

**Paper Title:** Dürer on the Beach: Curiosity, Incredulity, and Other Virtues

**Abstract:** Curiosity may have prematurely killed Albrecht Dürer. In December 1520, while in Zeeland, he almost drowned when his small vessel was blown back out to sea. A few days later he set off in pursuit of a beached whale. Although this behemoth washed away before he arrived, he contracted a malaria-like disease during this trip that ultimately broke his health. Unintentionally, he was a victim of his insatiable and lifelong curiosity. This paper will consider Dürer’s fascination with nature’s marvels and misfits; with the products and people of a world much bigger and more varied than anyone dreamed just decades earlier; and, more fundamentally, with knowledge, its quest, and its uses.

**Room:** Parlor – 924

**Panel Title:** Cataloguing Readers

**Sponsor:** SHARP, Society for the History of Authorship, Reading and Publishing

**Co-organizer:** Steven W. May, Emory University, Anne Lake Prescott, Barnard College, and Michael Ullyot, Oxford University

**Chair:** Joseph Black, University of Massachusetts, Amherst

**Presenter:** Piers Brown, University of Toronto

**Paper Title:** “Hac ex consilio meo via progrederis”: Courtly Reading and the Role of the Secretary in Donne’s “Courtier’s Library”

**Abstract:** In my paper, I read John Donne’s Latin *jeu d’esprit*, “The Courtier’s Library,” in the context of the acquisition and display of humanist learning in courtly circles of early seventeenth-century England. Although Donne’s catalogue derives its inspiration from Rabelais’s library of St. Victor, its introduction frames the list of imaginary works by real authors as a program for
reading, a *ratio studiorum*, and in doing so performs a satirical reenactment of the act of reading and interpreting learned works by secretaries for their masters. Considering this fictional list of works in the context of Donne’s own habits of reading, annotating, and note-taking, and taking account of the overlap between the authors he satirizes and books in his own library, I investigate both the complicated negotiation involved in producing knowledge for courtly display and Donne’s own attempts to reconcile the roles of secretary and gentleman.

**Presenter:** Scott J. Schofield, *University of Toronto, University of Victoria*

**Paper Title:** Corollaries to the Study of Manuscript Remains in Early English Printed Books as Evidence for the History of Reading

**Abstract:** The manuscript additions in sixteenth- and seventeenth-century printed books offer material evidence for the study of the history of reading. We can learn how readers summarized and engaged with texts, and how individual readers personalized their books to fulfill different needs. Building upon my research on annotations in early English books, I consider examples of manuscript in early English books, how they connect with other provenance data, and how they compare to printed annotations. The examples derive from my descriptive catalogue of some 250 early English books, printed between 1475 and 1640, at the Centre for Reformation and Renaissance Studies (CRRS) at the University of Toronto. That catalogue, which includes entries on ownership, handwritten and printed marginalia, and binding and dedications, focuses on the afterlife of early English books: how they have been used, read, and collected. This paper examines a selection of these heretofore unstudied books with manuscript additions.

**Presenter:** Helen Vincent, *National Library of Scotland*

**Paper Title:** Recording the Evidence: The History of Reading and the Library

**Abstract:** Traditionally, libraries have been concerned primarily with provenance in recording marks in books, and a certain kind of provenance at that: in the words of a librarian of the Grolier Club in 1979, “It is pointless to record in catalogues or boast about a string of previous owners who are today unknown as collectors or historical figures of note.” Should the development of the study of the history of reading influence what marks in books libraries record, and how they record them? How can fragmentary evidence of unknown readers be documented? How can we make the finding of evidence less haphazard and the recording more systematic? In this paper, I will argue that researchers and librarians share the responsibility of ensuring that the evidence of the use of books, once recorded, is retained and accessible, and discuss how modern electronic cataloguing methods make this possible.

**Room:** Parlor – 1024

**Panel Title:** The Politics and Poetics of Form

**Sponsor:** Medieval-Renaissance Colloquium, Rutgers University

**Organizer:** Regina Masiello, *Rutgers University, New Brunswick*

**Chair:** Jacqueline T. Miller, *Rutgers University, New Brunswick*
**Presenter:** Regina Masiello, *Rutgers University, New Brunswick*

**Paper Title:** Incarcerated Form in Surrey’s “When Windesor walles”

**Abstract:** This paper explores how Surrey’s sonnet, “When Windesor walles” dramatizes the prisoner’s plight through mimetic formal composition. The sonnet is a dramatic enactment of incarceration, where the metrical regularity of the poem — a regularity which becomes almost stifling — mimics the stifling regularity of the prisoner, who sees and experiences the same things day after day. The poem’s central trope, that of seasonal change and regeneration, informs the meter’s purpose. The seasonal cycle and the vitality of spring are available to the boughs of the trees, but not to Surrey: he is, while imprisoned, removed from the vitality he sees cropping up around him. But the poem’s meter, like time, marches on, reminding Surrey of all that is lost. The sonnet’s regularity not only mimics the speaker’s confinement but also subjects its readers to a rhythmic incarceration as well; the sonnet is doubly expressive because it captures both prisoner and reader alike.

**Presenter:** Julian B. Koslow, *Seton Hall University*

**Paper Title:** Shakespeare and the Politics of Oratory

**Abstract:** This paper explores the politics of Shakespeare’s use of oratory as an element of dramatic form. A commonplace of Shakespeare criticism is that oratory and rhetoric were part of his audience’s everyday life. But in fact, outside of the theater, few people would have experienced oratory addressed to them as bearers of political agency. Surveying the dramaturgy of the oration in several key plays, I will consider both questions of form — how different kinds of oratory are represented — and questions of performance — did Shakespeare’s use of the oration collapse the distance between the world of the stage and the audience, making the audience itself the subject of political address? Does the effect of this elision in a nationalistic play such as *Henry V* differ from its effect in *Julius Caesar* or *Coriolanus*, plays which perhaps allowed Shakespeare’s audience to experience a political culture of oratory very different from their own?

**Presenter:** Colleen Ruth Rosenfeld, *Rutgers University, New Brunswick*

**Paper Title:** Limping Verse and Spenser’s Staffe

**Abstract:** Renaissance discussions of prosody understood the pentameter line of the elegiac couplet as a token of the crippled foot. Puttenham describes the couplet as “a limping *Pentameter* after a lusty *Exameter*,” that makes the song go “dolorously more then any other meter.” Churchyard’s translation of Ovid’s *De Tristibus* reads, “Eche other lyne a limping verse that here in sight is scene./The weary foote or length of way, the cause thereof haue beene.” This paper will examine moments in *The Faerie Queene* when Spenser’s “afflicted stile” limps along with the crippled figure it represents. It will also, however, examine the “staffe” with which limping figures (Ignaro and the Palmer) walk in relation to the formal “staffe” that supports Spenser’s limping verse. Spenser’s stanza responds to a metrical tension analogous to the elegiac couplet in the dynamic coupling of pentameter with alexandrine. This dynamic becomes expressive at moments of stylistic suffering.

**Presenter:** Christopher Warley, *University of Toronto*
**Paper Title:** “What if this present were the world’s last night?”: Time, Class, and Form in Donne’s Poetry

**Abstract:** This paper rethinks the interrelations of time, class, and poetic form in Donne’s poetry. Since studies by E. P. Thompson and Ricardo Quinones, the Renaissance “discovery” of time has been tied to the emergence of the category of class. Likewise, critics regularly align Donne’s emphasis on the power of individual subjects with an emerging bourgeois consciousness. Nevertheless, though Donne’s work is clearly obsessed with issues of time, he typically represents time with figures associated with a precapitalist era: rather than clocks ticking, suns rise. This paper argues that Donne paradoxically sets in motion a newly classed notion of a self in a perpetual present — a self defined by its efforts to deny commodified time by controlling the “now” of the poem. Donne’s use of lyric as his favorite poetic mode facilitates this “present,” so that it is through form (not representation) that a new conception of time emerges in the poems.

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**Room:** Parlor – 1124

**Panel Title:** Women and Food in Early Modern Italy: A Gendered Perspective

**Co-organizers:** Valeria Finucci, Duke University and Laura Giannetti Ruggiero, University of Miami

**Chair:** Mary-Michelle De Coste, University of Guelph

**Presenter:** Martin Marafioti, Pace University

**Paper Title:** Michele Savonarola’s Dietetic Advice to Expectant Mothers in the Regimine Pregnantium

**Abstract:** In Michele Savonarola’s *De Regimine Pregnantium*, the physician promises to discuss in detail the Galenic six “non-naturals” and their impact on pregnancy. In book two of the treatise, he chooses to focus on one particular “non-natural,” the proper foods and drinks to consume: “E seguitendo il manzare e bere, che sono la sexta cossa non naturale, la quale qui facemo la prima.” Savonarola proceeds to discuss which foods are beneficial to a pregnant woman as well as those she should avoid, emphasizing that she is not simply eating to nourish herself, but also to have a healthy child. This study examines the relevance given to food and drink in Savonarola’s gynecological and pediatric treatise, particularly noting the prescriptive potency attributed to nutrition.

**Presenter:** Pina Palma, Southern Connecticut State University

**Paper Title:** Nuns, Pleasure, and Food in Aretino’s Dialoghi

**Abstract:** This paper explores the ways in which Aretino’s *Ragionamenti* and *Dialoghi* respond to the humanistic discourse on food and pleasure. By illustrating the manner in which the food that nuns consume within the convent becomes a conduit to pleasure Aretino links food and pleasure. Through this, he questions the very culture that espouses Ficino’s *De Vita libri tres*, ...
Valla’s *De honesta voluptate*, and Platina’s *De honesta voluptate et valetudine*. As a result, the *Ragionamenti* and *Dialoghi*, with its focus on women, food, and pleasure, turns into a scathing if accurate commentary on the Italian social, philosophical, and political landscape of the sixteenth century.

**Presenter:** Alison Smith, *Wagner College*

**Paper Title:** Gender and Commensality: Examples from the Early Modern Veronese Nobility

**Abstract:** This paper will examine evidence gleaned from images, treatises, local academy archives, and legal testimony in Verona that locates women at the dinner table. I am interested in the anthropological and sociological concept of commensality as it might be applied to the gendered world of Renaissance sociability. Looking at food practices, especially in formal, public gatherings, is one way to assess women’s access to the political and cultural world of the elite to refine our understanding of the social organization of the elite. Women’s food practices also tend to be hidden from view (at least in images and treatises), just as many other aspects of early modern women’s lives. Part of this paper will discuss some of the evidentiary problems raised by the topic itself.

**Room:** Parlor – 1224

**Panel Title:** The Renaissance Collage II

**Organizer:** William H. Sherman, *University of York, Langwith College*

**Chair:** Juliet Fleming, *University of Cambridge*

**Presenter:** Bradin Cormack, *University of Chicago*

**Paper Title:** The Entailed Reader

**Abstract:** This paper considers the legal origins and implications of imagining poetry as preeminently the form writing takes when oriented to a future from which it is also “cut off.” Focusing on literary production around the Inns of Court in 1590s London, I draw on the histories of legal doctrine and legal textuality to argue that the language of the fee tail, and of future or executory interests in land, helped poets like Shakespeare imagine a prospective readership and, in so doing, assert the literary status of their texts. In this respect, entailment is at once the figure of a textual interest that has been “cut down” and the form of the relationship among author, text, and reader that produces the future which constitutes the lyric gift. I am concerned in this paper with the productive capacity of form rather than the metaphorical uses to which poets put technical language. In order to ground the formal account of the literary entailment my paper theorizes, I look to the material transmission of the law in formularies such as writ books and books of entries.

**Presenter:** William H. Sherman, *University of York, Langwith College*

**Paper Title:** An Uncommon Book of Common Prayer
Abstract: Recent scholarship on the late fifteenth and early sixteenth century has taught us that the line between script and print was neither as sharp nor as unidirectional as we once thought. My presentation will explore a particularly rich, and surprisingly late, case in point: a manuscript copy of the printed Book of Common Prayer, produced between 1560 and 1562 and now in the James R. Page Collection at the Huntington Library. What is striking about this text is not simply the fact that a reader wanted a manuscript copy of a printed text that was widely available in affordable editions but that the producer of the text combined the features of both printed texts and manuscripts (pasting in illuminated initials, recycled from at least four medieval manuscripts). This curious book raises a series of questions about the mindset informing both the production and the consumption of devotional texts in the transitional religious and textual cultures of Tudor England.

Presenter: Tiffany Stern, University of Oxford

Paper Title: The Play and its Skeleton: Plots, Plots, and Plots!

Abstract: This paper will explore three different manuscript skeletons of plays, all called plots. Firstly, playwrights had to offer the “plot” of a play to a company for approval before the text itself was written: if the plot was liked, the actual play might be composed (sometimes but not always by the plotter). The second kind of plot hung backstage and consisted of a series of entrances, but not always exits, for actors. The third kind of plot was a scene-by-scene summary of the action of the play given to the audience of sophisticated productions to read. As I will show, throughout a play’s written and performed life, its plot was continually abstracted and separated. My paper will put post-play plots in apposition to the pre-play plots, asking to what extent plots came to represent the play itself to groups of people denied access to the fully written text.

Room: Parlor – 1424

Panel Title: Appropriating Judaica in Post-Reformation Europe

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto

Organizer: Michael Ullyot, Oxford University

Chair: Thomas S. Freeman, University of Sheffield

Presenter: Rachel Trubowitz, University of New Hampshire

Paper Title: Israel, Asia, and England in Milton’s Writings

Abstract: This paper looks at two seventeenth-century theories that place the lost Hebrew tribes in Asia: one suggests that the dispersed Hebrews became the Tartars; the other posits that the lost tribes migrated through India, Japan, and China, eventually reaching North America, where they became the ancestors of the American Indians. I examine Judeo-Asian connections in Milton’s writings in relation to these two theories. I look first at The Tenure, where the poet refers to “the
people of Asia, and with them the Jews.” I conclude by reading Philistine (Asian)-Hebrew relations in *Samson Agonistes*.

**Presenter:** Travis R. DeCook, *University of Alberta*

**Paper Title:** Israel and Britain in Seventeenth-Century Utopias

**Abstract:** “Israel and Britain in Seventeenth-Century Utopias” considers the important role of the utopian genre in seventeenth-century understandings of Israel, as well as the latter’s relationship to Britain and the looming Second Coming. On the one hand, Israel was understood as a theological and temporal concept, as a future society signaling Christ’s imminent return to the world. On the other hand, the period witnessed an increased interest in Hebraic culture, language, and history, which, while ostensibly put to the service of illuminating Christian eschatology, nonetheless implied a historicizing alternative to the theological approach to Israel. This paper argues for the important cultural role played by utopian writing as a mediator between these idealizing and historicizing approaches. I will concentrate on Francis Bacon’s *New Atlantis* (1627), which represents a Christian utopian society deeply rooted in ancient Hebraic culture, and Samuel Gott’s *Nova Solyma* (1648), which depicts a future Jerusalem restored to the Jews, now converted to Christianity. These two utopias figure conversion as an event that reflects and reworks expectations of a hastening millennium and the divine election of the British nation.

**Presenter:** Milton Kooistra, *University of Toronto*

**Paper Title:** Recommending Hebrew Teachers in the First Half of Sixteenth-Century Germany

**Abstract:** My paper shall examine the characteristics unique to recommendation letters for Hebrew teachers written by German humanists and reformers alike. On the one hand, the letters speak of a passionate zeal for the study of Hebrew, yet on the other hand, the letters reflect the anti-Semitism and anti-Judaism rooted amongst many humanists and reformers for Hebrew literature and biblical exegesis. Letters of recommendation, and the passing remarks in the oral and written communications of humanists and reformers with their friends, shed light not only on their attitudes towards Jews and Hebrew literature, but also on the cross-cultural interactions and the exchange of ideas between Jews and Christians. Both the rhetoric and purpose of these letters of recommendation are indicative of the two primary preoccupations of German humanists: teaching languages and editing texts. Qualified Hebrew scholars were required to teach the Hebrew language and to provide expertise for printers when editing Hebrew texts. These letters help paint a picture of the type of Hebrew teacher sought for, recommended, and hired by humanists and reformers, as they began to add Hebrew to their linguistic repertoire and biblical exegesis in their pursuit to get back to the sources.

**Room:** Boardroom – 1524

**Panel Title:** Venetian Sites of Knowledge

**Organizer:** Paul Nelles, *Carleton University*
Chair: Eileen Reeves, Princeton University

Presenter: Paul Nelles, Carleton University

Paper Title: Culture, Academy, and Print: The Biblioteca Marciana, 1560

Abstract: By 1560 the new building for the Biblioteca Marciana designed by Jacobo Sansovino was finally complete. Built in the Roman style and jostling the Venetian mint, the new building was meant to impress upon its viewers the close relationship between culture and secular authority in the Republic. Yet the architecture was not all that was new. The year 1560 witnessed a remarkable concentration of resources in the Libreria. Not only was Bessarion’s impressive bequest of Greek and Latin codices likely moved to its new quarters that year, but the new Libreria also played host to the Scuola di San Marco and the Accademia Veneziana. Under the direction of Federico Badoer, the Accademia set out an ambitious publishing program in collaboration with Paolo Manuzio. This paper will explore the complex relationship between the Accademia, the Libreria, the Bessarion bequest, and Manuzio. This was a significant, though fleeting, moment in Venetian cultural history: by 1561, Badoer had been imprisoned for embezzlement, the Accademia disbanded, and Paolo Manuzio called to Rome to serve as printer to the counter-reformation press of the Popolo Romano.

Presenter: Nick J. Wilding, Columbia University

Paper Title: Gianfrancesco Sagredo, or, Philosophy in the Boudoir

Abstract: Natural-philosophical knowledge was produced in a dense rhizome of sites in early modern Venice. Using the unexplored example of Galileo’s friend Gianfrancesco Sagredo (1571–1620) this paper will follow the contested status of matters of fact about the natural world through a wide variety of physical, social, and virtual spaces. This paper will travel from the Arsenal to the printed page, from the Murano glassworks to the court of Esfahan. We will end up in the peculiarly Venetian site of pleasure and curiosity, Sagredo’s menagerie-a-trois, where lynxes, courtesans, and wines lived alongside scientific instruments, paintings, and natural-philosophical correspondence — a privileged site in the networks of knowledge and desire.

Presenter: Nina Cannizzaro, Bard College

Paper Title: Academic and Political transformations in Venice between 1500 and 1600

Abstract: Academic expression in Venice in the last decades of the sixteenth century witnessed the effective death of the encyclopedic model of erudition of mid-century. Increased papal restrictions on the forms of public assembly gave rise to a marked division between open and private circles. Not by chance, the public exercise of erudition was often insipid, officious, nostalgic — and ignored by history. Patrician palaces and professors’ pads in Padua, on the other hand (as is well known), provided a safe space for the exchange of heterodox ideas. But they also assumed the character of a political cause, a forum with a sort of diplomatic immunity, where Venice’s elite could encounter the erudite “heretics” of Europe passing through. The suturing of the concepts of academy and politics had always been latent in Venice’s intellectual culture; it was set in stone at the conclusion of the interdict in 1607, when one of the conditions Venice was required to meet for absolution was the prohibition of all public assembly. The seeds were planted for the eruption, twenty years later, of the academic circle that was to become one of the most important of the century, the Accademia degli Incogniti.
**Room:** Parlor – 1524

**Panel Title:** Dialogues of the Late French Renaissance II

**Organizer:** Samuel Junod, University of Colorado, Boulder

**Chair:** Frederic Tinguely, Universités de Genève & Lausanne

**Presenter:** Samuel Junod, University of Colorado

**Paper Title:** Cette réponse me semble bien froide: stratégies neutralisantes dans le dialogue irénique de Jean Bodin

**Abstract:** Le Colloquium heptaplomeres de Jean Bodin, réputé pour son audace en cette fin de 16e siècle, se fixe pour objectif explicite de réaliser la cohabitation fraternelle et béate entre croyants de différentes religions. Nous voulons montrer que cet idéal irénique implique un savant montage littéraire qui s’efforce de neutraliser les passions, égaliser les opinions et qui est responsable, in fine, de cette « froideur » dénoncée par un des personnages du dialogue. Ces stratégies auctoriales, qui visent à réprimer l’ignition des tempérament traditionnelle dans l’éristique religieuse, agissent ainsi au détriment des personnages du colloque. Elles peuvent s’observer à plusieurs niveaux : lexical, dramatique (la gestion des prises de paroles), logique, rhétorique et énonciative (importances de modélisations). Nous mettrons en particulier l’accent sur les subtiles stratégies de diversion, cruciales pour esquiver les impasses du dialogue.

**Presenter:** Arto Clerc, Université de Genève

**Paper Title:** La recherche de la vérité de René Descartes: un dialogue clair et distinct?

**Abstract:** Contrairement à un Galilée, Descartes a usé d’autres genres que le dialogue pour présenter ses déées philosophiques et scientifiques, recourrant successivement au songe (Olympica), à la fable (Le Monde), au traité mathématique (Les Principes) ou à l’autobiographie exemplaire (Discours de la méthode). Un dialogue posthume, La Recherche de la vérité par la lumière naturelle, constitue un résumé saisissant des différentes théories cartésiennes, exposées avec la clarté chère au philosophe. A quelles fins rhétoriques Descartes use-t-il à cette occasion d’un genre dialogique qui tranche si fort avec la voix narrative singulière et solitaire revendiquant le Discours de la méthode ou les Méditations? En examinant la liberté et les contraintes imposées par le genre dialogique, nous montrons comment la tension mise en scène dans La Recherche de la vérité permet à Descartes de s’émanciper des rhétoriques de la dissimulation dont il use habituellement dans le reste de son œuvre.

**Presenter:** Dominique Brancher, Université de Genève

**Paper Title:** Déconstruction du dialogue et démystification de la parole dans Le Moyen de Parvenir de Béroalde de Verville

**Abstract:** Le Moyen de Parvenir (1610) se présente comme un archi-banquet qui conduit à l’extrême les virtualités du genre du symposium. La machinerie textuelle menace non seulement la cohérence des discours réduits à une accumulation de bribes de langage, mais aussi l’identité des énonciateurs. Le texte opère la déconstruction de tous les procédés narratifs et dialogiques
antérieurs. Loin de la polymathie humaniste, on glisse avec le Moyen de parvenir vers une attitude de plus en plus ambiguë vis-à-vis du savoir et du langage. La parole n’est plus d’or, mais de fiente, en vertu d’une véritable désacralisation scatologique des opérations de la pensée et du discours. On se proposera ainsi d’analyser les enjeux épistémologiques de cette déconstruction des modalités du dialogue et de cette démystification de la parole, qui ne peut plus se prétendre l’instrument d’une référentialité désormais suspecte, l’apanage d’un bel esprit dégagé des contingences organiques ou encore l’indice d’une singularité.

Room: Parlor – 1724
Panel Title: Children and Performance in Early Modern Contexts
Sponsor: Duke Center for Medieval and Renaissance Studies
Organizer: Laurie Shannon, Duke University
Chair: Gordon A. McMullan, University of London, King’s College
Presenter: Lucy Munro, Keele University

Paper Title: “I always thought I was born to be a Queen”: Gender and Performance Dynamic in Early Modern Children’s Drama

Abstract: Although the relationships between “boy actresses” and their senior colleagues in the adult companies of early modern London have been the focus of much critical attention, the performance dynamic within children’s companies has been comparatively neglected. This paper will examine the interaction of female and male roles in a group of children’s company plays, each involving cross-gender disguise or a change of sex: The Maid’s Metamorphosis (Children of Paul’s, ca. 1600), George Chapman’s May Day (Children of the Chapel, ca. 1601), and Thomas Randolph’s Amyntas (Children of the Revels, 1630). While contemporary plays such as Shakespeare’s Twelfth Night (Chamberlain’s Men, ca. 1601) or Jonson’s The New Inn (ca. 1629) clearly distinguish the boy actress from his adult colleagues, the plays performed by these juvenile troupes capitalize on the fact that any performer could potentially play male or female roles, creating a more radical uncertainty about gender identity and social status.

Presenter: Maureen Quilligan, Duke University
Paper Title: The Royal Children and Ronsard’s Pastoral

Abstract: In 1564, Ronsard wrote a pastoral drama for performance by the children of Catherine de’ Medici at Fontainebleau. Staging the obedience owed by religious factions to the underage Charles IX, the play presented the royal siblings plus two other children, one each from the Catholic Guise family and the Protestant Bourbon princes (Henry Navarre). Although it is uncertain whether the play was performed, the children’s troupe would have toured the kingdom enacting the dynastic claim Catherine was just then preparing to make. At age thirteen, Charles did not perform but was the audience’s first person; the child performers vied with each other, offering their brother gifts. The play is emblematic of the recent civil war and fulfills the
pastoral’s generic function of glancing at higher matters. In the juxtaposition of childlike innocence with war-torn reality, Ronsard emphasized the necessity of peace and the strength of the Valois dynasty itself.

**Presenter:** Ioann Zlateva, *Duke University*

**Paper Title:** The Royal Entry as a Test

**Abstract:** In Richard Mulcaster’s account of Elizabeth’s entry into London in 1558, the Queen’s conduct is marked by a deliberate effort to follow the speeches delivered by the boys performing in the procession. The Queen’s constant inquiry into the meaning of the pageant devices downplays the performative nature of the spectacle, treating the occasion not only as a royal celebration, but also as a moment of instruction. Elizabeth’s conduct during the procession projects an image of a considerate monarch, attentive to the requests of her subjects and the messages conveyed by their behavior, but her inordinate attention to meaning and verbal explanations also produces an effect of estrangement. During the procession, Elizabeth acts as an earnest pupil, but the presence of the boy actors also allows her to adopt the role of an instructor testing the performance of her students.

*Friday, March 23, 2007*

2:00–3:30

**Room:** Symphony I

**Panel Title:** Representing the Collection: Print Culture, Descriptive Modes, and the Dissemination of Knowledge in Early Modern Europe I

**Organizer:** Katherine M. Bentz, *Saint Anselm College*

**Chair:** William Stenhouse, *Yeshiva University & Italian Academy, Columbia University*

**Presenter:** Katherine M. Bentz, *Saint Anselm College*

**Paper Title:** Antiquities Collections, Representation, and Noble Patrimony

**Abstract:** By the late sixteenth and early seventeenth centuries, antiquities collections had long served as markers of social status for wealthy Romans. Inspired by the growing commercial market for prints of famous ancient monuments, private collectors commissioned elaborate reproductions of their collections as further means of display and distinction. Such representations took different forms: Fontei’s *De prisca Caesiorum gente* (1583) provided evidence of ancient noble lineage for the Cesi family; the *Galleria Giustiniana* (1636–37) showed the Giustiniani as descendants of the rulers of Chios; and Teti’s *Aedes Barberinae* (1642) presented collected objects as well as the sumptuous spaces in which they stood. Contemporaneous with these reproductions, collectors secured their precious antiquities with *fedecommissi*, strict legal documents ensuring the transmission of hereditary assets in perpetuity. In order to explore relationships between printed images of collections and the use of *fedecommissi*, this paper examines both as instruments for legitimizing and immortalizing noble family dynasties.
**Presenter:** Maarten Delbeke, *Ghent University*

**Paper Title:** The Authority of Collections: Francesco Gualdi’s Pieces in Print

**Abstract:** Francesco Gualdi owned one of the most important collections of antiquities, curiosities, and art of early seventeenth-century Rome. Pieces from the collection regularly appear in prints, either on single folio sheets devoted to one particular object, in small monographic publications, or as illustrations in historical works, guidebooks, and biographies. My paper examines the uses of Gualdi’s pieces as evidence or illustration in the latter category of printed works. Special attention will be given to the presence of Gualdi’s numismatic collection in the 1630 edition of Alphonso Chacon’s history of the papacy, and the contemporary inclusion of many of Gualdi’s pieces in the *Ritratto di Roma antica*, an innovative guidebook. My paper attempts to understand how the reference to Gualdi’s collection serves to authorize the historical account constructed in these publications.

**Presenter:** Miriam Hall Kirch, *University of North Alabama*

**Paper Title:** A Prince’s Prints in Renaissance Germany

**Abstract:** Among the holdings of Heidelberg University Library is a print album, still in its original binding, that once belonged to a major collector in Renaissance Germany, Ottheinrich (1502–59), Elector Palatine (1556–59). Matching this album, and also dating from Ottheinrich’s years as Elector, is an album in the Vatican Library. Both volumes are richly bound, testifying to the importance Ottheinrich placed on them; similar bindings appear only on his most luxurious and expensive books, while others received less elegant decorations. This paper will focus on the Italian and Italianate contents of these albums, contrasting them with German prints listed in Ottheinrich’s inventories but left out of these showy volumes. The paper will discuss the importance of these prints to Ottheinrich’s self-presentation as a prince of international consequence, discussing not only the book covers, but also correspondence Ottheinrich conducted with agents who bought the prints for him.
Abstract: Frances Yates has worked out connections between the technical stagecraft of John Dee, who devised a way to make a mechanical insect fly in a production of Aristophanes at Oxford in 1547, and the technical artistry of Inigo Jones in the Stuart masques that he designed in the early seventeenth century. When in Prague in the 1580s, Dee designed a system of mirrors for Rudolf II and may have been at least partially responsible for designing the Freischiessen, Rudolf’s festive shooting contest at a moving wooden knight, held in June of 1585. This use of machinery for royal pageantry was to become a source of major artistic significance in the court masques produced by Inigo Jones for James I and Charles I in the following century.

Presenter: Heather Madar, Humboldt State University

Paper Title: Maximilian I and the Development of Renaissance Political Spectacle

Abstract: Maximilian I made extensive use of spectacle to mark key moments of his reign and to cement his carefully worked out claims about his rule and person in the public mind. Maximilian had several entries in his lifetime and participated in many courtly entertainments. He also contributed to the form of Renaissance political spectacle through his commissioning of large-scale visual representations such as his Triumphal Procession, Triumphal Arch, and Freydal. I will examine Maximilian’s recorded court spectacles, focusing on his major entries. I will also explore the translation of these ephemeral events into visual form. While the visual versions are not literal transcriptions of any of the events Maximilian participated in during his lifetime, they represent a kind of amplified and idealized version of the actual spectacles. The forms created by Maximilian’s works are further significant in their influence on later Habsburg rulers, and to the conception of Renaissance pageantry more generally.

Presenter: Jelena Todorović, University of the Arts, Belgrade

Paper Title: The Image of the Labyrinth as a Symbol of Power in the Habsburg and Archepiscopal Celebrations

Abstract: This paper will deal with the issue and symbolism of the labyrinth as used in the festivals of state both in the Habsburg Austrian lands and in the Orthodox Archbishopric of Karlovci that was under its domination. I would investigate the generic symbolism that this symbolic form denotes while also tracing its connection with not just Habsburg but also the European Baroque festival culture. Labyrinth would be seen as both a pictorial and spatial device and the means for promoting the aggrandized political image of the Orthodox Archbishopric in the Catholic Empire. Different forms of labyrinths would be taken into account — from the fairly simple “magical squares” to the far more elaborated word labyrinths. Special attention would be given to the connection of Archepiscopal practice with not just Habsburg but also with Ukrainian and Russian traditions. The works discussed would range from prints to illuminated manuscripts and pattern poetry.

Room: Symphony III
Panel Title: Body Parts: Beard, Nose, Skin

Organizer: Valeria Finucci, Duke University

Chair: Bella Mirabella, New York University

Presenter: Douglas Biow, University of Texas, Austin

Paper Title: The Beard in Sixteenth Century Italy

Abstract: Before the sixteenth century, it would have been uncommon to see Italians of any social standing wearing beards as they went about their lives in urban Renaissance Italy. Things changed dramatically in the sixteenth century, a period aptly defined by Mark Zucker as “the age of the beard.” How did this happen? What turn of events brought about this change in fashion in Italy in particular? Moreover, how did the beard become a privileged mark of identity, not just in the Church, but also in secular culture? And finally, how did the beard become such a highly personalized mark of identity, thus acquiring iconic status? There are, I will argue, two significant sociopolitical factors that can account for this shift in fashion. The first is the invasion of Italy by the French. The second is Italy’s more pronounced turn toward courtly society. In both of these cases, men in Italy were made to feel subordinate. The beard, I will argue, effectively served to mask anxieties about subordination at the very moment that it provided Italians with the features of imperial majesty.

Presenter: Valeria Finucci, Duke University

Paper Title: The Nose Job: Plastic Surgery and Bioethics in the Renaissance

Abstract: This paper explores the reasons behind the first attempts at reconstructive and aesthetic surgery of the nose in late sixteenth-century Italy, a time in which an imprecise but intriguing number of men and women of all social classes seemingly had no nose. The cutting off of noses as punishment for adultery, prostitution, betrayal, unorthodox sexual choices, or simple malice was not unusual in the early modern period, just as the so-called saddle-nose testified to the presence of diseases such as syphilis in the bearer. Noses bestow identity to men and women in more than one sense. Petrarch, after all, repeatedly forgot to mention Laura’s nose in cataloging her beauties. We do not have to wait for Freud to establish the double meaning of “nose” in culture. Already Giambattista della Porta had implied that one’s nose was sufficient to understand not only his character and disposition, but also his sexual attributes. The work of the Bolognese surgeon Gaspare Tagliacozzi in 1597 on rhinoplasty is, therefore, timely. But how does a surgeon rebuild a nose in the absence of one? Where does the grafting come from? What are the ethical problems with the use of donors and were they, in fact, used?

Presenter: Susan Zimmerman, City University of New York, Queens College

Paper Title: Leprous Skin and the Female Monstrous

Abstract: In this paper, I will argue that the spotted skin and reddish hue of medieval lepers (featured in literary and iconographical images as well as in medical descriptions) were conceptually associated with the contaminating blood of menstruating women, and by extension with the life/death principle instantiated in the idea of female reproductive power. Such associations worked on several levels, implicating both genders. It was commonly believed, for
example, that sexual intercourse with a menstruating woman could result in a leprous child; that male lepers (as well as Jewish men) produced hemorrhagic bleeding corresponding with cycles of the moon; that menstruating women and lepers (of either gender) could dry up living objects that had contact with their skin. In leprosy, the poisonous power of female blood — the same blood that in fetal growth served as a nurturing substance — worked to dissolve the inner/outer, body boundary, to putrefy the still living victim.

Room: Symphony IV
Panel Title: Reassessing Early Modern Milan I
Organizer: Kelley Helmstutler-Di Dio, University of Vermont
Chair: Jane Black, University of Leeds
Presenter: Charles Morscheck, Drexel University
Paper Title: Archival Research in Milanese Renaissance Sculpture: The Example of Agostino Busti
Abstract: Agostino Busti (Bambaia) is one of the two Milanese Renaissance sculptors about whom the most has been published. Yet much of the documentation on him remains unpublished and was unknown to those who have written about him. This paper will summarize over 100 unpublished Bambaia documents from the Milanese Archivio di Stato and the archive of the Fabbrica of the Duomo that reveal information about Agostino’s family: who his parents were, and that he was married and had children. They document his property transactions and where he lived during various periods. New documents about his sculptural commissions support attributions to him of particular sculpture and reveal that he collaborated with other sculptors, including Cristoforo Lombardo. These records provide a useful example of the volume of documentation which should be available for any important Milanese Renaissance sculptor.
Presenter: Jens Niebaum, Max-Planck-Institut für Kunstgeschichte
Paper Title: Bianca Maria Visconti and the Church of S. Maria di Bressanoro near Castelleone
Abstract: The church of S. Maria di Bressanoro near Castelleone is still among the lesser-known centrally-planned churches of the Quattrocento, even though it was founded by Bianca Maria Visconti and gained some fame as the first centre of Blessed Amedeo da Sylva de Meneses’s congregation. This paper proposes, on the basis of a newly-discovered document, an earlier date for the start of construction and determines its position within a group of centrally-planned churches of ca. 1460, conceived of as variations of a square ground plan, and considers the implications of its models such as S. Sebastiano in Mantua or the Old Sacristy in Florence. Lastly, the paper examines the motivations for founding such a magnificent church in the Cremonese province, far away from the capital of the Duchy, as well as Visconti’s and da Sylva’s roles in its planning and building.
**Presenter:** Loretta Vandi, *Liceo Scientifico Statale Serpieri*

**Paper Title:** Greek Culture in Fifteenth-Century Milan: Filarete, Plousiapolis, and Ekphrastic Architecture

**Abstract:** The relationship between Filarete and Filelfo the humanist in charge at Francesco Sforza’s court in Milan was a very fruitful one. Filelfo, interested in Plato’s writings, transferred his interest to Filarete who decided to write a treatise in a dialogue-form (as Plato in the *Timaeus*, the *Critias*, and the *Laws*). Both Plato (through the voice of Critias describing Attica and Atlantis) and Filarete (through Iscofrance Notilento, alias Filelfo, describing Plousiapolis, the ancient Greek city recorded in the *Libro architettonico*) use ekphrasis. I will demonstrate that Filarete, through ekphrasis conceived in a fictional framework, aimed on the one hand at recalling, through Plousiapolis, the Greek architectural past, the true ancient one without Vitruvius’s support, and on the other at strengthening the connections between ancient and Gothic architecture in an environment like that of Milan under Francesco Sforza’s rule, in search of an urban image opposed to that of Florence.

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**Room:** Concerto A

**Panel Title:** Dialoghe delle pitture

**Co-organizers:** Victoria Gardner Coates, *University of Pennsylvania* and Maria Ruvoldt, *Cooper-Hewitt Museum*

**Chair:** Patricia L. Reilly, *Swarthmore College*

**Presenter:** Victoria Gardner Coates, *University of Pennsylvania*

**Paper Title:** A Heated Dialogue: Raphael, Sebastiano, Michelangelo, and Peruzzi at the Farnesina

**Abstract:** Agostino Chigi’s villa, the so-called Farnesina, is one of the best-known construction projects of early sixteenth-century Rome. But the program of the Sala di Galatea, containing frescoes by Raphael and Sebastiano del Piombo of Galatea and Acis, a ceiling fresco of Chigi’s horoscope by Baldassare Peruzzi, and a strange charcoal of a monumental head, legendarily by Michelangelo, has been something of a scholarly conundrum. I propose that the discrepancies in style, subject, and scale that appear in this room were deliberate. Each painter set out to literally make his mark and establish his excellence in comparison to the other three. The room should thus be seen as a four-part pictorial argument over style. For Chigi, this “gallery” would be an opportunity to display the varied magnificence of his patronage and inspire in his guests a similar verbal repartee as they debated the relative merits of the painters.

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**Presenter:** Sally Anne Hickson, *University of Guelph*

**Paper Title:** Speaking Parts: Serial Images of Women as Interlocutors in Dialogues on Beauty in the Renaissance
Abstract: In 1518 the manuscript illuminator Ambrogio Noceto dedicated a series of portraits of beautiful Milanese ladies to King Francis I. *Tutte le Dame del Re* became part of a comparative survey the king was conducting of the most beautiful ladies of Italy. Other such references exist in courtly culture to “collections” of beauties. Why did kings and princes commission these collections, and for what intended audience? I propose we consider these collections in light of developing theories of collective and comparative beauty in Renaissance dialogues. I place the phenomenon against the background of antique stories of “constructed” beauty, and also in the context of contemporary reflections on female beauty. Galleries of beauties added another dimension of dialogue to this comparative system by inspiring debates among courtly viewers. They thus functioned as vehicles for instruction on theoretical approaches to beauty — a didactic pictorial method of “constructing” beauty originating in Renaissance dialogues.

Presenter: Maria Ruvoldt, *Cooper-Hewitt Museum*

Paper Title: Vatican Dialogues: Michelangelo and Raphael

Abstract: Under the watchful eye of Pope Julius II, Michelangelo and Raphael worked on what would become two of the great monuments of the High Renaissance: the Sistine Ceiling and the Stanza della Segnatura. Each artist was contributing to an already established pictorial conversation. Michelangelo’s fresco would crown a chapel decorated by a veritable “who’s who” of late Quattrocento painting, and Raphael’s program was conceived to rival the Borgia apartments of Pinturicchio. But perhaps more significantly, the painters worked in conversation and rivalry with one another, and their efforts came to define alternative models of artistic practice. This paper will explore how the concept of dialogue illuminates this great rivalry.

Room: Concerto B

Panel Title: New Technologies and Renaissance Studies III: Catalogues of Knowledge

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto

Co-organizers: William Bowen, *University of Toronto, Scarborough* and Raymond G. Siemens, *University of Victoria*

Chair: Arthur F. Marotti, *Wayne State University*

Presenter: John Lavagnino, *University of London, King’s College*

Paper Title: Revising the Catalogue of English Literary Manuscripts 1450–1700

Abstract: I describe a project currently in progress to create a digital version of the *Index of English Literary Manuscripts 1450–1700*, a work originally compiled by Peter Beal and published in four volumes from 1980–93. Its aim was to catalogue all known literary manuscripts of a selection of writers; it was organized by author and work, not by the contents of manuscripts as is the norm. Apart from facilitating work on the individual authors who were covered, the *Index* has also been important for much recent work on the nature of textual transmission in early modern Britain, where scribal publication continued to be important despite the advent of print.
As a consequence a new version of the Index is now necessary, designed to aid scholars working on particular authors, as before, but also to support studies from a number of other perspectives.

**Co-presenters:** William Bowen, *University of Toronto, Scarborough* and Raymond G. Siemens, *University of Victoria*

**Paper Title:** ITER as a Knowledgebase

**Abstract:** This paper works towards reconciling two different perspectives on the development of a knowledge base. William Bowen, Director of Iter, will offer the perspective of the server-provider as shaped by the history of the project. He will discuss the resources of Iter and how they are currently envisioned as part of an integrated, comprehensive finding aid; as well, he will give an overview of current thinking about the ways in which Iter plans to move toward integrating further resources toward becoming a knowledge base. Ray Siemens will offer the perspective of the contemporary researcher, characterizing user expectations of such a knowledgebase as Iter envisions that range from its likely role in integrating academic publication mechanisms and the way in which text analysis promises increased dynamic interaction with and among the primary and secondary resources of the literary scholar.

**Room:** Concerto C

**Panel Title:** Transformations: Ovid in Spain I

**Organizer & Chair:** Frederick A. de Armas, *University of Chicago*

**Presenter:** Timothy J. Ambrose, *Indiana University Southeast*

**Paper Title:** Ovid, Cervantes, and Titian: Dionysus and the Goddess

**Abstract:** In Cervantes’s *Don Quixote*, the eponymous hero is linked to Dionysus (Bacchus) and Dulcinea to Ariadne. This paper explores how these associations reflect the iconography in the famous Ferraran mythological paintings, one by Bellini and three by Titian. Edgar Wind gives a special importance to the first (Bellini) and last (Titian) paintings of this group, because of their common source in Ovid. Erwin Panofsky further explains that in *Bacchus and Ariadne*, Titian conflates, on the basis of two Ovidian texts, Bacchus’s first and second encounter with Ariadne on the island of Naxos. A pivotal point of this paper is how this aspect of Titian’s *Bacchus and Ariadne*, culmination of the Ferraran paintings, corresponds to a difference between Don Quixote I and Don Quixote II, that of the change in the relationship between Don Quixote, as Dionysus or Bacchus, and Dulcinea, as Ariadne.

**Presenter:** Mary E. Barnard, *Pennsylvania State University*

**Paper Title:** The Mirror of Narcissus: Imaging the Self in Poems of Early Modern Spain

**Abstract:** The emergence of self-portraiture as a genre in the early modern period, stimulated in part by the invention of the flat mirror, coincided with a renewed interest in Ovidian Narcissus, who looks into the waters and, falling in love with his reflection, becomes in effect “the painter”
of his own image. In this paper I will examine restagings of Ovid’s Narcissus in pastoral poems by Garcilaso and Cetina to explore what it means to look at a reflection in a fountain and locate the self within. In these poems, women as well as men look into Narcissus’s mirror, enlarging the role of the material site as mediator of self-revelation. As the site of discovery and the locus of the gendered look, the mirror involves a projection and a doubling that calls into question not only the act of self-knowledge but the very definition of selfhood. The textual mappings of the self will be analyzed in reference to the trope of self-portraiture in paintings such as Parmigianino’s *Self-Portrait in a Convex Mirror*.

**Presenter:** Steven Wagschal, *Indiana University*

**Paper Title:** Ovid Transformed

**Abstract:** Beginning with Schevill’s 1913 monograph *Ovid in the Renascence in Spain*, Ovid’s importance in the Iberian Peninsula has been apparent to scholars of early modern literature. The *Ars Amatoria*, *Heroides*, and *Metamorphoses* were held in high esteem, and his mythological narratives became the basis for countless imitations. Despite his prestige, however, Ovid was at times satirized by prominent Spanish writers. Cervantes, for instance, rejects Ovid’s prescription that jealousy be used to ignite love, and in *Don Quixote* the Humanist author of *Las transformaciones* shares Quixote’s penchant for confusing fact with fiction. In poetry, Castillejo and Góngora follow Ovid closely in certain myths, but the former’s “Transformación de un vizcaíno” about a drunkard transformed into a mosquito seems to make light of Ovid’s project; likewise, Góngora ridicules Pyramus and Thisbe, lovers whom the Latin treated with empathy. This paper explores such transformations of Ovid and their cultural contexts.

**Room:** Concerto D

**Panel Title:** The Renaissance Sketchbook

**Organizer & Chair:** Arthur Di Furia, *University of Delaware*

**Presenter:** William C. Breazeale, *Crocker Art Museum*

**Paper Title:** Amico and the Orators

**Abstract:** Amico Aspertini’s sketchbooks have been studied in relation to the ancient objects depicted in their pages, but many fifteenth- and sixteenth-century motifs occur there as well. In this paper, I build upon the work of previous scholars to examine what place the sketchbooks had in the artist’s intellectual process. Born into a university town where rhetoric and artistic culture were especially closely intertwined, Amico created sketchbooks in which excerpts from ancient and modern sources were selected, transformed, and recombined in preparation for new works of art. This process has close parallels to the poet’s process of *invenzione* recorded in his *zibaldone*, or commonplace-book. Taking into account the artist’s close relationship to poets and artists both in Bologna and in Rome, I show that Amico’s preparatory sketchbooks reflect the same rhetorical process examined in finished paintings by artists from Mantegna to Poussin.
**Presenter:** Erik Inglis, Oberlin College  
**Paper Title:** A Painter’s Practice: Imagining Jean Fouquet’s Lost Sketchbooks  
**Abstract:** Because so few of Jean Fouquet’s drawings survive, his sketchbooks’ vital contribution to his art has not been investigated. I reconstruct his sketchbooks’ contents from his finished paintings, using repeated figures, quotations of other works, and depictions of real people and places. This reconstruction demonstrates that Fouquet’s sketchbook was a form of pictorial and historical research that gave him a unique competence prized by his contemporaries. For Fouquet’s clients, his sketchbooks, with their accurate record of important people, places, and things, embodied his artistic engin.

**Presenter:** Alicia Weisberg-Roberts, Yale University  
**Paper Title:** “In phantastick habbit:” Sir Robert and Teresia, Lady Shirley in Van Dyck’s Italian Sketchbook  
**Abstract:** Anthony Van Dyck’s Italian Sketchbook has long been understood to demonstrate the artist’s emulation of Venetian masters. Between its drawings after Titian, Veronese, and others, it contains sketches made in preparation for his portraits of Sir Robert Shirley, Ambassador of the Shah to the court of James I, and his Circassian wife, Teresia. This seeming digression allows us to explore what Van Dyck gained from his appropriation of Venetian maniera and its application to courtly portraiture. This paper proposes that these drawings are at the intersection of divergent systems of aesthetic value and cultural meaning. Van Dyck translated the Shirleys’s desire to be represented according to the conventions of Persian diplomatic ceremonial dress through Venetian traditions of depicting Eastern subjects. By examining how it negotiates the conventions of costume study, grand manner portraiture, and Venetian School hallmarks, I re-present Van Dyck’s Italian Sketchbook as an instrument of mediation and imitation.

**Room:** Tenor
**Panel Title:** The Scope of the Emblem
**Sponsor:** Society for Emblem Studies
**Organizer:** Elizabeth Black, University of Illinois, Urbana-Champaign
**Chair:** Monica Calabritto, City University of New York, Hunter College
**Presenter:** Ingrid Höpel, University of Kiel  
**Paper Title:** Seventeenth-Century Emblem Cycle from a Convent in Schlwswig-Holstein

**Abstract:** On the southeastern outskirts of Schleswig lies the ancient Benedictine abbey of St. Johannis. Roman foundations support a fifteenth-century church, while the abbey’s lands were extended during the eighteenth and nineteenth centuries. During the Reformation, the abbey would become, as had other convents in Schleswig-Holstein, an aristocratic, evangelical convent.
In the gallery is a cycle of twelve emblematic paintings, which probably date from around 1690. These figurative representations as yet have not been examined in detail, and also have never figured in any emblem reference work. The Schleswig regional archives will hopefully soon be involved in their preservation. In my paper, I will present this cycle and discuss its relevance within its social and historical background. The cycle gives us a feminine perspective on the landed gentry’s religious outlook from the end of the seventeenth century.

**Presenter:** Elizabeth Black, *University of Illinois, Urbana-Champaign*

**Paper Title:** One Gender in the French Legal System? Implications of Galenic Medicine on Coustau’s Sixteenth-Century Emblems

**Abstract:** Galen’s one-gender hypothesis, according to which men and women were not of different genders but situated within a hierarchy of perfection, was well-known in sixteenth-century France. Indeed, Rabelais was well-versed in both Galenic and Hippocratic medicine. This paper examines evidence for the two gender hypotheses within the iconographical representations of gender in the French translation of Pierre Coustau’s juridical emblem work, *Le Pegme* (Lyon, 1560). Numerous emblems take on a remarkably different interpretation in light of the one-gender hypothesis. In fact it can be concluded that the text of certain emblems specifically relies on the one-gender system when proposing legal reform.

**Presenter:** Mary Fenton, *Western Carolina University*

**Paper Title:** Land, Politics, and Place: Wither’s Emblems of Hope

**Abstract:** My essay will argue that the most prevalent early modern emblems of hope in England utilizing the ship, anchor, spade, and plough, express a dominant cultural understanding of hope’s connection with place. Using emblems from George Wither’s *A Collection of Emblemes, Ancient and Moderne* (1634), I will demonstrate how images offer visual evidence of the common cultural sense of hope’s relation to land, and texts emphasize biblical models of how stewardship of one’s place in the world offers a mode of living a purposeful, faithful life that can lead toward spiritual salvation. Emblems encapsulating this early modern connection of hope with land also reflect ongoing political debates at the center of the English Civil War that focused on land conflicts. I will argue that Wither’s emblems of hope both reveal and help shape the debate concerning the individual’s and the nation’s vision and hope for the future.

**Presenter:** Christine McCall Probes, *University of South Florida*

**Paper Title:** The Emblematic Power and Diversity of the “Incidental” Woman: The *Sonnets franc-comtois*

**Abstract:** Woman is central to the *Sonnets franc-comtois*, an album of the late Renaissance composed from 1612–15 by goldsmith Pierre de Loysi and poet Jean-Baptiste Chassignet. My preliminary research for the present proposal reveals that the seemingly “incidental” woman contributes strikingly to the emblematic power and diversity of our Late Renaissance album. The multifaceted and often polysemic emblems of the de Loysi-Chassignet recueil range from the universal to the particular as they present exhortations or reflections on wisdom, fortune, death, reason, experience, industry, beauty, love, marriage, even gluttony. While my previous research has focused on emblems which feature prominently the “première lectrice” or another female
figure, often mythological or allegorical, my proposed paper for the 2007 meeting of the RSA would demonstrate how the “incidental” or marginalized woman can provide a significant and essential support, rhetorically and artistically, to our album’s power and diversity.

**Room:** Soprano

**Panel Title:** Religious Pluralism in an Age of Confessionalism

**Sponsor:** Society for Early Modern Catholic Studies

**Organizer:** Benjamin Ehlers, *University of Georgia*

**Chair:** James D. Tracy, *University of Minnesota*

**Presenter:** Benjamin Ehlers, *University of Georgia*

**Paper Title:** The End of the Apocalypse: Religious Minorities in Early Modern Spain

**Abstract:** An outpouring of apocalyptic thought accompanied the expansion of the Spanish monarchy and the achievement of religious unity in Castile and Aragon. The baptism of thousands of Jews and Muslims, along with the failure of the Protestant Reformation, led many Spaniards to believe that they had been divinely chosen to defend true religion against the infidel. In the decades after the 1520s, however, the continued distinctions between New and Old Christians illustrated that the interfaith tensions of medieval Spain persisted in the Habsburg era. The age of confessionalism in Europe manifested itself in Spain as a desire to exclude or deny those of impure blood, abandoning the prior optimism in the possibility of conversion and Spain’s providential role in history. Amidst official policies such as the expulsion of the *moriscos* (1609–14), dissident voices continued to search for a means to convert the kingdom’s religious minorities — or to co-exist alongside them.

**Presenter:** Howard P. Louthan, *University of Florida*

**Paper Title:** Conflict or Compromise: The Erasmian Legacy of Seventeenth-Century Central Europe

**Abstract:** In central Europe the first half of the seventeenth century has been traditionally viewed as part of the age of confessionalism, a period when religious divisions continued to harden between Catholics, Lutherans, and Calvinists. Opportunities for confessional reunion or theological compromise that may have been viable in the sixteenth century seemed to be precluded by the first decades of the seventeenth. This paper will examine the activities of Valerian Magni, one of the last significant representatives of an Erasmian tradition of theological compromise and dialogue. Magni, a Capuchin friar, was one of the most influential churchmen of the first half of the seventeenth century. An intimate of Pope Urban VIII, an advisor to Emperor Ferdinand II and the mentor of the Polish king, Wladyslaw IV, Magni was active for nearly fifty years in the central European context as a missionary and diplomat.

**Presenter:** Christine Kooi, *Louisiana State University*
**Paper Title:** Protestantism or Pluralism? The Ambiguous Legacy of the Reformation in the Dutch Republic

**Abstract:** The Reformation had two major consequences for the early modern Netherlands: it created the Dutch Republic, and it ensured that this new state would comprise a highly multi-confessional population. Although Reformed Protestantism “won” the revolt against Habsburg Spain, the new polity included Catholics, Mennonites, and Lutherans, as well as Calvinists. In the absence of a regime imposing religious conformity, these confessional communities were forced to coexist with each other in some greater or lesser degree of harmony. The tension between the expectation of uniformity by the republic’s official church and the need for accommodation by its unofficial churches lay at the heart of early modern Dutch religious culture. The Dutch Republic tried to address the dilemma of confessional coexistence in manifold ways. In the cities of Holland, the republic’s largest province, these questions of pluralism were most directly and strikingly played out in crowded, literate, and mercantile urban spaces.

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**Room:** Alto

**Panel Title:** Health, Medicine, and Disease in Early Modern Spain

**Sponsor:** University of Pennsylvania Medieval and Renaissance Seminar

**Organizer:** Rachel Burk, *University of Pennsylvania*

**Chair:** Michael Solomon, *University of Pennsylvania*

**Presenter:** Madera Allan, *University of Pennsylvania*

**Paper Title:** Eating Bodies: Culinary Rhetoric and Subjecthood in the New World

**Abstract:** Recent studies on the history of food by authors such as Peter Macinnis, who explores the relationship between the cultivation of sugar and the emergence of modern slavery, have shown it to be a fertile topic for shedding light on the particulars of colonial culture. The imposition of European crops at the expense of autochthonous flora has long been used as a metaphor for the imperial overwriting and cultural decimation that accompanied Spanish colonial expansion in the Americas. This paper will discuss the exportation of a particular rhetoric of food, rather than a crop, to the New World. In particular, it will examine the relationship between the legal discourse created by the Inquisition to address the culinary practices of crypto-Jews and the importance of dietary habits in the debates over the eligibility of conquered peoples for subjecthood.

**Presenter:** Jean Dangler, *Tulane University*

**Paper Title:** Women’s Birth Wounds in Premodern Iberia

**Abstract:** Premodern medical treatises and poetry contain many examples of women who give birth through a corporeal cut. My paper will compare these two discourses to show the different ways that they seek to control the meaning of women’s bodily wounds. Fifteenth- and sixteenth-
century medical treatises cast these surgical mediations as so complex as to warrant the skill of a male medical professional over the intervention of a midwife, while poetry fashions them as necessary to preserve the life of the child. Often these messages apparently supersede the importance of the birthing woman’s wellbeing.

**Presenter:** Joan Pérez Rodríguez, *University of Pennsylvania*

**Paper Title:** La sífilis: la enfermedad como caníbal y contra una humanidad caníbal en la España imperial

**Abstract:** La lectura que se propone del Libro que trata de la enfermedad de las bubas, publicado en 1600, demuestra que las bubas en el texto se articulan como un ente caníbal que devora el cuerpo del afectado por la enfermedad. Por lo tanto, el canibalismo pudo ser el origen de la enfermedad. Las bubas se transforman en un agente de la furia divina como pena por el pecado que implica el canibalismo en que incurrieron las tropas bajo el mando imperial y, en una forma de expiar la falta que ha cometido la humanidad como colectivo.

**Presenter:** Rachel Burk, *University of Pennsylvania*

**Paper Title:** Women and the Poetics of Bleeding in Early Modern Spain

**Abstract:** This paper addresses bloodletting as a discursive, cultural, and medicinal practice in early modern Spain. It forms part of a larger project to consider blood, materially and metaphorically, as a shared nexus in the languages of natural philosophy, religion, and politics. Doctors prescribed phlebotomy, a principal therapy in Galenic medicine, to balance the bodily humors; sometimes it was used to treat specific symptoms like fever, but equally it served as a regular part of “healthy living.” Bloodlettings among the noble women took on a semi-public character, a medical procedure engaged in and observed by friends, as discussions of interior purity and purification intensified. I analyze poems written to commemorate bloodlettings, some by surgeons to their female patients and others by women patients themselves, to the end of discerning how the culture of bloodletting informs the discussion on women in the contrapuntal genres of the wife-murder plays and the Celestinesque novels.

**Room:** Picasso

**Panel Title:** Genres of Extra-Institutional Philosophizing in the Renaissance

**Organizer & Chair:** Christopher Celenza, *The Johns Hopkins University*

**Presenter:** Patrick Baker, *Harvard University*

**Paper Title:** Humanists on Humanism

**Abstract:** Revivified by Petrarch under the title *De viris illustribus*, the praise of poets and princes, jurists and orators, flourished as a genre during the Italian Renaissance. By the turn of the fifteenth century humanists shifted the focus of collective biography from ancient to contemporary greatness, and their writings now constitute a precious source for reconstructing the deeds and lives of the leading lights of the age. Invaluable is the treatment of prominent
humanists, as it documents the understanding and presentation of the humanist movement on the part of its very participants. This paper will use the *De viris illustribus* genre to investigate the nature of humanism with especial attention to Latinity, classicism, virtue, and philosophy.

**Presenter:** Elisabeth Blum, *Loyola College*

**Paper Title:** Teofilo Folengo: Maccaronic Philosophy

**Abstract:** While nobody ever seriously doubted the philosophical intention of Rabelais’s works, strangely enough philosophical status is still explicitly denied to his closest predecessor and obvious inspiration, namely Teofilo Folengo, a.k.a. Merlin Cocai (1491–1544). Yet, his major Italian work, the pastiche Caos del Triperuno, expresses his Neoplatonism and anti-Aristotelianism. Even more interesting seems his attitude towards language in his Latin maccaronic production that includes a fictitious biography of the author as a dissipated young man. This attitude is so radical and “modern” that we will have to wait for James Joyce or J.R.R. Tolkien (to name two authors widely different in other respects) before we encounter a similarly independent, creative and willful grasp on the poetic medium, in which the world of thought is embodied: fiction expressed in a fictitious language under strict coherent rules.

**Presenter:** Paul Richard Blum, *Loyola College*

**Paper Title:** Utopia in Real Philosophy: Tommaso Campanella

**Abstract:** Tommaso Campanella’s *City of the Sun* is usually read in the context of early modern political philosophy, but its proper context is Campanella’s philosophical system, because it was published as an appendix to the *Philosophia realis* which covered cosmology and physics (termed physiology), ethics, politics, and economics (i.e., family governance). This work of itself has an original structure, because it includes practical philosophy in metaphysical issues. But when it comes to politics, also the literary genre changes: the section on politics is written in “aphorisms,” and the appendix with the *City of the Sun* is evidently utopian fiction — why so? The City is obviously based on metaphysical and theological principles and, yet, proposes social engineering. What makes philosophical argument inappropriate to suggest a political organization, and what has fiction to offer within a philosophy that aims at being realistic on the natural plane?

**Room:** Metronome

**Panel Title:** Accessorizing the Renaissance

**Co-Organizers:** Arthur F. Marotti, *Wayne State University* and Joseph Loewenstein, *Washington University*

**Chair:** Sheila ffolliott, *George Mason University*

**Presenter:** Heather Blatt, *Fordham University*
Paper Title: “My Cheeks resemble Famine painted on a clean Trencher”: Dining and the Constitution of Self

Abstract: In the exploration of early modern self-construction, increasing attention has been given to the ways in which the household and its accessories enabled the development of identity. As Wendy Wall has recently argued, domesticity provided opportunities for the exploration of national identity; specific accessories of the household provided similar opportunities for the construction of individual identity. Walls, decorated with didactic phrases and rhyming couplets, represented the head of household or family to guests and served a didactic function in the education of both guests and residents; women could prepare and present “an excellent Marmelate which was giuen Queene Mary for a New-yeares gift.” Through a consideration of the acquisition of verse for cheese trenchers and their use at banquets and after-dinner entertainments, my paper examines the role of dining and its accessories in for self-display, and self-education.

Presenter: Emily Isaacson, University of Missouri

Paper Title: City Comedy as an Accessorized Genre

Abstract: Critics generally agree that city comedy satirizes the new state of consumer culture in early modern London, but it is only recently that attention to the economic has shifted toward an investigation of the material objects of the plays. Rather than consider the commodified object as a target of satire, this paper identifies the separate identity of the accessory and its function in the city comedy. Considering the ideas of Bruno Latour — that neither the object nor the person acts individually, but, rather, the person and object act collectively — I examine the city comedy along materialist and economic lines.

Room: Degas

Panel Title: Women and the Law in Literature

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

Organizer: Konrad Eisenbichler, University of Toronto, Victoria College

Chair: Marina Leslie, Northeastern University

Presenter: Terry Reilly, University of Alaska, Fairbanks

Paper Title: “A star danc’d, and under that was I born”: Female Bastardy in Much Ado About Nothing

Abstract: In Illegitimate Power: Bastards in Renaissance Drama Alison Findlay notes that over ninety percent of the characters identified as bastards in Renaissance drama are male; moreover, they are overwhelmingly cast in a negative light and rarely escape unhappy ends (p. 5). In The Origins of the English Novel, 1600—1740 Michael McKeon argues that positive representations of bastardy first begin to emerge in eighteenth-century narratives, but if we regard Beatrice as a positive representation of a female bastard, then Much Ado forms an important exception to what Findlay and McKeon have argued. Moreover, it implies that unlike male bastardy (epitomized by
Don John), female bastardy may not have been regarded as such a negative and subversive force in early modern English culture.

**Presenter:** David Westlake, *Brunel University*

**Paper Title:** The Casterbridge Wives: Wife-Selling in Jacobean Comedy

**Abstract:** The first text that many people would think of on mention of the odious idea of wife-selling is Thomas Hardy’s 1886 novel *The Mayor of Casterbridge*. But this paper will argue that wife-selling was more than a literary fiction in early modern England. Actual transactions took place up to and around the time that the practice was represented in Elizabethan and Jacobean comedy. Wife-selling features in two plays by Middleton: *The Phoenix* and *Anything for a Quiet Life*, and in Dekker’s *The Shoemaker’s Holiday*. The paper will consider evidence of wife-selling, and consider the relevant position in contemporary English law.

**Presenter:** Enriqueta Zafra, *Trent University*

**Paper Title:** The Female Picaresque and Prostitution Laws

**Abstract:** My paper centers in the discourse of prostitution present in Spanish female picaresque novels. By portraying *picaros* as prostitutes the male authors align themselves with the discourse of power that seeks to keep women under control. The fictional voices of these women made clear that this behavior was a threat to the wellbeing of the community. I believe that there is interplay between the fictional discourse of the picaresque and the discourse on prostitution used in legal, but also in moral and medical works. The outcome of these discourses shows how laws on prostitution changed over the years in early modern Europe, since legal prostitution was banned in Spain and in other major European cities. I will pay attention to three examples of picaresque fiction: *La lozana andaluza*, the story of a Spanish prostitute in Rome written in 1528 by a Spanish priest of Jewish origins; *La vida y costumbres de la madre Andrea* (ca. 1650), an anonymous picaresque novel found in the Low Countries; and *La hija de Celestina* (1612), published in Spain by Salas Barbadillo.

**Room:** Boardroom – 324

**Panel Title:** Perspectives on English Literature II

**Chair:** Harriette Andreadis, *Texas A & M University*

**Presenter:** Megan M. Matchinske, *University of North Carolina, Chapel Hill*

**Paper Title:** The Conviction of Place: Trajectory and Persuasion in the Diary Writing of Lady Anne Clifford

**Abstract:** In the diaries of Lady Anne Clifford, place is both intermittent and all-encompassing. From Brougham through Kirbythure to Appleby, Clifford moves through and fixes upon physical location to calibrate identity and imagine possibility. Repeatedly traversing her estates, marking the domain of her properties one by one, forward and back, Clifford reveals in that trajectory a
conviction of what counts as truth — a map of evidentiary proof that situates and defines the substance of her subjective self over time. Akin to the extensive historical paraphernalia that she employs throughout her life to justify her inheritance claims, Clifford’s serial navigation of her environment (as she moves from room to room, from castle to castle) substantiates a history that is in progress, a history that presses toward self-understanding as it maneuvers through both time and space.

**Presenter:** Gerard Kilroy, *King Edward’s School, Bath*

**Paper Title:** Sir John Harington: The Divine Wit of His “ydle epigrams”

**Abstract:** Sir John Harington used his disguise as a “merry poet” to convey in his manuscript epigrams powerful theological and political messages. The editions printed posthumously between 1615 and 1634 completely obscured both the order and the theological threads running through these poems; the only modern edition, by Norman Egbert McClure, follows these, merely adding some (but not all) of the other poems in an appendix. In the first edition ever to follow the order of the two complete manuscripts, Gerard Kilroy will attempt to reveal the underlying pattern of the poems. This talk will focus on the tradition of the epigram in the sixteenth century from Thomas More, Erasmus, and Alciati to John Heywood and Thomas Combe, the meaning of Harington’s four “decades,” the importance of the “disticks” on the rosary at the end, and the context in which the poems were circulated.

**Presenter:** Valerie Forman, *University of Colorado, Boulder*

**Paper Title:** Circulation, Balance, and Restraint in the Prosperous Voyage of Massinder’s *The Renegado*

**Abstract:** This paper is part of a larger project that explores how loss could be reconceived as something productive, both in theories of the economy and on the early modern English stage. This paper focuses on Massinger’s *The Renegado* (set in the Ottoman pirate and market community of Tunis, 1624). I argue that this play represents a set of contradictory ethical economic problems, not only about excessive consumption and pleasure, but also about the accumulation of too much profit. Reversing Catholic doctrine, in which renouncing worldly goods could lead to redemption, this tragicomedy, I argue, employs religious redemption as both an alternative to revenge and as the virtuous guarantor of economic prosperity. Part of my project here is to explore how tragicomedy develops in relation to other genres (here the romance and revenge tragedy) and how it redeploy discourses of redemption in order to resolve socioeconomic problems.

**Room:** Parlor – 624

**Panel Title:** Dissecting Renaissance Anatomies

**Co-organizers & Co-chairs:** Allison Deutermann, *Columbia University* and Lianne Habinek, *Columbia University*
Presenter: Jocelyn Emerson, Boston University

Paper Title: John Donne and the Poetics of Self-Anatomy

Abstract: This paper brings together the history of medicine, anatomies medical and literary, and historical analyses of the physician-patient relationship to provide a framework for analyzing Donne’s poetry and prose. I assert that a process of self-anatomization occurs throughout Donne’s work, and I focus tightly on the prosodic devises that he uses in his verse to document the ways in which he experiments with opening and viewing the prosodic-textual, as well as the physical, body. Drawing on Donne’s concerns regarding the physician-patient relationship in Devotions Upon Emergent Occasions, I address the ways in which Donne alternately appropriates the position of corpse and anatomist, patient and physician, to create an experimental poetics, poised on the boundary between the internal and external bodies, in which he tests broader cultural assumptions about spiritual truth and corporeal depth.

Presenter: Jennifer Feather, Case Western Reserve University

Paper Title: Heroic Autopsies: Uncovering the Truth in Holinshed’s Chronicles and Vesalius’s Fabrica

Abstract: This paper explores how two emergent discourses, the anatomical and historical, produced a new heroic identity that consisted of uncovering the bodily or historical truth located in physical evidence. Like Vesalius, who constructed himself as a radical and transgressive figure by emphasizing the distasteful feats of daring he underwent to procure the bodies he was to anatomize, the syndicate of individuals who compiled and published Holinshed’s Chronicles figured themselves as heroically testing the limits of allowable speech in an attempt to share with their readers the full, uncensored historical truth. The similarity between Vesalius’s anatomical project and the chroniclers’ historical project reveals not only the relationship between new conceptions of the individual body and burgeoning ideas of communal identity, but also a new articulation of heroic identity. Paradoxically, as a notion of autonomous individuality emerged, the place of the single, individual warrior in military practice diminished. Heroic personas like that of the anatomist and the historiographer took the place of the armed knight in the cultural imagination.

Presenter: Carmen Nocentelli, University of New Mexico

Paper Title: Fashioning the Body Natural: John Bulwer’s Anthropometamorphosis

Abstract: Subdivided into various chapters, each devoted to a specific anatomical part, John Bulwer’s Anthropometamorphosis attempts to catalog “uses and abuses” of the body across four continents. It is not, however, a mere treatise in comparative anatomy or cultural anthropology; rather, it is a programmatic indictment against all “Nations” guilty of “Counterfeiting, Defacing and Clipping . . . the body of Man.” Bulwer routinely locates such “Nations” at the periphery of empire, in the newly discovered or rediscovered regions of Asia, Africa, and America. While this convergence of anatomy and ethnography bespeaks the totalizing impulse lying behind both, it also suggests that early modern anatomical discourses were at least partly shaped by the tensions and negotiations of the cross-cultural encounter. I argue that Bulwer’s Anthropometamorphosis reveals a deep-seated concern with the vulnerable instability of European identity, and, more specifically, with the “uncertaine humour, and indeterminate shape” of Englishness. I focus on
one of the work’s longest chapters, which discusses “strange inventive contradictions against Nature . . . in the ordering of their Privie parts,” placing it in the context of a larger normative effort concerned with the proper management of the private sphere.

Room: Parlor – 724
Panel Title: Science in the Renaissance
Chair: Alain Touwaide, Smithsonian Institution
Presenter: Neal McTighe, University of North Carolina, Chapel Hill
Paper Title: Two Nolans and a Chameleon: Hermeticism, Encyclopedism, and Science in Bruno, Stigliola, and Fodio Gambara from 1577 to 1651

Abstract: The “other” Nolan and Lyncean, Nicola Antonio Stigliola (1546–1623), is perhaps one of the most significant Copernican and Brunian thinkers of the early seventeenth century. After Stigliola’s inaugural work, Theriace et Mithridatia (1577), both his Delle apparenze celesti, part of the incomplete Encyclopedia pythagorea (1616), and Telescopio over ispecillo celeste (posth. 1627) reveal sympathies for Bruno’s philosophy, hermeticism, and early modern encyclopedism. Stigliola’s student from Calabria, Andrea Fodio Gambara, carried on his mentor’s legacy in his work on gout, Camaleonte antipodagrico, discorso enciclopedico (1651). Fodio Gambara’s encyclopedic treatise purports hermetic, alchemical, and philosophical remedies for physiological and spiritual imbalances. Traces of Bruno are scattered throughout the works of these two seminal hermetic thinkers. This paper takes a close look at this “Thrice-Great” triumvirate, sheds light onto the rise of a new science in seventeenth-century Italy, and further explores the reception of Giordano Bruno’s thought in Italy’s “Mezzogiorno.”

Presenter: Renee Raphael, Princeton University
Paper Title: Galileo’s Discorsi and Mersenne’s Nouvelles Pensées: Mersenne as a Reader of Galilean “Experience”

Abstract: In 1639 the French Marin Mersenne published his Nouvelles Pensées, a translation and adaptation of Galileo Galilei’s final published work, the Discorsi e Dimostrazioni Matematiche (1638). Historians of science typically point to Galileo’s Discorsi, including his use of novel forms of experimentation, as emblematic of the new natural philosophical methods that emerged in seventeenth-century Europe. Under this guise, Galileo is often singled out as an important figure in the well-known “experience-experiment” thesis. According to this argument, the seventeenth-century saw the traditional notion of Aristotelian “experience” transform into the more modern idea of a contrived “experiment” practiced most notably by the London Royal Society. This paper seeks to explore the novelty of Galileo’s use of experimentation through the eyes of his contemporary Mersenne. Taking Mersenne’s Nouvelles Pensées as an indication of how Mersenne read and understood Galileo, this study uses a history of reading approach to explore the classic “experience-experiment” thesis.
Presenter: Mark Sosower, North Carolina State University

Paper Title: Greek Manuscripts Given by William Laud to St. John’s College, Oxford, at the Opening of the Mathematical Library in 1639

Abstract: William Laud (d. 1645), President of St. John’s College and Archbishop of Canterbury, oversaw construction of a new “Mathematical Library” as part of the Canterbury Quadrangle built at St. John’s College during the 1630s. When the library opened in 1639, Laud donated four Greek mathematical and musical manuscripts whose unpublished texts were then rare in England: SJC 30, 146, 168, and 191. Codex SJC 30 consists of three independent manuscripts: one written by Nicholas Sophianos in Rome ca. 1549, another by Camillus Venetus in Rome ca. 1553, and the third by an anonymous scribe in Paris ca. 1562. Angelus Vergetius wrote SJC 146 and 191 in Paris ca. 1562–65. Vergetius’s associate wrote SJC 168 in Paris ca. 1565. All these codices belonged to a single French collection in the seventeenth century. This paper discusses the paleographical and codicological evidence that establishes the provenance of these manuscripts.

Room: Parlor – 824

Panel Title: Themes and Variations

Sponsor: SHARP, Society for the History of Authorship, Reading and Publishing

Co-organizers: Anne Lake Prescott, Barnard College, Steven W. May, Emory University, and Michael Ullyot, Oxford University

Chair: Leah Chang, The George Washington University

Presenter: Jane Griffiths, University of Edinburgh

Paper Title: “To expone strange histories and termis wild”: The Double Glossing of Douglas’s Eneados

Abstract: This paper compares two very different sets of glosses to Douglas’s Eneados: Douglas’s own “comment,” preserved in the margins of Trinity College Cambridge MS Gale O 3. 12, and the glosses added to Douglas’s text by its first printer, William Copland, in his 1553 edition. Douglas’s glosses are historicizing, drawing attention to the distance between Virgil’s world and that of the sixteenth-century reader. Foregrounding the translator’s role, they explore the dangerous freedoms conferred by textual instability. Copland’s more conservative (and more readily available) glosses focus on the message rather than on the medium, providing moralizing interpretations that present the text as a stable storehouse of universally applicable exempla. The two sets of glosses thus exemplify two contrasting strands of humanist reading and reception in the sixteenth century: a potential to create radical perceptions of historical and linguistic difference and a tendency, in practice, to homogenize the texts addressed.

Presenter: Sara Murphy, Columbia University
**Paper Title:** Elizabeth I’s “The doubt of future foes”

**Abstract:** In his 1589 *Arte of English Poesie*, George Puttenham prints a version of Elizabeth I’s poem, “The doubt of future foes,” celebrating it as an exemplary composition. The lines deviate from the more plausible text, Folger MS V.b.317 ff.20v. The historical context Puttenham provides, however, is often used to elucidate the Folger version, printed in editions of Elizabeth I without much question. The variations and Puttenham’s date of publication, moreover, inadvertently produce a reading that recalls the 1588 defeat of the Armada rather than the Northern Rising that apparently inspired Elizabeth to compose it ca. 1569. Puttenham’s version is thus an interesting textual moment. It is wise to remember, though, that the historical context he provides may be just as suspect as his text. We cannot reject the accuracy of Puttenham’s poetic text on the one hand and, on the other, with the same certainty, accept his contextual one.

**Presenter:** Mary Paquette-Abt, *Wayne State University*

**Paper Title:** The Early Modern Reader as Listener

**Abstract:** Editorial choices in early modern music anthologies provide clues to the preferences of domestic reading and listening audiences. This paper focuses on four volumes edited by the Roman composer-maestro Fabio Costantini (1614–39) and probably intended for amateur domestic use: *Selectae cantiones* (Rome, 1616); *Scelta di motetti* (Rome, 1618); *Ghirlandetta amorosa* (1621); and *L’aurata Cintia* (1622). In these there coexist tastes for old-fashioned madrigals, popular canzonettas, and newly fashionable sacred songs heard at home. By contextualizing musical notation and rubrics, I show how these books reveal the musical practices of a particular public. A further purpose of my paper is to insert a material reading of music books into the history of publication, a project, according to Roger Chartier, “from which the history of the publication of musical compositions cannot be separated.”

**Room:** Parlor – 924

**Panel Title:** The Work of Adriano Prosperi and the Historiography of Sixteenth-century Italian Religion

**Co-Organizer:** P. Renee Baernstein, *Miami University*

**Co-organizer & Chair:** Wietse de Boer, *Miami University*

**Respondent:** Adriano Prosperi, *Scuola Normale Superiore di Pisa*

**Presenter:** Simon Ditchfield, *University of York*

**Paper Title:** Accounting for Defeat: A Consideration of Prosperi’s *Tribunali della coscienza*

**Abstract:** Prosperi’s decision to frame his suggestive narrative of sixteenth-century Italian religious history in terms of defeat: whereby the decisions of the Council of Trent, as interpreted in a vigorously top-down fashion by the papacy, colonized the conscience of the Italian people by means of those strangely “modern” methods: the Inquisition, the Confessional, and the missions
to the “other Indies” (Italy’s rural hinterland), will be the focus of this paper. With its Italian intellectual roots in the work, *inter alia*, of Croce and Cantimori, this powerful and influential interpretation also developed the insights into the social role of the sacraments first explored by John Bossy. An appraisal of the interpretative dividend derived from Prosperi’s understanding of the dynamic role played by the missionaries, (“non basta vincere, bisogna convincere”) will also be offered.

**Presenter:** Anne Jacobson Schutte, *University of Virginia*

**Paper Title:** Women and Gender in the Work of Adriano Prosperi

**Abstract:** For more than twenty years, Adriano Prosperi has been paying attention to women and gender. He has approached these issues from two directions: the functioning of the Roman Inquisition, particularly in regard to witchcraft; and the practice of confession and spiritual direction. Contextualizing rather than showcasing his findings and refraining from sweeping historiographical-political pronouncements, he has quietly but effectively contributed to expanding the religious history of early modern Italy to include members of both sexes.

**Presenter:** John A. Tedeschi, *University of Wisconsin, Madison, Emeritus*

**Paper Title:** The Roman Inquisition and Its Archives in the Work of Adriano Prosperi

**Abstract:** Adriano Prosperi, in the course of four decades of intense scholarly work, has made vital contributions to myriad aspects of Italian religious history in the early modern period. The focus of the present paper will fall on one important aspect of this activity, his pioneering efforts to elevate research on the Roman Inquisition to a higher scholarly level. Prosperi is unquestionably one of the leading interpreters for the new perspective on the Inquisition to emerge from the research of the last few decades. And, almost alone, he has brought to scholarly attention the existence of one of the richest surviving ecclesiastical archives, that of the Florentine Inquisition, which for centuries had lain forgotten and unused. In the course of his investigations into these neglected documents, he has shed new light on the history of magic and witchcraft and the place of Jews and Judaizers in a hostile society, not to mention on the controversial institution itself.

**Room:** Parlor – 1024

**Panel Title:** The King’s Two Bodies: After Fifty Years

**Organizer:** Victoria Kahn, *University of California, Berkeley*

**Chair:** Stephen J. Greenblatt, *Harvard University*

**Presenter:** Lorna Hutson, *University of St. Andrews*

**Paper Title:** Imagining Justice: Kantorowicz and Shakespeare

**Abstract:** Kantorowicz’s erudite history of the “secular spirituality” created by medieval jurists to resolve the conceptual problems of temporal power includes a thirteenth-century formulation
of law as a sacred mystery and the king as its priest, “above and below the law.” Foucault influentially developed Kantorowicz’s thesis by relating Christian techniques of truth production to the evidential techniques of secular juridical power. But English Renaissance drama — which Kantorowicz drew on — does not represent ruler-as-justice merely in symbolic form: the plots of such drama raise questions about evidential problems at a time of rapid change in evidential procedure in common and canon law. Writers of drama drew on legal proofs: John Foxe’s work on the reform of canon law glosses his play, *Titus and Gesippus*. This paper will examine the dramatic identification of the monarch-as-justice in Shakespeare as one which, in raising evidential questions, also questions the political theology of the identification.

**Presenter:** Bernhard Jussen, *Universität Bielefeld*

**Paper Title:** *The King’s Two Bodies Today*

**Abstract:** When *The King’s Two Bodies* became famous in the late 1980s, historians used this macrohistorical piece of German *Geistesgeschichte* quite experimentally. It was read with the eyes of Foucault; it inspired gender historians to think about queens’ bodies or to find even a king’s third body; it influenced the reading of Shakespeare, baroque drama, and other early modern topics. But Kantorowicz intended to contribute to medieval history. The question is whether or how his book’s arguments fit into today’s understanding of constitutional history or the history of political theory. Kantorowicz detected the “medieval” theory of the two bodies perfectly formulated in Tudor England and perfectly performed ritually in early modern France. Would today’s scholarship really follow him tracing this sixteenth- and seventeenth-century idea or discourse back to the Ottonians or Carolingians?

**Presenter:** Victoria Kahn, *University of California, Berkeley*

**Paper Title:** Political Theology and Secularization

**Abstract:** This paper argues that Kantorowicz’s analysis of political theology is really a contribution to the history of secularization in the early modern period. I will compare Kantorowicz’s analysis of early modern political theology with the analyses of political theology offered by Carl Schmitt, Hans Blumenberg, and Marcel Gauchet.

**Room:** Parlor – 1124

**Panel Title:** *Ut pictura meditatio*: Jesuit Adaptation(s) from the Meditative Tradition

**Organizer:** Irena Backus, *Université de Genève*

**Chair Respondent:** Virginia Reinburg, *Boston College*

**Presenter:** Walter Melion, *Emory University*

**Paper Title:** *Species, signum, simulatio*: Ludolph of Saxony and Jerónimo Nadal on the Meditative Image of the Sacrificial Christ
Abstract: Throughout the *Vita Christi*, Ludolphus of Saxony instructs the votary both to visualize sacred events and to reflect on the nature of the meditative images he thus fashions. Such images are seen to reconcile *paradoxa*: for example, Ludolphus asks that we imagine how Jesus revealed his divinity at Gethsemane, throwing his captors to the ground; the image we devoutly conceive imitates the visual exemplum staged by Christ to construe submission as a “great showing of his power.” In the *Adnotationes et meditationes in Evangelia*, Jerónimo Nadal often deploys self-contradictory images of this kind, using them as agents of affective conversion on the model of Saint Ignatius, who himself endorsed the *Vita Christi*, having adapted crucial features of Ludolphus’s method of prayer to his *Spiritual Exercises*. My paper focuses on the image-theory informing Nadal’s emulation of Ludolphus in the annotations and meditations on Pilate’s exposition of Christ to the people.

Presenter: Lee Palmer Wandel, *University of Wisconsin, Madison*

Paper Title: Converting Images: Evangelical Images in Canisius’s *Institutiones*

Abstract: Peter Canisius, the first head of the Jesuit province of Germany, was one of the earliest to respond to evangelical Catechisms, formulating an early “question and answer” text in German, then a full Catechism in Latin, and a shorter catechism for schoolchildren. Each of these was published with images — the Latin as well as the German texts — a number of which took up biblical scenes closely evocative of evangelical images, which were to be governed by the biblical text, but Canisius draws these images into Jesuit visual meditative practices.

Presenter: Judi Loach, *Cardiff University, Wales*

Paper Title: *Le Temple de la Sagesse*: Teaching Meditation through Visiting Buildings

Abstract: As Richeome’s *Peintures Spirituelles*, based on a fictional visit around the Jesuits’ Roman Novitiate, suggests, and other Jesuit writings corroborate, the Society of Jesus decorated its buildings so as to support sequences of meditations. This was especially so in places for training Catholics: colleges, novitiates, and retreat houses. This paper looks at Menestrier’s “Temple de la Sagesse”: his decoration of the Grande Cour of Lyon’s Collège de la Trinité as a temple of divine wisdom together with its eponymous guidebook. Had the guidebook been published in its illustrated form its text-image relationship would have resembled that of illustrated meditations. Instead, the text teaches meditative practices by referring directly to the courtyard’s painted walls, secular imagery, the revelation of devotional meaning depending upon following a certain route, and adopting meditative reading practices. This visual material is deliberately non-sacred nature so as to induce the Ignatian practice of “finding God in all things.”

Room: Parlor – 1224

Panel Title: Subject as Aporia in Early Modern Art III

Co-Organizer: Lorenzo Pericolo, *Université de Montréal*

Co-organizer & Chair: Alexander Nagel, *University of Toronto*
**Presenter:** Opher Mansour, *Independent Scholar*

**Paper Title:** Aporia and Pornography: Narrative and the Erotic Image in Agostino Carracci’s *Lascivie*

**Abstract:** Erotic images feature prominently in the art of the Renaissance. Their subject and significance has often resisted iconographic classification and incited debate and disagreement. This paper argues that such indecipherability is not simply a function of happenstance or ignorance, but rather reflects a deliberate derogation from narrative conventions. This use of aporia was employed in the Renaissance to constitute images as “lascivious” and distinguish them from less “lustful” depictions of the nude. The paper will focus on one of the most prominent, but least theorized, sequences of “pornographic” art produced in the sixteenth century: the series of *Lascivie* engraved by Agostino Carracci.

**Presenter:** Aneta Georgievksa-Shine, *University of Maryland, College Park*

**Paper Title:** “I repair my work that was left . . .”: Velazquez and the Unfinished Story of Arachne

**Abstract:** Among Velazquez’s inventions based on classical themes, *Las Hilanderas*, generally accepted as a representation of the myth of Arachne, stands out for its remarkable irresolution in terms of pictorial subject and genre. My discussion of this issue returns to Ovid’s *Metamorphoses* as the *locus classicus* of this paradigmatic story of artistic competition. Specifically, I relate Velazquez’s appropriation of Titian’s *Europa* to Ovid’s declared aim to recast old matter into ever-changing forms, where the *non-finito* quality of *Las Hilanderas* reflects the *Metamorphoses* as a “perpetua carmen,” as well as the punishment of Arachne — to weave and mend her tapestry ad infinitum.

**Presenter:** Lorenzo Pericolo, *Université de Montréal*

**Paper Title:** Women in Suspension: The Narrative of Nudity in Rembrandt’s *Andromeda* (The Hague, Mauritshuis) and *Danaë* (St. Petersburg, Hermitage)

**Abstract:** In the course of the 1630s, Rembrandt relentlessly tried to represent female nudity in unconventional framings. Sometimes, his naked models pose under mythological disguise. In a few examples, nude women are inserted in a narrative context, taking part in the action as passive heroines. In *Andromeda* (ca. 1630), Rembrandt suppresses two essential components of the subject: Perseus and the sea-monster. In *Danaë* (1636), the protagonist lies on the bed, waiting for a golden rain that Rembrandt mysteriously transforms into sunshine. Compared to previous compositions of the same subject, *Danaë* presents a set of unwonted, supplementary motifs: among others, a pair of shoes and the sculpture of a weeping Cupid. By erasing relevant elements or adding unrequested objects, Rembrandt creates an ambiguous category of history painting, one in which the woman and her body, seen through the lenses of mythology and eroticism, acquire unexpected values. In *Danaë* and *Andromeda*, the subject itself, without disappearing, morphs into a multivalent dramatic container, open to interpretation, and resonating with innumerable suggestions.
Room: Parlor – 1424
Panel Title: Ambassadors and the Culture of Renaissance Italy
Organizer: Paul M. Dover, Kennesaw State University
Chair: E. Howard Shealy, Kennesaw State University
Presenter: Paul M. Dover, Kennesaw State University
Paper Title: Cervel cotto a bon cemento: Jacopo Trotti (1424–96) and Patterns of Service in Renaissance Ferrara
Abstract: This paper examines the career of the Ferrarese nobleman, Jacopo Trotti (1424–96), who hailed from one of the city’s most influential families. Jacopo is perhaps best known for his detailed observations of the court of Ludovico il Moro in Milan, where Jacopo resided for almost fifteen years. He was also a resident ambassador for several years in Rome and served both Borso and Ercole d’Este in a number of important offices within the Estense state. In his poem Modo di regere, Antonio Cornazzano compared the role of Jacopo in Ferrara to that of Cicco Simonetta in Milan, and hailed both men for their “brain[s] fired in good cement.” Jacopo’s career illustrates the increasing frequency, in the final decades of the fifteenth century, with which capable, trusted officials moved between domestic offices and assignments as resident ambassadors in sensitive postings. The employment of men such as Jacopo to positions abroad that were de facto permanent offices is indicative of the new emphasis on resident diplomacy in Italy as an essential function of the state and a necessary extension of a regime’s authority.

Presenter: Catherine Fletcher, University of London, Royal Holloway College
Paper Title: The Ambassador as Courtier in Paris de Grassi’s De Oratoribus Romanae Curiae
Abstract: The treatise De Oratoribus Romanae Curiae was written principally between 1505 and 1509 by the papal master-of-ceremonies, Paris de Grassi. While de Grassi’s diary is well-known as a historical source, this treatise has received little scholarly attention. De Oratoribus sets out in minute detail the rules of comportment for ambassadors sent to the papal court. Between the precepts, however, it offers wide-ranging insights into diplomatic practice. By placing the ambassador firmly in the context of the court, De Oratoribus offers an important counterpoint to better-known works of the period on diplomacy such as those of Ermolao Barbaro, Étienne Dolet, and Niccolò Machiavelli. The latter are frequently cited in discussions of the “modernization” of diplomatic relations in this period. My paper will consider whether de Grassi’s treatise confirms or undermines such “modernization” narratives, through an analysis both of the text itself and of the practical implementation of its prescriptions.

Presenter: Brian Jeffrey Maxson, Northwestern University
Paper Title: Past Present: History and Diplomats in Fifteenth-Century Florence
Abstract: Florentine ambassadors utilized history extensively in their diplomatic missions. Diplomats cited the past when they compared contemporary rulers with ancient men and women. The Florentine government often instructed ambassadors to mention the long tradition of friendship that bound a ruler with Florence, whether one existed or not. Ambassadors cited the
past as justification for policies in the present. Humanists sometimes took the connection between history and diplomacy even further. Donato Acciaiuoli wrote a biography of Charlemagne to present to the newly crowned King Louis XI when Acciaiuoli accompanied the Florentine diplomats to France in 1461. Giannozzo Manetti wrote a history of Genoa to present to the Genoese Doge when Manetti was sent to that place as diplomat. Was it possible to write history in the Renaissance without making a political statement? This paper will examine these questions by looking at the relationship between diplomacy and history in fifteenth-century Florence.

Room: Parlor – 1524

Panel Title: Masculinities and Early Modern Europe II

Organizer & Chair: Jane C. Tylus, New York University

Presenter: Carla Freccero, University of California, Santa Cruz

Paper Title: Loving the Other: Melancholic Masculinity in Early Modern Europe

Abstract: This paper examines early modern discourses of alterity as they are generated in narratives by European men about the New World. Focusing on French texts, I argue that the European fascination with the New World man becomes the occasion for an articulation of a melancholic subjectivity dependent upon a perceived loss that the idealized other — the New World man — is understood to incarnate. Examining work by Montaigne and Jean de Léry, and later French philosophers such as Michel de Certeau and Jacques Derrida, who take up these early modern discourses, I argue for a “heteroerotic homoeroticism” in these texts in relation to New World masculinity that, in turn, suggests new inflections for the European discourse on male friendship, on the one hand, and sodomy, on the other.

Presenter: Gerry P. Milligan, College of Staten Island

Paper Title: Women and Manly Militarism

Abstract: Masculinity, as it is conceived by writers such as Machiavelli and Castiglione, involves a performance of militarism. These authors also inscribed arms within the notion of onore; this matrix of gender, reputation, and militarism proved to be a discomfitting standard by which the early modern man could be measured and controlled. This paper will consider how a select group of Italian women writers locate themselves in this discourse of male honor and militarism, which, far from excluding them, actually depends on them for its perpetuation.

Presenter: Marc David Schachter, Duke University

Paper Title: Epic Masculinity and the Threat of Castration

Abstract: Emasculated knights such as Verdant in book 2 of Spenser’s Faerie Queene and Rinaldo in book 19 of Tasso’s Gerusalemme liberata figure prominently in Renaissance epic. Seduced by monstrous avatars of female sexuality and unmanned by their own wanton lust, they
exemplify the consequences of misdirected and unconstrained desire. Epic advocates the harnessing of desire to other ends. In this talk I link two questions: first, I ask what the valorized ends of epic masculinity are; second, I ask why the knights who refuse to accede to these ends are so frequently represented as exquisitely beautiful even in their very unmanning.

Room: Parlor – 1624
Panel Title: Immigration in Early Modern England I
Organizer & Chair: Scott Oldenburg, State University of New York, Buffalo
Presenter: Christian M. Billing, University of Hull
Paper Title: The Dutch Diaspora in London’s City Comedies (1598–1618)
Abstract: This paper considers human migration between England and the Protestant Low Countries during the late sixteenth and early seventeenth centuries, together with the representation of the Dutch Diaspora in City Comedy of the same period. The author takes issue with the xenophobic reactions to immigrants that are found in some of the pamphlet literature and argues for a strong contemporaneous appreciation of the importance of Dutch and Flemish immigrants in the capital. Particular attention is paid to the economic motivations for Anglo-Dutch migration, and to the significant influence of the Dutch diaspora. Using various play-texts, the author pays attention to histrionic Dutch rogues, merchants, craftsmen, financiers, and theologians in order to consider the numerous ways in which the Drama of the period problematizes London’s supposed xenophobia towards social and economic migrants.
Presenter: Peter McCluskey, Middle Tennessee State University
Paper Title: Englishmen for My Money and the Sublimation of Anti-Immigrant Satire
Abstract: William Haughton’s Englishmen for My Money (1598) introduces to the English stage a new stock character, the non-resident Dutch merchant. Besides being the first Dutch merchant in Renaissance drama, Vandalle was the first substantive Dutch character on the English stage in thirty years and the first to appear onstage during Edmund Tilney’s tenure as Master of the Revels. Prior to Tilney’s appointment, Netherlandish immigrants had played important roles in such interludes as Wealth and Health (ca. 1554–55) and Like Will to Like (ca. 1568), but the censored manuscript of Sir Thomas More (ca. 1592–93) reveals that Tilney aggressively prohibited representations of Netherlandish immigrants. In making Vandalle a nonresident merchant, Haughton found an effective way around Tilney. A further innovation is the play’s depiction of immigrants being assimilated into English society through marriage; this aspect of the play marks a striking departure from the fear of miscegenation articulated in earlier plays.
Presenter: Marianne Montgomery, East Carolina University
Paper Title: Dutch Speech and Immigrant Labor on the English Stage
Abstract: This paper considers how the strange speech of immigrants affects literary representations of their participation in the domestic economy of early modern London. Staging representations of Dutch speech, early modern dramatists explore where strangers fit into England’s livery companies and metropolitan commercial structures and suggest that, in some cases, the shared language of trade and work can bridge the divide between English and foreign, so that we can hear both difference (marked by Dutch speech) and communities of labor that complicate these audible borders. I give an overview of English companies and their relation to immigrants and then listen closely to Dutch-speaking immigrants in Marston’s *The Dutch Courtesan* and Dekker’s *The Shoemaker’s Holiday*.

**Friday, March 23, 2007**

3:45–5:15

**Room:** Symphony I

**Panel Title:** Representing the Collection: Print Culture, Descriptive Modes, and the Dissemination of Knowledge in Early Modern Europe II

**Organizer & Chair:** Katherine M. Bentz, *Saint Anselm College*

**Presenter:** Leah Knight, *Brock University*

**Paper Title:** Disseminating the Garden: John Gerard’s Horticultural Catalogue

**Abstract:** The first book by John Gerard, his *Catalogus arborum*, appeared in 1596, one year before his more famous herbal. Gerard’s modest first effort — an alphabetized list of plants filing a dozen pages — is the first publication of a complete catalogue of a single garden. Although the author was the gardener to Lord Burghley, the catalogue represents the plants in Gerard’s private garden, which apparently contained over one thousand specimens. I will address Gerard’s motives for compiling and printing the catalogue as well as the way it could function. Its alphabetization, for instance, meant that Gerard remained an intermediary between catalogue and collection: poachers were not provided with a map. I hypothesize that Gerard, a surgeon who never attended university, sought to establish his humanist credentials by publishing in Latin, while more broadly seeking to advance his status in London’s gardening culture by disseminating knowledge of his horticultural prowess and possessions.

**Presenter:** Zur Shalev, *University of Haifa*

**Paper Title:** Curiosities in the Levant

**Abstract:** The curiosity shop in Cairo of the French merchant Louis Bertier served as a focal point for European travelers in the Levant in the early seventeenth century. Bertier collected, displayed, and traded in Egyptian antiquities and natural objects, and thus catered to European appetites for viewing Egypt. Our information about Bertier comes exclusively from travel
narratives of different travelers who frequented his Cairo shop. Although the information is only partial, it allows us to consider the panel’s theme of representations of collections from the perspective of learned travel and its literary forms, both visual and textual. Moreover, the unusual location of Bertier’s shop helps us reexamine the geography of knowledge in the early modern republic of letters.

**Presenter:** William Stenhouse, *Yeshiva University & Italian Academy, Columbia University*

**Paper Title:** Preserving the Collections of Scholars

**Abstract:** Humanists and antiquarians were acutely aware that their collections were ephemeral but also made important contributions to their scholarly identity. Their attempts to ensure that their studios or cabinets would be kept intact after their deaths usually failed. Printed records, however, were far more successful at preserving the memory of these collections, their contents, and use. In this paper I will look in particular at reminiscences and inventories of antiquity collections in early modern biographies of scholars. Admirers usually wrote and published works of this sort shortly after their subjects’ deaths. Often the biographies — such as the studies of Lorenzo Pignoria by Giacomo Filippo Tomasini or of Fulvio Orsini by Giuseppe Castiglione — included anecdotes about their subjects’ collections and details of particular objects. I will examine how these posthumous biographies represented the collections that were so important a part of the subjects’ social and intellectual lives.

**Room:** Symphony II

**Panel Title:** The Afterlife of the Renaissance in Fascist Italy

**Sponsor:** The Italian Art Society

**Organizer & Co-Chair:** Roger J. Crum, *University of Dayton*

**Co-Chair:** Perri Lee Roberts, *University of Miami*

**Presenter:** Cristelle L. Baskins, *Tufts University*

**Paper Title:** The Renaissance as Montage in Luis Trenker’s *Condottiere*

**Abstract:** Luis Trenker’s *Condottiere* (1937) is a bio-pic about Giovanni delle Bande Nere, the father of Cosimo I de’ Medici. It won the Coppa d’Oro in Venice for its portrayal of Italian art and architecture. Yet Trenker plays fast and loose with the locations. He uses many well-known works of art that have gone unnoticed by film historians, while ignoring other obvious choices that might have suited his subject. Scholars have argued that Trenker was profoundly affected by the annexation of the South Tyrol and the forced Italianization of his native region into the Alto Adige. The avoidance of Tuscan locations and selective use of Florentine art and architecture allowed Trenker subtly to critique the very figure that the film seems to celebrate, Giovanni delle Bande Nere, as well as his alter ego Benito Mussolini, and Italian nationalism.

**Presenter:** Terry Rossi Kirk, *The American University of Rome*
**Paper Title:** Michelangelo in the Eye of the Fascist Architect

**Abstract:** Between 1875 and 1964, the fourth centennial of Michelangelo’s birth and death, the reception of his architectural oeuvre passed through a remarkable arc of development. This paper examines the historiography of scholarly and professional understanding of Michelangelo’s architecture, particularly the dome of Saint Peter’s, from the late nineteenth to the mid-twentieth century. It will focus specifically on those Italians who felt a certain proprietary entitlement to his legacy. In this period we find him celebrated as a model Risorgimento nationalist hero, then framed by a charged racial argumentation during the Fascist era, only to be overturned by opposing but no-less-significant postwar interpretations. In each era, Michelangelo can be read as a barometer of concerns among scholars and architects regarding current trends in architecture, the role of the artist in society and theories of artistic inspiration, and the impact of history studies beyond the confines of academic disciplines. My aim is not to chronicle for ridicule the distortions that characterize instrumentalized intellectual work under totalitarian regimes, but to reveal patterns of reception that may help us to gain our bearings on the relevance of studying Michelangelo’s architecture today.

**Presenter:** Medina Lasansky, *Cornell University*

**Paper Title:** Performing Politics: Perfecting the Sienese Palio during Fascism

**Abstract:** The Sienese palio is widely considered to be one of the most unique and continuously surviving Italian Renaissance festivals. And yet, it was not until the 1920s, under the guidance of Siena’s first Fascist era podestà, that the event was endowed with a fully developed Renaissance character. At that moment each element of the *corto* and race was scrutinized and redesigned so as to create, in the terms of its producers, a stylistically-coherent event datable to 1430–80. New costumes were made, the event was re-choreographed, and a series of period-style military and corporate elements were introduced. It is this version of the palio, styled during the 1920s, that continues to thrive today. This talk will analyze the Fascist era redesign of the palio, arguing that the festival served as a catalyst for a variety of permanent urban and cultural renewal programs undertaken during the regime. Along with the redesign of the palio, Siena’s local leaders supported the restoration of the city’s built environment and the celebration of the patron saint Catherine. It will become clear that the refashioning of the palio represented a significant civic undertaking that harnessed local energy, talent, and administrative skills. Many of those active in the Fascist-period design were the same individuals involved in other civic initiatives intended to celebrate the Renaissance, underscoring the extent to which the image of Renaissance Siena was a totalizing project.

**Room:** Symphony III

**Panel Title:** Optics and Humanist Culture

**Organizer:** Robert Goulding, *University of Notre Dame*

**Chair:** Eileen A. Reeves, *Princeton University*
**Presenter:** Sven Dupré, *Ghent University*

**Paper Title:** Johannes Kepler’s Games and Natural Magic

**Abstract:** In his *Paralipomena* (1604) Johannes Kepler mentions an *experimentum* which he saw “at Dresden in the elector’s theater of artifices.” In one of the rooms of the Dresden *Kunstkammer*, which had been turned into a room-size camera obscura, he witnessed the images formed by a lens placed in the aperture of this camera. In this paper I will argue that it was not inconsequential that Kepler described the *experimentum* in which he took part as a game or a kind of social and intellectual play. In particular, I will discuss the role of these optical games in the development of a theory of optical imagery, with a focus on how Kepler used his report of the *ludi* in the Dresden *Kunstkammer* in his *Paralipomena* to criticize the account of image formation in the *Magiae naturalis* (1589) of Giovanbattista Della Porta.

**Presenter:** Robert A. Hatch, *University of Florida*

**Paper Title:** *De Natura Lucis*: Light & Color & the Body & Blood of Christ

**Abstract:** In 1638 Ismaël Boulliau published his *De natura lucis* (Amsterdam, 1638), proposing that the nature of light was a mean proportional between corporeal and incorporeal substance. Prompted to publish by Hugo Grotius, Boulliau debated the nature of light with friends and noted contemporaries, among them Pierre Gassendi and N. C. Fabri de Peiresc, Claude Mydorge, and the Father of Modern Philosophy, each smitten to varying degrees by the new theories of Johannes Kepler. For his part, Descartes entirely misunderstood Boulliau’s claim, with a smile, happily confusing “corporeal and incorporeal accident.” The present contribution aims to identify and analyze key issues in optics and vision between Ficino and Boulliau in the context of questions of transformation (physical, material, corporeal, noncorporeal) associated with ongoing debates about transubstantiation and transconsubstantiation. Themes include the transition from sight to light, occult and sensible qualities, knowing light as body, and the problem of “points and parts.”

**Presenter:** A. Mark Smith, *University of Missouri, Columbia*

**Paper Title:** Friedrich Risner’s *Opticae Thesaurus* of 1572 and the Rewriting of Medieval Optics

**Abstract:** The publication of Risner’s tandem edition of Alhacen’s *De aspectibus* and Witelo’s *Perspectiva* in 1572 marked a watershed in the history of optics if only because it made those two key optical works accessible in print to such figures as Kepler and Descartes. But no less important was how it presented (or re-presented) them to its late-Renaissance audience. This re-presentation, I would argue, was crucial to the optical revolution that began with Kepler’s *Ad Vitellionem Paralipomena* of 1604.

**Room:** Symphony IV

**Panel Title:** Reassessing Early Modern Milan II
Organizer: Kelley Helmstutler-Di Dio, University of Vermont

Chair: Charles Morscheck, Drexel University

Presenter: Stefano D’Amico, Texas Tech University, Lubbock

Paper Title: “Millain the Great”: Spanish Milan through the Eyes of Travelers and Diplomats

Abstract: At the end of the sixteenth century, Milan, with a population of about 120,000 people and flourishing textile and metal industries, maintained its position as one of the largest and wealthiest European cities. It also played a key role in the Spanish imperial strategy and, under the leadership of Carlo and Federico Borromeo, became one of the main centers of the Catholic Counter-Reformation. This paper analyzes the way in which foreigners, both travelers and diplomats, described their experiences in Spanish Milan in the sixteenth and seventeenth centuries. It examines their thoughts on specific aspects of the Milanese urban fabric, the political and religious institutions, and the manufacturing and trading activities they detailed in their writings. In addition, it will highlight the particular characteristics of Milan as these travelers and diplomats compared the city with other European centers. While the historiography on early modern Milan considers the seventeenth century, especially after the plague of 1630, a period of dramatic political and economic decline, these writings and the images of Milan described within them, only partially reflect this interpretation and invite a revision of the concept of urban crisis for the Lombard capital.

Presenter: Stephanie Leone, Boston College

Paper Title: When in Venice, Do as the Venetians? Alvise Vivarini’s Altarpiece for the Milanese Confraternity

Abstract: This paper will explore the issue of Milanese identity in Venice through the altarpiece commissioned by the Scuola dei Milanesi for its chapel in S. Maria Gloriosa dei Frari. When the Scuola commissioned a new altarpiece for its chapel in the first years of the sixteenth century, the confraternity had been well established in Venice for almost a century and a half. I will argue that this entrenchment in the city induced its members to hire Alvise Vivarini, whose style was recognizably Venetian and decidedly distinct from Lombard form. As notable as the choice of a Venetian artist was the selection of the iconography, St. Ambrose surrounded by saints including two whom I have identified as Gervasius and Protasius, Milanese healers. While the Milanese expatriates were confident that a Venetian artist could aptly articulate their cultural sophistication, they entrusted their souls to compatriot saints.

Presenter: Thomas H. McGrath, Suffolk University

Paper Title: Counter-Reformation Art and Iconography in Late Sixteenth-Century Milan

Abstract: Political rivalries between the Dominicans and Franciscans dramatically affected the appearance of the imagery these two orders propagated. Two newly attributed drawings by the Milanese artist Giovanni Battista della Rovere from ca. 1600 — Dominic Preaching the Rosary Before the Fourth Lateran Council and Francis Receiving the Pardon — respond to shared concerns, chiefly regarding the origin and meaning of the rosary. Theologians questioned Dominic’s role in the rosary’s origin, which was further challenged by paintings showing Francis receiving the rosary as well. While the two drawings reveal a sensitivity to changing religious
attitudes in early seventeenth-century Italy, they also suggest that the art of the Dominicans and Franciscans sometimes functioned as a kind of early modern spin control in which the spiritual and the political became inextricably intertwined.

**Presenter:** Starleen K. Meyer, *Bagatti Valsecchi Museum*

**Paper Title:** Confraternities in Milan

**Abstract:** Contrary to experience in better-researched cities, such as Bologna, Florence, and Rome, Milan’s early confraternities were limited in number and scope. The city’s Ambrosian religio-political identity and the other firmly rooted opportunities for fervent lay piety, such as the Patari and the Umiliati, offered viable alternatives. Milanese confraternities proliferated with Cardinal Carlo Borromeo’s wide-reaching Counter-Reformation efforts, bringing the city’s situation more in line with that of the aforementioned areas. Confraternity art in Milan offered not only vibrant artistic influences and outlets for personal piety, but also means of negotiating religious and political power. To redress the lack of attention still conceded to Milan, the history, make up, purposes, and cultural expressions of local confraternities will be examined in historical, artistic, and religious context. Special attention will be given, where possible, to the developmental phase and to the confraternities’ art and architecture, as expressions of taste, religion, gender, and politics.

**Room:** Concerto A

**Panel Title:** Social Identity in Fourteenth-Century Tuscany

**Organizer, Chair, & Respondent:** John Jeffries Martin, *Trinity University*

**Presenter:** Daniel Bornstein, *Texas A & M University*

**Paper Title:** Tracing Cortona’s Social Profile

**Abstract:** The anonymous citizens responsible for preparing Cortona’s first *catasto* in 1309–11 faced a new challenge: not simply how to assemble comprehensive information on the property holdings of their fellow citizens, but how to organize the material they had gathered. They chose to do so geographically, making a sort of mental peregrination of their city as they proceeded systematically up and down each street in turn. This paper examines the social profile of Cortona traced by the tax officials: the occupational labels that they applied to property holders — information that was irrelevant to the purposes of the *catasto* as a survey of landed wealth, but is of great interest to the historian — and the geographical array of social groupings. It looks at the *catasto* as a fourteenth-century assessment not simply of wealth, but of the social identities and community organization that accompanied it.

**Presenter:** Jean Cadogan, *Trinity College*

**Paper Title:** Agnolo Gaddi and his Family: A Florentine “Success Story”

**Abstract:** Vasari’s biography of Agnolo Gaddi celebrates the talent and industry of his father: “Taddeo Gaddi . . . having acquired very good means as well as fame with his industry and
labors, left the affairs of his family so well arranged . . . that his sons were easily able to give a beginning to the very great riches and to the exaltation of the house of Gaddi.” While Vasari erred in detail, the arc of Gaddi family history he describes is accurate. Agnolo was the last in a family of artists that stretched back three generations. In this paper I will present documentation for the history of the Gaddi family in the late Trecento, focusing on Agnolo. I shall then characterize his social identity from the perspectives of family structure, wealth, and political and professional activity.

**Presenter:** Ann M. Crabb, *James Madison University*

**Paper Title:** The Social Identity of Francesco Datini, Merchant of Prato

**Abstract:** Francesco Datini, the self-made “merchant of Prato,” earned a fortune in Avignon and returned to Italy in 1383, accompanied by his Florentine wife Margherita. There, he directed by letter companies in Italy, France, and Spain. He resided in Prato and Florence, often living separately from Margherita, the reason for their extensive correspondence. A consideration of the somewhat anomalous social identity of this “new man” can shed light not only on Francesco but also on Florentine and Pratese social hierarchies. Datini based his identity on being a citizen of Prato, on being a rich and successful merchant, and on building the palazzo Datini. He combined these factors with a pessimistic viewpoint and a low opinion of his fellow man. This paper will look at Datini’s interactions with his social world in an attempt to explore some of the complexities of his position and of social place in late fourteenth-century Tuscany.

**Room:** Concerto B

**Panel Title:** New Technologies and Renaissance Studies IV: Drama, Archives, New Media, and Reader Response

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-Organizer:** William Bowen, *University of Toronto, Scarborough* and Raymond G. Siemens, *University of Victoria*

**Chair:** TBA

**Respondent:** Nadine D. Pederson, *The University of Texas, Dallas*

**Presenter:** Farrah Lehman, *University of Nebraska, Lincoln*

**Paper Title:** The Future in the Instant: Renaissance Drama, New Media, and Theories of Reader-Response

**Abstract:** In the field of Renaissance drama, the proliferation of texts and images presented by websites and digital archives seems to support transactional models of reader response, where an audience, real or implied, must transact with an interpretive space. I will evaluate the extent to which these transactional models can be employed in relation to early modern drama, digital texts, and recent work in theorizing new media through an affective experience that exists before
and outside of transaction. Regardless of how well paradigms such as David Bleich’s subjective criticism or Louise Rosenblatt’s transactional system may describe research or reading on the Web, they assume that all reading subjects have always worked to resolve discrepancies and synthesize the parts of a text into a narrative whole. Renaissance drama, meanwhile, is punctuated by the unresolvable, an excess beyond transaction that could allow for unique readings and responses inside and outside of the classroom.

**Respondent’s Paper Title**: Early Modern Court Culture and Festival Books: The British Library Project in the Graduate Classroom

**Abstract**: One of the most challenging aspects of teaching Renaissance Studies in a remote location such as north Texas is the lack of access to primary documents. In fall 2006, I will teach a graduate seminar in Early Modern Court Culture in which the research component will focus on the British Library’s Renaissance Festival Books project, an initiative that makes available digital copies of 256 festival books in searchable form. Some of the questions to be posed include: how much context is required for students with limited training in Early Modern studies to utilize these sources? How much impact does the digital format have on the scholarly interpretation of festival books? And what kind of influence might the practical application (in the form of research) of these online sources have on the students’ ideas of future research projects (including MA theses and PhD dissertations)?

**Room**: Concerto C

**Panel Title**: Transformations: Ovid in Spain II

**Organizer**: Frederick A. de Armas, *University of Chicago*

**Chair**: Mary E. Barnard, *Pennsylvania State University*

**Presenter**: Ryan Giles, *University of Chicago*

**Paper Title**: The Metamorphoses of Pastoral Landscapes in Medieval and Early Renaissance Iberia

**Abstract**: By the thirteenth century, the arboreal transformation of Daphne had been typologically linked to Mary, whose body was chosen to bear the Messianic fruit prefigured by the *Arbor Vitae*. This exegetical fascination with Ovid’s *Metamorphoses*, as Robert Levine has pointed out, can be partly attributed to the discursive space it provided for talking about sexual desire under the guise of poetics. My paper shows how the pastoral songs of medieval and early Renaissance Iberia offer a similar kind of space or frame for the poet to project his desire onto the Edenic topography of a *locus amoenus* or the postlapsarian *desertum* of sin. In keeping with the myth of Daphne and its Marian gloss, elements of nature metaphorically combine with and transform the female body into the central feature of these landscapes.

**Presenter**: Pablo Restrepo-Gautier, *University of Victoria*

**Paper Title**: The *Metamorphoses* Metamorphosed: Ovid and Emblems in Early Modern Spain
**Abstract:** The *Metamorphoses* by Ovid (43 BCE–17 CE) is a common source for one of early modern Europe’s most distinctive cultural productions, the emblem. In one instance, Sebastián de Covarrubias Orozco borrows the phrase *neutrumque et utrumque* (*Metamorphoses* 4.379) to compose the motto for Emblem 64 in Centuria 2 of *Emblemas morales* (Madrid, 1610). The engraving substitutes the bearded woman of Peñaranda for Hermaphroditus, while the epigram characterizes the new Spanish Hermaphroditus as a grotesque being and advises men to behave in a manly fashion. Covarrubias’s procedure (modifying Ovid’s motif and turning it into moral advice) is typical of the treatment of the *Metamorphoses* in Spanish emblem books. This talk will explore the emblematic process that metamorphoses motifs and quotes from Ovid’s poem to adapt them to the aesthetic, political, and didactic needs of early modern Spain.

**Presenter:** Christopher B. Weimer, *Oklahoma State University*

**Paper Title:** The Death of Tiresias and the Metamorphosis of Menón in Calderón’s *La hija del aire*

**Abstract:** Pedro Calderón de la Barca signals the intertextual presence of Ovid’s *Metamorphoses* in his tragedy *La hija del aire* from its very first scenes, in which one of the central characters bears the name of Tiresias. This Tiresias is a priest of Venus charged with the perpetual captivity of the play’s eponymous protagonist, Semiramis, in order to avoid the fulfillment of a dire prophecy; early in the play’s action he hurls himself to his death from a mountain peak rather than give up the keys to Semiramis’s prison when Menón, the king’s most trusted adviser, stumbles upon the secluded prison. After the priest-jailer’s death, however, the play clearly depicts Menón’s gradual metamorphosis into a Tiresias far more familiar to readers of Ovid, as this royal counselor ultimately loses his sight and in the work’s final scene finds himself possessed by an oracular voice which foretells Semiramis’s future.

**Room:** Concerto D

**Panel Title:** The Roman World of Agostino Chigi

**Organizer:** Henry Dietrich Fernández, *Rhode Island School of Design*

**Chair:** Bruce Boucher, *Art Institute of Chicago*

**Presenter:** Piers Baker Bates, *University of Cambridge, Peterhouse*

**Paper Title:** Agostino Chigi and Sebastiano del Piombo

**Abstract:** Agostino Chigi was the leading secular patron of the arts in what has come to be known as the “High Renaissance” in Rome, whose innovative tastes led him to introduce a number of “foreign” artists into the Roman milieu. None of the Roman careers of his protégés were, however, to be as enduring as that of Sebastiano del Piombo, in part because Sebastiano first encountered many of his later patrons in the Chigi entourage. All this is well known, what has not been examined is how Chigi introduced Sebastiano to a particular kind of clientele, whose own tastes molded his subsequent career. Chigi’s imperialistic “Ghibelline” sympathies
dictated the friendships and contacts he made in Rome. These were the men to whom Chigi introduced Sebastiano, often foreigners in the city too, ardent Ghibellines themselves, and, significantly, of a conservative political and religious nature reflected in their artistic tastes and patronage.

**Presenter:** Henry Dietrich Fernández, *Rhode Island School of Design*

**Paper Title:** Raphael’s Stables for Agostino Chigi

**Abstract:** When Julius II questioned whether Agostino Chigi’s villa on the Lungara could be as grand as that of the neighboring palace of the pope’s Riario cousins, Chigi countered that even the *scuderie* would be more magnificent. In pursuit of such a goal, the banker hired Raphael to design his stables. Built between 1514 and 1518, at the northwest corner of Chigi’s villa grounds, Raphael’s stables also served as a *foresteria* for his guests and as a potential site for banquets and entertainments. A reconstruction of Raphael’s Chigi Stables, demolished by 1808, allows one to examine how this building complemented Baldassare Peruzzi’s villa design, how the stables may have functioned within the complex, and their place within the burgeoning career of Raphael as architect.

**Presenter:** Caroline P. Murphy, *University of California, Riverside*

**Paper Title:** “Fratello et Sorella”: Social, Financial, and Cultural Transactions between Felice della Rovere and Agostino Chigi

**Abstract:** Felice della Rovere advanced and buttressed her position in Rome by way of her transactions with the city’s key brokers and financiers, with whom she negotiated deals on land, foodstuff, and property. The relationship that evolved between herself and Agostino Chigi is of especial interest due to the fact that by way of her father Pope Julius II’s adoption of the banker, they were technically brother and sister, the manner in which they addressed each other in their correspondence. Documents indicate that Chigi was quite involved in aspects of Felice’s life in the period ca. 1511, in which she received certain kinds of financial support from her “brother.” It is to be argued here that her experiences with Chigi, Italy’s pre-eminent banker and businessman provided Felice with a kind of training ground for the role she would come to play in Rome over the course of the subsequent decades.

**Room:** Tenor

**Panel Title:** Erasmus

**Sponsor:** Erasmus of Rotterdam Society

**Organizer:** Jane Phillips, *University of Kentucky*

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

**Presenter:** Jean-François Cottier, *Université de Montréal*
Paper Title: The Life of Jerome: An accessus ad auctores?

Abstract: The primary purpose of the Hieronymi Stridonensis Vita published by Erasmus as an introduction to his edition of the correspondence of Jerome (Basel, April 1516, 4 vols.) was to restore Jerome’s historical truth. Erasmus’s critical work on the documents and the reflection he develops on “the noble lie of ancient historiography” certainly endows this text with real importance; in particular, the introduction he wrote can be read as an authentic “discourse on method.” However, I would like to study in my paper a further aspect of this text, by proposing that we read the Hieronymi Vita in the perspective of Jerome himself, as an accessus ad auctores, and as an echo of Jerome’s tradition and the foundation of the newer Christian humanism Erasmus sought.

Presenter: Greta Kroeker, Virginia Polytechnic Institute and State University

Paper Title: Erasmus’s Will: Erasmus’s Theological Trajectory after De libero arbitrio

Abstract: In 1527 Erasmus began to rethink his position on free will. By 1532 his work on the Pauline Epistles reflected a remarkably Lutheran perspective on grace, free will, and salvation. At the height of the Reformation, and after his confrontation with Luther in De libero arbitrio, Erasmus began to rethink his position. While most historians have taken De libero arbitrio as the final articulation of Erasmus’s theology of the will, I argue that he depended on traditional and humanistic theological tools to arrive at a conclusion that underwent significant revision and recapitulation in the final years of his life. Erasmus’s later understanding of grace and will relate closely to Luther’s own perspective. Yet, while Luther promoted a sola scriptura theology, Erasmus utilized church tradition, the theology of the fathers, and the philological methodologies of the humanists to articulate a position that the Council of Trent would eventually define as heterodox.

Presenter: Gregory D. Dodds, Walla Walla College

Paper Title: Erasmus and Anti-Calvinist Polemic in Seventeenth-Century England

Abstract: One of the most critical controversies between Calvinists and anti-Calvinists in seventeenth-century England was over the nature of the sixteenth-century English Reformation. In order to support free-will theology within the Church of England, anti-Calvinists argued that predestination was not an intrinsic part of that Reformation. This, however, was difficult given the well-known predestinarian positions of Luther, Calvin and leading English reformers. Throughout the seventeenth-century anti-Calvinists, therefore, turned to the English translation of Erasmus’s Paraphrases, which royal injunctions by both Edward VI and Elizabeth I required churches to own and display, as evidence that Erasmus’s free will theology was an acceptable, perhaps even a central, component of English Protestantism. Latitudinarians even claimed that the English Reformation, rather than being influenced by Luther or Calvin, was fundamentally Erasmian in nature. Erasmus thus represented one of the few good historical arguments against the long-standing dominance of Calvinism within English religious culture.

Presenter: William P. Weaver, Columbia University

Paper Title: How Philipp Melanchthon Read Erasmus’s De Copia

Abstract: An important early reception of Erasmus’s educational manual De Copia (1512) its enlistment in a strategy of reading religious controversy. In his Elementa Rhetorices (1531),
humanist and reformer Philipp Melanchthon set out to provide students with a method for reading and digesting controversial works. The urgency for such a method after the first decade of the Reformation, when religious polemics became of sudden importance to the literate public, is apparent. The relevance of the *De Copia*, which has been understood primarily as a guide to expanding, not digesting, discourse, is less obvious. Yet Melanchthon found in the *De Copia* a useful framework in which to develop his influential strategy of reading by “common places.” This paper explores how two of the most influential discursive strategies of the sixteenth century, Erasmus’s *copia* and Melanchthon’s “common places,” crystallized in the religious controversies of the Reformation.

**Room:** Soprano

**Panel Title:** The Trouble With The Jesuits

**Organizer, Chair, & Respondent:** John W. O’Malley, *Georgetown University*

**Presenter:** Marco Penzi, *École des Hautes Études en Sciences Sociales*

**Paper Title:** Boucher’s *Jesuita Sicarius . . . luscintissime demonstratur Jesuitas esse sicarios parricidas*

**Abstract:** Jean Boucher, curé de Paris, was one of the most famous preachers of the French Catholic League. After 1594, he was exiled in the Spanish Low Countries, and until his death, wrote political pamphlets. Among these, *L’apologie de Jean Chastel . . .* (1595, reedited 1611) is one of the most known. This pamphlet was written to justify Chastel, who tried to kill Henri IV, and to defend the Jesuits who were banned by the Parliament of Paris. Far from being a simple reedition of Boucher’s work of 1595, the text of 1611 was a well-constructed pamphlet against the Jesuits and the old Leaguers. The aim of this paper is to analyze the two different editions and to demonstrate how an anti-Jesuit pamphlets has become a proof of the Jesuit’s political theories concerning tyrannicide.

**Presenter:** Patricia W. Manning, *University of Kansas*

**Paper Title:** Is It Hard to Say I’m Sorry? Leaving the Society of Jesus in Seventeenth-Century Spain

**Abstract:** This paper will analyze a number of petitions from Jesuit priests, including the renowned writer Baltasar Gracián, who requested to leave the Society of Jesus. Like Gracián, many religious asked permission to depart from the order while they were performing penitences for misdeeds. In the correspondence between the Superior Generals of the Jesuits and the Provincials of Aragon housed in the Archivo Histórico Nacional in Madrid, these appeals were so commonplace that the Company developed protocols to manage transfers to other religious communities. In addition to these requests from individual members, on some occasions, authorities in the Society suggested that a particular priest consider a different religious community. This study will contextualize the granting of transfer requests as a function of
Ignatian penitential practices and the role of repentance and dramatic change in the life stories of the founding Jesuits.

Room: Alto
Panel Title: Hebrew Sources of the Renaissance III: Christian Kabbalah and its Literary Implications
Sponsor: Medieval & Renaissance Studies Society of Israel
Organizer & Chair: Noam Flinker, University of Haifa
Presenter: Kimberly Guy Reigle, University of North Carolina at Greensboro
Paper Title: Queen, Country, and Kabbalah: Kabbalism and Imperialist Connections
Abstract: This paper will examine the connections between Christian Kabbalism and imperialist ideas in Renaissance England as it was expressed in the philosophy and literature of the period. John Dee and Sir Walter Raleigh both held the queen’s ear (at least for a time) on political matters, and these men believed in a connection between Queen Elizabeth and England’s imperial destiny through Kabbalah. These ideas are also articulated in the literature of Spenser and Chapman, who both express the same sentiments through verse. In this paper, I will demonstrate that for these men, the spiritual quest associated with Christian Kabbalism became an imperial quest and a destiny for their queen, country, and Kabbalism.

Presenter: Nancy Rosenfeld, Max Stern College of Jezreel Valley, Israel. University of Haifa, Mt. Carmel, Israel
Paper Title: “That word doth still, shine before my face”: Bunyan’s Mystical Practice
Abstract: The presence of the occasional Hebrew word in John Bunyan’s imaginative writings does not imply a secret store of Hebraic knowledge on Bunyan’s part. Yet the preacher may be “of the Kabbalist’s party without knowing it.” In Grace Abounding to the Chief of Sinners Bunyan details repeated assaults by single words or short phrases from holy scripture that directly impact upon his emotional state, either immersing him in suicidal despair or comforting him with the promise of ultimate redemption. Bunyan’s spiritual autobiography can be read as the progress of the pilgrim’s mystical union with his savior, a union which is never finally achieved, but is repeatedly sought. The vectors of the search are the individual words of scripture that take on lives of their own, jumping out of context and attacking the preacher. John Bunyan’s practice of meditation on individual words or phrases is less pathological than mystical.

Room: Picasso
Panel Title: Ethics and Politics in Early Spanish Humanism

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

Organizer: Ottavio Di Camillo, City University of New York, Graduate Center

Chair: Santiago López-Ríos, Universidad Complutense de Madrid

Presenter: Dominique de Courcelles, Centre National de la Recherche Scientifique

Paper Title: Some Ethical and Political Meanings in Picaresque and Mystical Literature

Abstract: While the anonymous author of Lazarillo de Tormes vents his lucid but disillusioned meditation on imperial Spain through a wretch’s “autobiographical fiction,” Teresa de Jesus, a Carmelite from Avila, similarly takes pain to recount the history of a miserable and sinful life that happens to be precisely her own. Though the picaresque autobiography constitutes the reverse of the hagiographical memoir, both autobiographies document the course of human life. The written history of the picaro tells of his social mobility, however doubtful it may be to the readers’ view. The nun’s written account of her spiritual experience, constantly exposed to Inquisitorial suspicions, helps her to clarify that experience and contributes to its endurance. The picaro and the religious woman place their hope in their readers who will benefit from reading their life story. In those same years, as new learning methods and techniques for one’s moral understanding are being introduced by the founder of the Jesuit Order, Ignatius of Loyola, both the picaresque novel and the spiritual biography will likewise advocate the morality of the inner life and the progression of understanding.

Presenter: Paloma Andrés Ferrer, City University of New York, Graduate Center

Paper Title: The Reception of Plutarch’s Marcus Brutus in Renaissance Spanish Thought

Abstract: The object of this paper is twofold: the presentation of Marcus Brutus’s moral and political life as characterized by Plutarch in many of his writings, and the impact that the Greek biographer’s portrayal of this Roman figure had among writers and thinkers of the Spanish Golden Age. It will focus on the diffusion of Plutarch’s writing and how his life of Brutus was read and interpreted at different stages of the Renaissance by men of letters, moralists, and political writers. It will also examine in all its ramifications the question of legitimate rule and tyrannicide in the juridical and philosophical discussions of the time, especially the arguments for justification in the treatises of Juan de Mariana and Francisco Suarez. Special attention will be given to Quevedo’s Vida de Marco Bruto not only for its literary value but also for the timely political and ethical views that can be found in Quevedo’s rewriting of Brutus’s life.

Presenter: Ottavio Di Camillo, City University of New York, Graduate Center

Paper Title: Ethical theories at the service of political contingencies: Juan de Lucena rewriting of Bartolomeo Fazio’s De vita felici.

Abstract: Though Juan de Lucena’s De vita beata is one of the most quoted works of the fifteenth century, very little is known of the author and hardly anything about the translation and the motivation for undertaking it. The absence of documentary evidence and the scarce knowledge of Italian humanism have led literary critics to view Lucena’s work at best as a rhetorical exercise and at worst as a medieval sermon ad status. There are, however, in Lucena’s
adaptation of Fazio’s text, clues that point to an amateurish knowledge of the controversy that was raging between Valla and his detractors (Fazio, Poggio, Fernando de Cordoba). Lucena’s sympathy for those who opposed Valla is certainly one of the reasons why he chose to translate Fazio’s treatise and pass it as his own. His lengthy, self-promotional intervention in the Spanish adaptation was probably meant to impress Enrique IV, in the hope of being named to a post at the royal court.

Room: Metronome

Panel Title: Material Dimensions of the Spiritual Life: Early Modern Hispanic Convent Literature

Sponsor: Asociación de Escritoras de España y las Américas (1300–1800)

Organizer: Barbara A. Simerka, City University of New York, Queens College

Chair: TBA

Presenter: Bárbara Mujica, Georgetown University

Paper Title: Dear Mother Prioress, Go to Hell: Teresa de Avila’s Letters to María Bautista

Abstract: María Bautista (Ocampo) was a cousin and close friend of Saint Teresa. When Teresa decided to launch the Carmelite reform by founding the Convent of San José, María gave her a thousand ducats from her inheritance. María entered San José in 1563 and made her profession in 1564. In 1571 María became prioress of the Carmel at Valladolid. Because of the intimate relationship between the two, María sometimes took the liberty of giving Teresa advice or made decisions without consulting her. However, Teresa liked to maintain control of her convents, and when she felt María had overstepped her bounds, she reprimanded her sharply. Teresa’s letters to María provide an intimate look at Teresa’s treatment of her prioresses and of her management style. Although she often uses the rhetorical strategies of incertitude and humility that characterize her Vida in her letters to men in authority, in her letters to María she displays confidence and authority. These letters provide a more complete view of Teresa’s personality than her treatises and reveal facets of her personality not previously studied.

Presenter: Susan Manell Smith, Hampden-Sydney College

Paper Title: Illnesses in Two Seventeenth-Century Spanish Convents

Abstract: In writings from the Discalced Carmelite convent of Brussels and the Discalced Trinitarian convent of Madrid we find considerable information about the intersection of the material and spiritual dimensions in the convent community. It is clear that seventeenth-century spirituality for women rewarded physical and mental suffering as vehicles for purification and, ultimately, as proof of God’s favor. The writers’ negotiation of these binary opposites — punishment and reward — provided a satisfactory explanation for unexplained ills and afforded a
high spiritual status to the sufferer. The writings trace a thin line between a humility that accepts suffering and a pride in being chosen to suffer. In this paper, I analyze sections of the spiritual diaries of Sister Margaret of the Mother of God, a Carmelite of Brussels and the *vida* of Sor Marcela de San Félix, a Trinitarian of Madrid.

**Room:** Degas

**Panel Title:** Renaissance Epic: Old Models, New Contexts

**Organizer:** Phillip John Usher, *Barnard College*

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

**Presenter:** Tania Demetriou, *University of Cambridge, Trinity College*

**Paper Title:** Lorenzo Valla’s *Iliad* and Its Reception in England

**Abstract:** This paper will consider Valla’s translation of the *Iliad* and its impact in early modern England, which, it will argue, lasts longer than in the rest of Europe. I will begin by looking at it as a translation in the context of other translations by Valla from the Greek. I will then present the evidence of the reception of Valla’s *Iliad* in England, which ranges from various types of marginalia to Chapman’s taking issue with it as late as 1611. The paper will thus attempt to assess the importance of the translation in the English reception of Homer and what it suggests about the movement of this very particular humanist project from Europe to England.

**Presenter:** Joseph M. Ortiz, *State University of New York, Brockport*

**Paper Title:** Broken Forms: Ariosto and the Materiality of Epic

**Abstract:** Near the midpoint of Ariosto’s *Orlando furioso*, the poem’s hero destroys the cave in which Angelica and Medoro had consummated their relationship — the same cave that is earlier revealed to be an imitation of book 4 of Virgil’s *Aeneid*. Ariosto aggressively acknowledges the influence of Virgil, but he does so in a way that reconstitutes the epic as a material, architectural object. The casting of literary form as graphic object also underscores Ariosto’s traversal of national and linguistic boundaries, as when Orlando translates Arabic narrative into Italian verse by tracing the cave’s “stony” inscriptions. This paper explores the way in which Renaissance poets imagine the epic form as physical structure in order to negotiate the genre’s literary and political obligations. The transformation of form into ekphrastic object — and its subsequent destruction — may in fact be a constitutive gesture of the Renaissance epic.

**Presenter:** Phillip John Usher, *Barnard College*

**Paper Title:** Epic and National Identity in the French Renaissance

**Abstract:** The relationship between epic and group identity is well-known to us from scholarship on classical epic. Further, the topic has received much critical attention in relation to the Renaissance epics of Italy (*La Gerusalemme Liberata* 1580) and Portugal (*Os Lusíadas* 1572).
Renaissance France, on the other hand, demonstrates a great hesitancy regarding the place of epic in elaborations of national identity. The present paper, via readings of Ronsard’s *Franciade* and d’Aubigné’s *Tragiques*, asks why and how French epics plot (or not) the national space and national characteristics of a territory that, administratively at least, is becoming a nation. Special attention will be paid to questions of “failed” portrayal and textual fragmentation.

**Date:** Friday, March 24, 2007

**Room:** Boardroom – 224

**Panel Title:** Comical, Ironical, and Satirical Writings of the French Renaissance

**Organizer:** Christian F. Fantoni, *University of South Alabama*

**Chair:** TBA

**Presenter:** Christian F. Fantoni, *University of South Alabama*

**Paper Title:** The Grotesque de la Terne in *Les Avantures du Baron de Faeneste* by Agrippa d’Aubigné

**Abstract:** The Grotesque de la Terne occupies an entire chapter of *Les Avantures du baron de Faeneste* by Agrippa d’Aubigné. This chapter catches the attention of the reader because it describes a painting in a literary work, and not just any painting, but a grotesque work. With this chapter, art makes an irruption into literature. It is an essential chapter because the painting is an illustration, a depiction of the world seen by d’Aubigné, and is described in *Les Avantures*. It is a painted commentary of the book. Despite the centrality of this chapter, the grotesque de la Terne has never been the subject of a study and has yet to be examined closely. This paper will focus on grotesque art in the Renaissance, then will center upon d’Aubigné’s grotesque painting and how it relates to the grotesque form, and will finish with an analysis of the blending of art and literature, and of the meaning(s) and function(s) of this grotesque in *Les Avantures*.

**Presenter:** Patricia B. Gravatt, *Ithaca College*

**Paper Title:** Montaigne and Irony

**Abstract:** Even though the word *irony* is not present in the *Essays*, Montaigne, disciple of Socrates, admirer of Pyrrhon, and reader of Lucian, uses irony in order to denounce and criticize things that he finds intolerable: hypocrisy and pretension, for example. He explains that he likes Democritus’s irony “non par ce qu’il est plus plaisant de rire que de pleurer, mais parce qu’elle est plus dédaigneuse et qu’elle nous condamne.” Assuredly he would have agreed with Jankelevitch, who says: “Là où l’ironie est passée, il y a plus de vérité et de lumière.” In this paper, we will study in several essays, including 1.23, 1.31, and 3.6, how and why Montaigne uses irony. We will trace the mechanism of irony, its goals, and how effective it is for a cultivated reader of the Renaissance.

**Presenter:** Camille Weiss, *Suffolk University*

**Paper Title:** A Party of Asses: The Holy League as Portrayed in the *Satyre Menippee*
**Abstract:** The *Satyre Menippee*, a political pamphlet first circulated in 1593 and then expanded the following year, today occupies a permanent position in French satirical literature of the Renaissance. An eloquent successor to Rabelaisian satires, the authors of this tract, who included Jacques Gillot, Pierre LeRoy, Pierre Pithou, Florent Chrestien, Nicolas Rapin, and Jean Passerat, were men of considerable scholarship and talent. All of them ridiculed characters associated with the Holy League, which supported either a member of the Guise faction or a Spanish sovereign as a Catholic candidate for the throne of France instead of the Huguenot Henri of Navarre, who became Henri IV of France in 1589. Much touted by the king and public, this powerful and influential tract helped gain Henri the support he needed to maintain support in Paris, while, at the same time, it castigated the corruption, greed, and hypocrisy of various members of the League. This paper will illuminate the background and ability of each of the authors of the *Satyre Menippee*, the effect it had on public opinion, and the position that it occupies in the panoply of French literature. Who were the authors of this hilarious work?

**Room:** Boardroom – 324

**Panel Title:** Women Prophets, Revolutionary Politics

**Organizer:** Molly Hand, *Florida State University*

**Chair:** Nigel Smith, *Princeton University*

**Presenter:** Molly Hand, *Florida State University*

**Paper Title:** “Let thy servants now be of a publique spirit”: Seventeenth-Century Women Prophets and the Public Sphere

**Abstract:** Mary Cary writes of her prophecies, “I cannot, I dare not with-hold neither of them from publike view any longer.” Anna Trapnel cannot help but prophesy, for “who can keep in the rushing wind?” This paper examines the peculiar compulsion to prophesy evidenced in the work of interregnum women prophets. I argue that this compulsion both produces and is a product of an emergent public sphere. Invoking the ideas of Jurgen Habermas, I suggest that this public sphere is a freeing space in which women prophets, seized by the spirit, are “forced” to participate: possessed by the voice of the Father, they speak out against so many fathers. This paper also underscores the notion that, just as it is illuminating to read the activities of women prophets in terms of Habermas’s model of the public sphere, so too is it beneficial when this model’s limits are reinscribed to include this “pre-enlightenment” milieu.

**Presenter:** Andea Fabrizio, *City University of New York, Graduate Center*

**Paper Title:** “With His Battle-ax in My Hand”: Anne Wentworth’s Political and Social Protest

**Abstract:** The revolutionary climate of the seventeenth century allowed prophetess Anne Wentworth to publicly critique her community, her church, and her nation. It also allowed her to justify her own position in society as a chosen prophet of the Lord, and to question her role in her abusive marriage. Anne Wentworth's work is significant to both literary studies and women's studies because of her ambiguous relationship to voice and authorship. Her justification for
authority, which is her claim to have direct and spiritual communication with Jesus Christ, is the very thing that calls her authorship into question. As this paper will illustrate, in denying her role in authorship, Wentworth is also embracing her place among the biblical prophets who often experienced these passive relationships with God, and therefore, instead of diminishing herself by representing herself as a vessel, she is actually again empowering herself by drawing on biblical authority.

**Presenter:** Andrew McCarthy, *Washington State University*

**Paper Title:** Making New England: Anne Hutchinson’s Prophecy in the Poetics of *Paradise Lost*

**Abstract:** England’s fascination with the biblical account of Eve’s creation set the stage for public debate regarding the role of women in the Renaissance. The juxtaposition of the first woman and the early modern woman presents a provocative context in which to read the cultural phenomenon of female prophets. The heretical prophecies of one female prophet, Anne Hutchinson, reverberated in two geographical places: the nascent colony and John Milton’s England. The historical evidence linking Hutchinson to Milton culminates in a correlation between the colonial prophetess and Eve. Though written thirty years after Hutchinson’s trial, *Paradise Lost* is rife with reference to the incident. Both Milton’s Eve and Hutchinson affected political and spiritual revolution within their particular spheres of influence, and while connections have been made between the “New World” landscape and Milton’s Eden, this paper elucidates the striking resemblance between the heretical woman and the first woman.

**Presenter:** Michal Michelson, *Bar-Ilan University*

**Paper Title:** “Daughter of Sion Awakened, and Putting on Strength”: Margaret Fell’s Legacy of Women’s Activism

**Abstract:** Margaret Fell’s letters to Cromwell and Charles II, her petition to Parliament, her epistles to army officers and to the Jews, all evidence a political activism enabled by languages of theology even as the contemporary political theory separated men, who could rationally contract into a civil polity, from women, who because of their “natural” subjection were excluded from the emerging political contract. Relying upon J. G. A. Pocock’s theory of discourse analysis, I argue that Fell’s appropriation of rational language allowed her to assert authority in a wide social context, and I demonstrate how her utilization of rational political language systems serves to critique those languages while legitimating her own religious discourse. Fell’s choice of rational vocabulary gives her utterances an influence and authenticity that most visionary women’s writing was not granted.

**Room:** Parlor – 624

**Panel Title:** Perspectives on English Literature III

**Chair:** TBA

**Presenter:** Kerri Lynn Allen, *Georgia State University*

**Paper Title:** Thomas Churchyard and the Country House Poem
Abstract: Born ca. 1520, Thomas Churchyard served as a soldier, English poet, and aspiring courtier, and maintained a prolific writing career up until his death in 1604. He wrote an astounding amount of poetry and prose, and explored a vast array of subjects in his many works. Most importantly, he wrote the first country house poem in English literature: “A letter in Maie, sent to Maister Henry Knowles house at Gobbyns.” I will introduce his country house poem as a forerunner of the country house poetic genre later developed and established in the seventeenth century. I will discuss the genre’s characteristics, what poems come after, and how they follow his. I will explore the function of this genre and how Churchyard’s poem serves as an important predecessor to the later (and more stylized) poems.

Presenter: Andrew S. Escobedo, Ohio University

Paper Title: Talking Snakes in Du Bartas and Milton

Abstract: What was the snake that spoke to Eve in Eden? An animal, hypnotized by Satan to do his dirty work? An animal possessed by Satan? Satan himself, disguised in a snake’s form? A prosopopoeia, used in the Genesis story to figure Satan’s influence on human beings? A brief survey of Renaissance biblical commentary reveals an active debate about the role of the snake as agent or instrument, presence or proxy in the temptation of the Edenic couple. I will juxtapose this debate onto two literary treatments of the snake-figure: Du Bartas’s *Divine Weeks* and Milton’s *Paradise Lost*. Both poets use the ambiguous and mediatory status of the snake to explain the seemingly incomprehensible choice of Adam and Eve to choose to transgress God’s prohibition. And there will be pictures, too!

Presenter: José María Pérez Fernández, Universidad de Granada

Paper Title: The Taming of Melibea: The Anxieties of Consensual Humanism and the First English Adaptation of *La Celestina*

Abstract: The intersection of Fernando de Rojas’s *La Celestina* with the texts produced by the Tudor humanists around John Rastell and the thought of Vives reveals the threads of a European subtext oscillating between versions of a new legal-mercantile-rhetorical consensus, which still felt the need for a legitimizing Christian *alieniloquium*, and the more secular *de facto* implications of early modern epistemology. In contrast with the universal balance sought by the *alieniloquium*, this new epistemology emphasized the anomic flow of particular events. The former position is represented by Vives and the humanism of Rastell and his circle, from which an early English adaptation of Rojas’s work emerged (the interlude of *Calisto and Melebea*). Certain aspects of *La Celestina* epitomize the latter. This paper aims to analyze how Rastell and Vives sought to harmonize and temper the pace of all the changes that their own intellectual background had set in motion.

Presenter: Andrew Wallace, Carleton University

Paper Title: “What’s Hecuba to Him?”: Pain, Privacy, and the Ancient Text

Abstract: The paper reads the long Virgilian speech in *Hamlet* (2.2) as a moment in which specific, institutionalized modes of reading (particularly those modes of reading nurtured in England’s grammar schools) are brought to bear on the problem of staging the privacy of pain. As this speech on the murderous deeds of “the hellish Pyrrhus” passes from the mouth of Hamlet
to that of the visiting Player King, a vivid encounter with ancient epic becomes a means of understanding the epistemological implications of sharing words (between subject and subject, as well as between subject and text) and sharing pain. This composite act of ventriloquism provides a means of coming to terms with the role of classical culture in the fashioning of subjectivity on and off the stage (in Shakespeare, in Marlowe), and in and out of the early modern schoolroom (in Erasmus, Ascham, and Mulcaster).

Room: Parlor – 724
Panel Title: The Divine, the Cosmic, and the Human in Renaissance French Poetry
Organizer & Chair: Hervé Thomas Campangne, University of Maryland, College Park
Presenter: Kathryn Banks, University of Durham
Paper Title: Relationships between the Divine, the Cosmic, and the Human: The Poetry of Guillaume de Saluste Du Bartas, Joseph Duchesne, and Jean-Edouard Du Monin

Abstract: The cosmos in Guillaume de Saluste Du Bartas’s bestselling Sepmaine (1578) is presented as an image of God, yet cosmic forces also seem to reflect human conflict and love. Thus the Sepmaine implicitly poses questions about the relationships between the human world, the cosmos, and God. This presentation will show that Du Bartas’s imitators respond to such questions, often addressing them more directly than he does, and also varying his material in a way which demonstrates the difference of their views from his. I will examine in particular Joseph Duchesne’s Morocosmie (1583) and Grand Miroir du Monde (1587), and Jean-Edouard Du Monin’s Uranologie, ou Le Ciel (1583). My presentation will analyze the relationships between human love, cosmic love, and divine love, and between societal and cosmic inconstance.

Presenter: François Rouget, Queen’s University
Paper Title: Remy Belleau en ses manuscrits

Presenter: Stephen Murphy, *Wake Forest University*

**Paper Title:** Religious Renegation and Literary Affirmation

**Abstract:** Defenders of Catholic orthodoxy such as Pierre de Ronsard and Etienne Jodelle have been accused of betraying previous sympathies with Protestantism. The Protestant Agrippa d’Aubigné narrates how in his youth he was corrupted by the Catholic court, a corruption for which he had later to compensate. Jean de Sponde, a convert to Catholicism, was reviled as a renegade like his royal patron Henri IV. This figure of the religious renegade plays a major role in works during the French wars of religion and in subsequent scholarship. The present paper will examine how polemic poetry uses the figure as a negative exemplar, either of the poet before (re)conversion or of the enemy. As the opposite of conversion, the figure of the renegade also helps shape biographical narrative, whether that life be one’s own (penitent autobiography) or another’s (ad hominem libel).

Presenter: Cynthia Skenazi, *University of California, Santa Barbara*

**Paper Title:** La Poésie et les plaisirs de la vieillesse: l’exemple de Montaigne

**Abstract:** Comment comprendre la fonction thérapeutique que Montaigne attribue à la lecture de vers érotiques de Virgile et Lucrèce pour égayer la mélancolie de sa vieillesse? Cette communication se propose de montrer la façon dont les *Éssais* renouvellent les perspectives culturelles et esthétiques de leur temps sur les plaisirs du grand âge pour mettre en valeur leur créativité.

**Room:** Parlor – 824

**Panel Title:** Italian Literature II

**Chair:** Clare Carroll, *City University of New York, Queens College*

**Presenter:** Noah Londer Charney, *University of Cambridge, St. John’s College*

**Paper Title:** Dante the Relic Thief

**Abstract:** In 1293 reliquary treasures were stolen from the sacristy of the cathedral of Pistoia. Seven years later, in Hell, Dante meets the thief, Vanni Fucci (*Inferno*, Canto 24, lines 123–39). But the real Vanni Fucci was never charged with the cathedral theft. Records show that one Rampino di Ranuccio Foresi was first arrested for the theft, but was released and a Vanni della Monna was sentenced as the relic thief. It is for both the theft and the punishment of an innocent man in his stead that Vanni Fucci is in Dante’s Hell. How was Dante so certain of Fucci’s guilt? In his official magistrative capacity, was Dante privy to knowledge now lost? This paper explores historical records of this theft, and examines Dante’s relationship to it.

Presenter: Zdenka Gredel-Manuele, *Niagara University*
A Study in Editorial Progression: E. C. Davila’s The History of the Civil Wars in France

Enrico Caterino Davila was a seventeenth-century Venetian military leader noted for his book entitled The History of the Civil Wars in France, which was published in 1630 in Venice. The work was an immediate success resulting in many translations and editions. The focus of this study will be an examination of the introductions to the various editions of Davila’s work. Initially, the introductions of the early editions placed emphasis on the historical subject of the French religious wars as historic narrative. But eventually the focus shifted from the subject of history to that of the role of Davila as a historian. Therefore these editions present valuable insights into the role of a Renaissance historian and the perception of Renaissance historiography then and now.

Shelley MacLaren, Emory University

Francesco da Barberino’s Beast: Poetic and Pictorial Invention in a Book of Hours

Between 1305 and 1309 the Tuscan lawyer and poet Francesco da Barberino had a book of hours made in Padua. Francesco was occupied with designing images, and included many of his own inventions in his book of hours. Most significant is an extended written and pictorial allegory. It opens with a fabulous beast nursing a scholar, but soon depicts the struggle between them. The beast has a woman’s face, a lion’s body, a falcon’s claw, and hooves. With the aid of God and two personifications this beast is overcome. The basic plotline presents a story of conversion and salvation, but its specific meaning is left unclear. Earlier in the manuscript is a portrait of Francesco surrounded by books, admonished by the inscription “they are vain in which there is no knowledge of God.” The allegory may thus represent a poetic conversion to writing and invention that leads to God.

Parlor – 924

The Global and the Local: The Place of India in Early Modern Europe

Dolora Chapelle Wojciehowski, University of Texas, Austin

Brinda Charry, Keene State College

Gitanjali Shahani, Emory University

The Home and the World: The “Life” of Indian Things in Early Modern England

My paper takes up Arjun Appadurai’s formulation that commodities — like people — have social lives, in order to explore the highly controversial trajectory of Indian objects in the early modern English marketplace. It is in the “life” of these objects, I argue, that we can locate the intricacies of England’s earliest encounters with the Indies. Simultaneously sought after and reviled, commodities like spices and calicoes became unique emissaries of Indianness in the early modern imaginary. Numerous petitions and pamphlets against these “aliens” were printed with
remarkable frequency in London, from the seventeenth century onwards. Cast in distinctly nationalist terms, this discourse (not unlike the recent outsourcing controversy) variously presaged local unemployment and poverty, bemoaned the loss of precious English bullion, and feared the infiltration of pagan goods into the Christian world. It envisioned an alarming cultural and economic scenario in which the world was impinging onto the home, by way of dangerous foreign things.

Presenter: Dolora Chapelle Wojciehowski, University of Texas, Austin

Paper Title: The Animal Hospitals of Gujarat

Abstract: European visitors to early modern India were fascinated by the status accorded to animals in some communities there. Writers of travel narratives commented extensively upon the place of animals in Indian societies, though they usually did not have a clear understanding of the different religious or ethical frameworks behind the practices they documented. Of particular interest to them were the animal hospitals of Cambay and Surat, two important trade centers of Gujarat. These hospitals became major tourist attractions for sixteenth- and seventeenth-century Europeans, who came to marvel at the treatment and care provided to sick cows, horses, dogs, and other quadripedes, as well as birds, rodents, and insects. The animal hospitals perplexed Europeans, who struggled to make sense of practices and beliefs quite different from their own. As the varied commentaries of Varthema, Corsali, Peruschi, Fitch, Mandelslo, Terry, and many others attest, these Jaina and Hindu practices opened up a worldview in which animals were valued much differently than they were in Europe, and in which the man-animal hierarchy so fundamental to European humanist thought did not obtain. In the animal hospitals of Gujarat, Europeans arrived at the frontiers of their own beliefs about the value and purpose of life.

Presenter: Pompa Banerjee, University of Colorado, Denver

Paper Title: “One of extraordinarye parts”: Sir Thomas Roe in the Mughal court, 1615–19

Abstract: Many recent investigations of the global encounters of early modern English travelers have turned eastwards to analyze their cross-cultural potential. This presentation centers on the letters of Sir Thomas Roe, King James I’s ambassador to the court of Emperor Jahangir (1615–19). Written from the Mughal court, Roe’s letters to various English constituencies project his troubled self-narration. Even as the tangled English narratives of emergent nationalisms and national identities unfold in Britain, English chronicles and genealogies reincarnate the myth of Brutus linking King James to the ancient civilizations of Troy and Rome; vernacular Bibles and prayerbooks intervene in the multiple discourses of vibrant national affirmation and the articulation of “Englishness” in England. Yet, in India, as Roe’s letters testify, local, Indian negotiations of Englishness and interventions in the processes of self-narration are mired in contradictions; “Englishness” — whatever that means — is hard to live up to in foreign lands.

Room: Parlor – 1024
Panel Title: The Languages of Humanism and Philosophy in the Fifteenth Century

Organizer: Christopher Celenza, The Johns Hopkins University

Chair: Angelo Mazzocco, Mt. Holyoke College

Presenter: Christopher Celenza, The Johns Hopkins University

Paper Title: The Lamia of Angelo Poliziano

Abstract: In 1492 Angelo Poliziano published his Lamia, a praelectio, or opening oration to a course he would teach that academic year on Aristotle’s Prior Analytics at the Florentine university. Having heard murmurings that he was not philosopher enough to teach the Aristotelian text, Poliziano strikes back, offering in effect a fable-tinted history of philosophy even as he strikes back at his presumed detractors. This paper will situate this text in the context of late fifteenth-century humanism and philosophy.

Presenter: Timothy Kircher, Guilford College

Paper Title: Alberti and the Lessons of Humanist Friendship

Abstract: This paper examines the challenge Alberti posed to humanist practices in his 1441 vernacular poetry competition, the Certame coronario, in which various entrants composed verses on the theme of friendship. Alberti’s own poem and the fourth book of his Della famiglia, to which the poem alludes, strive to combine classical learning with vernacular expression, a point underlined by the research of Guglielmo Gorni, Angelo Mazzocco, and Lucia Bertolini. Yet his writings in verse and prose on friendship also indirectly emphasize the deceptive quality of humanist amity, casting doubt on humanists’ ability to understand genuine friendship. This emphasis sheds new light on Alberti’s skepticism and epistemology, and also on his relationships with Leonardo Bruni, Poggio Bracciolini, who was likely one of the judges, and Leonardo Dati, the most polished entrant.

Presenter: Arjo J. Vanderjagt, Rijksuniversiteit Groningen

Paper Title: Philosophy, Poetics, and Literary Style in Giannozzo Manetti (1396–1459), Marsilio Ficino (1433–99), and Giovanni Pico della Mirandola (1463–94)

Abstract: The contemporary work of Martha Nussbaum, Stanley Cavell, Anthony Cunningham, and, earlier, of Gottfried Gabriel and Berel Lang has put down a modern agenda for the study of the relation between philosophy-moral philosophy and the literary style in which it is formulated. The central question is whether the literary style of a philosophical text has implications for its contents. A corollary of this is whether style stands in the way of philosophical understanding, a problem as old as Plato and Aristotle. Given the great care with which Manetti, Ficino, and Pico put down their ideas, much can be learned from them in answering questions of this kind. In this context, I propose to examine renaissance poetics by specifically looking at Manetti’s Apologeticus in view of his translation of the Psalms, Ficino’s “Platonic method” in his Theologia Platonica, and at the place of imitation and eloquence in Pico della Mirandola.
Room: Parlor – 1124

Panel Title: Women and the Law in Italy

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

Organizer & Chair: Konrad Eisenbichler, University of Toronto, Victoria College

Presenter: Michael J. Alexander, University of Virginia

Paper Title: Women Seeking Men: Suing for a Spouse in the Paduan Episcopal Court (ca. 1400–1500)

Abstract: During the fifteenth century, twenty-one women brought suit in the Curia Padovana to enforce a disputed marital vow. In doing so, these women (and their families) were appealing to the moral authority and coercive power of the Church to secure a position in society only possible through marriage. To prove these uncertain unions, these women generally cited “public” manifestations of consent, such as a traductio, a ring, or parental involvement. On the other hand, they shunned “physical” proofs like cohabitation or hugs and kisses — both cited by male plaintiffs — yet admitted to sex (copula carnalis) nearly as frequently as men. But did these women win? Though six of the suits are fragmentary, we know that nine women were successful while six failed to secure a spouse. Significantly, this winning percentage (60%) is nearly identical to the mark posted by male plaintiffs (62%). Though disadvantaged in many respects, women did not suffer for their gender when they petitioned the bishop of Padua to validate their vows.

Presenter: Elizabeth S. Cohen, York University

Paper Title: Where’s the “Big, Fat Woman” with the Modenese Accent? A Criminal Judge Prosecutes His Thieving Servant

Abstract: A large woman with a distinctive northern accent, Madelena di Stefano stood out in Rome. Like other migrants to the cosmopolitan capital, she found work as a serving woman. Over eight months she left a series of employers under a cloud of suspicion. On Good Friday, 1603, she disappeared from the home of her last master, the deputy head of the Governor’s criminal court, with a valuable necklace that the official had recently given his new bride. The furious and embarrassed judge mobilized the full force of the police and the courts, but failed to track this very noticeable woman down. A reading of the trial worked up in her absence gives a lively picture of how in the real world, as in literary drama, a guileful, if illiterate and low-status, woman could play the system, enrich herself through theft, and apparently elude the energetic reach of the criminal law. The story provides cautionary commentary on the ambitions of the early modern state and its culture of discipline and an ironic confirmation of some possibilities for female agency.

Presenter: Elena Brizio, The Medici Archive Project

Paper Title: Sienese Women in Front of the Law: Their Role in the Family
Abstract: Sienese women of the Middle Age and of the Renaissance belonging to both upper and lower classes, in the city as well as in the countryside, were formally supposed to submit to their male kin. In fact, while the position of girls especially during marriage planning seems to be quite taken for granted, we can see wives, mothers, and widows as powerful and resourceful women busy in organizing and defending, when needed, their children, their kin, and their own wealth before the law. We can therefore analyze their behaviors and try to understand how they went around the law or, rather, succumbed to the city legislation.

Room: Parlor – 1224
Panel Title: The Renaissance Collage III
Organizer: William H. Sherman, University of York, Langwith College
Chair: Adam Smyth, University of Reading
Presenter: Juliet Fleming, University of Cambridge
Paper Title: Hannah Woolley Decorates a Room of Her Own
Abstract: In A Supplement to the Queen-Like Closet (1674), Hannah Woolley briefly explained how “To adorn a Room with Prints.” Woolley’s description anticipates by almost seventy-five years the English fashion for creating “print rooms,” and her working method differs markedly from later practice: she suggests cutting figures from prints themselves, and gluing them to the walls in a free composition: “If you employ your fancy well, you may make fine stories . . . also Gardens and Forrests, Landskips, or indeed anything you can imagine; for there is not any to be named, but you may find it in Prints, if you go to a shop that is well stored.” Evidence suggests that sixteenth- and seventeenth-century stationers sold sheets of figures specifically for the purpose of such mural compositions, as well as for making collages and “decoupage”; I speculate that printed books also provided material for the story-teller’s scissors. My paper excavates the contours of this little-known practice of cutting printed matter in early modern England.

Presenter: Kathleen A. Lynch, Folger Institute
Paper Title: Making Up and Breaking Up: The Unstable Relations of Some Iconic Portraits and Printed Books
Abstract: “Lacking” is the bibliographical descriptor for missing pages in a printed book. The term is also a clear indicator of the value placed on wholeness in the world of rare books cohabited by connoisseurs, librarians, and scholars. This paper examines the multiple ways and stages in which a wholeness of printed text and engraved title page or frontispiece is achieved. It takes the cases of two portraits with iconic status: that of Shakespeare on the title page of the collected plays (1623) and of King Charles I on the engraved frontispiece of Eikon Basilike (1649). The paper will survey evidence of surviving copies to consider what is known of the
production practices by which engraving and text were matched in the first instance, as well as the consumer habits by which completion was variously achieved, imitated, and fetishized, both at the times of these books’ initial productions and throughout their afterlives. Finally, the paper considers the various registers of value — symbolic as well as economic — in the names of which wholeness or completion has been pursued and the mundane (and multiple) practices of assemblage and accumulation have been obscured.

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

**Paper Title:** Glueless Collagists in Early Modern England: The Case of Thomas Trevelyon

**Abstract:** Thomas Trevelyon’s 1608 manuscript miscellany unites scriptural verse, posies, illustrated chronologies, allegorical and biblical imagery, alphabets, mazes, and embroidery and marquetry patterns into a colorful and oversized 600-page volume. He interweaved extracts culled from almanacs, the Geneva Bible, Thomas Tusser’s husbandry manual, chronicles, broadsides, and Continental engravings, creating both a book to be read linearly and a sourcebook for home decoration (for gardens, clothing, walls, ceiling beams and boards, tables, trenchers, and other domestic surfaces). This paper explores Trevelyon’s selections, adaptations, and intentions, and, on a broader scale, the didactic and mnemonic functions of moralistic, historical, and allegorical texts and images as they appear in print, manuscript, and unpapered surfaces. The multimedia status of many early modern texts and images served as a layered and conscious memory system, providing a level of saturation and circularity that constantly triggered and reinforced the memory of the reader-viewer, spurring him to virtuous thought, behavior, and conversation.

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**Room:** Parlor – 1424

**Panel Title:** Letters and Letter-Writing in the Renaissance

**Organizer & Chair:** Emil Polak, *City University of New York, Queensborough Community College*

**Presenter:** Steven W. May, *Emory University*

**Paper Title:** Challenge and Reply: Elizabethan Dueling Letters

**Abstract:** A fascinating but elusive epistolary subgenre in Renaissance England is the letter of challenge to a duel. Duels were a recurrent part of Elizabethan life, but as such need to be distinguished from spontaneous brawls. The formal duel was an affair of “honor,” a mutually premeditated personal combat in which the official challenge and reply were often written out and delivered to the participants by their servants. The few surviving texts of this “literature of the duel” share some important characteristics with mainstream letter-writing of the time, while they formulate as well some unique adaptations to epistolary conventions.

**Presenter:** Lawrence Green, *University of Southern California*
Paper Title: Towards a Cultural History of Letter-Writing

Abstract: For many people during the Renaissance, books on letter-writing offered the best training in contemporary rhetoric that they could have received, better far than the many and often tedious rhetorical manuals printed in the period. To make such a claim, however, effectually inverts our usual scholarly approach to the relations between rhetoric and letter-writing. The latter conventionally is seen as one of the many subsets of rhetorical theory, and studied in terms of the extent to which rhetorical tenets are appropriated and accommodated to the practical needs of writing letters. I propose instead to explore just what and how much rhetorical theory could have been grasped using nothing but letter-writing manuals and collections.

Presenter: Linda C. Mitchell, San Jose State University

Paper Title: The Threat of the Stranger in Seventeenth-Century English Letter-Writing Manuals

Abstract: Little attention has been paid to the stranger who appears in model letters in seventeenth- and eighteenth-century English letter-writing manuals. The stranger is a paradoxical figure. In business letters he has credibility. He engenders trust, respect, loyalty, and confidence. Whether the stranger is a local businessman or a foreign trader, he helps build England’s economy. He is trusted to borrow money or to order goods on credit. He is also a somewhat colorless figure. In contrast, the stranger in familiar, personal letters is colorful, exotic, and fascinating. He comes from outside social boundaries and is portrayed as a dangerous person. Strangers are depicted as fortune hunters, seducers, panderers, and secret admirers. It is easy to see why the stranger in familiar letters becomes a vehicle for teaching moral lessons. The negative portrayal of the stranger in personal letters may be a reaction to the many foreigners entering the country and the popular fear of change from outside. Thus, in instruction manuals for the middle classes the stranger in business letters is a positive, but bland figure, while the stranger in personal letters engaging but threatening. In business letters he is a symbol of England’s future economy, but in personal letters he jeopardizes the fabric of society.

Room: Parlor – 1524

Panel Title: Masculinities and Early Modern Europe III

Organizer: Jane C. Tylus, New York University

Chair: Gerry P. Milligan, College of Staten Island

Presenter: Gary P. Cestaro, DePaul University

Paper Title: Pedagogus ergo sodomiticus: Pedagogy and Pederasty in the Early Modern Grammar Classroom

Abstract: Is there a fantasy of male-male reproduction through letters — gramma — in medieval and early modern grammar? This paper will focus on two important bodies of evidence in the
Italian story of grammar and same-sex erotics from the thirteenth to the sixteenth centuries in an attempt to address that question: early glosses on Dante’s often-overlooked sodomite grammarian, Priscian (*Inferno* 15.109), and period representations of the all-male grammar classroom, where master flogs boy on his bare behind — an ancient iconography that became a motif in early Italian printed books. For all that they are intended to discourage pleasures of the flesh, these ceremonies of group discipline and male bodies on display disguise a ritualized erotic moment that phantasmatically displaces heterosexual intercourse for a sodomitic insemination *ab tergo*, impregnation by letters and eventual textual parturition: grammatical procreation.

**Presenter:** Michael Rocke, *The Harvard University Center for Italian Renaissance Studies, Villa I Tatti*

**Paper Title:** Sodomy and Masculinity in Early Modern Italy

**Abstract:** This paper will explore the relationships between sodomy, particularly sexual relations between males, and masculine gender identity in late medieval and early modern Italy, with special reference to Florence and Tuscany. It further develops certain arguments that informed my 1996 book on homosexuality in Florence in light of subsequent research, underscoring what I take to be the fundamental role that same-sex relations played within the intensely homosocial world of Renaissance Italian cities in the construction of masculinity.

**Presenter:** Thomas A. King, *Brandeis University*

**Paper Title:** The Sound of Men

**Abstract:** Following my exploration of manliness and queerness as events in the ocular field in *The Gendering of Men*, I turn to the oral-aural constitution of sexually different speaking subjects within what Bruce Smith (following Walter Ong) has shown to be the stratified domains of residual orality and emergent print in early modern England. Drawing on Foucault’s account of the “enunciative function” as that distribution of subject positions possible within a historically specific field of discourse, I rethink manliness and effeminacy through a genealogy of the sound of men in love. Attending in particular to differences of slavery and freedom and the production of national-racial lineages as established orally in rhetorical exercises, courtesy and travel literature, and the theaters, I examine the demands made on the male-bodied self and the other by the perlocutionary acts that Stanley Cavell has called “passionate utterances.”

**Room:** Parlor – 1624

**Panel Title:** Immigration in Early Modern England II

**Organizer:** Scott Oldenburg, *State University of New York, Buffalo*

**Chair:** Peter McCluskey, *Middle Tennessee State University*

**Presenter:** Lloyd E. Kermode, *California State University, Long Beach*

**Paper Title:** Settling Down (in) Towns
Abstract: When Nicholas Coleman gave a deposition to the Norwich Justices on 13 February 1559 warning of “certeyne Sedicyus persons” who will “Sett dyverse Markett townes and villages on fyre within this Realme,” he was talking about “Skotts firenchemen Spanyards and of other foren Nacons.” This paper assesses how the public, authorities, writers, and preachers of major provincial communities represented their own statuses as vulnerable to foreign threats. In what ways is a regional or national “English” identity set against a supranational Protestant religious identity? What are the ongoing tropes of “foreignness” in Elizabethan England that aggravate or alleviate fears of the aliens among the natives? How did the new aliens manage to settle down in the middle of towns that were already troubled with natives — like Coleman — settling themselves down?

Presenter: Scott Oldenburg, State University of New York, Buffalo

Paper Title: “Like a small boat fleeing danger”: Literary Responses to the Saint Bartholomew’s Day Massacre

Abstract: This paper compares French refugee and English literary renderings of the Saint Bartholomew’s Day Massacre and the immigration to England that it prompted. Although many studies of early modern immigration have emphasized xenophobia, a focus on these literary accounts of the events on the continent reveals not only tolerance but sympathy for immigrants and their plight complicating notions of a self-other paradigm constitutive of an early modern sense of “Englishness,” and providing a window to an ethic of tolerance indicative of an early modern multiculturalism in England.

Presenter: Jake Selwood, Georgia State University

Paper Title: Beyond Evil May Day: Practice, Expediency, and the Creation of Anti-Alien Stereotypes in Early Modern London

Abstract: Scholars addressing xenophobia in early modern London have tended to use episodic moments of hostility, such as anti-immigrant riots, as barometers of wider attitudes towards aliens. Such an approach creates a dichotomy between irrational, violent outbursts of hostility towards strangers and supposedly more rational fears of economic encroachment. This paper argues for the rejection of this dichotomy and for the importance of day-to-day occupational negotiations in the creation of difference. Anti-alien complaints, often focusing on occupational issues, also express apprehensions about disease, divine wrath, blood, descent, birth, and the nature of Englishness. Economic issues served as markers of difference, and need to be examined less for the extent to which they were reasonable than for the deeper anxieties to which they often pointed. In doing so, we can gauge the ways in which early modern Londoners drew lines of belonging and exclusion in both good times and bad.

Room: Parlor – 1724

Panel Title: Voices and Visions of Exile in the Early Modern Hispanic World I
**Organizer:** Horacio Chiong-Rivero, *Swarthmore College*

**Chair:** Mark Groundland, *Tennessee Technological University*

**Presenter:** Felipe Ruan, *Brock University*

**Paper Title:** “No matter where we are we weep for Spain”: Morisco Narratives of Exile and Identity

**Abstract:** The paper focuses on the themes of exile and identity in the context of the expulsion of the Moriscos that took place in Spain between 1609 and 1614. The point of departure is the representation of the Morisco expulsion in part 2 of *Don Quixote* through the narrative of exile and return of the Morisco Ricote and his daughter, Ana Felix. This expulsion narrative is read alongside texts that document other narratives of exile, for example the inquisitorial trial of the Morisco Diego Diaz, as well as historical and literary accounts of Moriscos in Muslim lands. My interest in the topic centers on issues of identity, and in particular how Moriscos negotiated their liminal identity as they came to be viewed in Spain as being “as Moorish as those of Algiers” and, as refugees in North Africa, were referred to by fellow Muslims as “Spanish Christians.”

**Presenter:** Victoria Rivera-Cordero, *Hamilton College*

**Paper Title:** Nomadic Lozana: Exile and Identity in Delicado’s *Lozana andaluza*

**Abstract:** This paper explores exile in Francisco Delicado’s *Lozana andaluza* both as a key element of the protagonist’s *conversa* identity and as the primary motivation behind the text’s writing. Critics have pointed out that this tale of exile — written and published by a writer in exile for exiled Spaniards — is as much a portrait of Lozana as it is of exiled Spanish Jews. Delicado reflects the traumatic and personal consequences of a forced exile in various forms as an interior journey, an attempt to construct the self, and a search for peace. Although the reasons why Delicado left Spain for Italy are not clear, he recaptures his experience in Rome while telling the hardships and transformations of the main character, the *conversa* Lozana, who suffers from syphilis. In this text, the fundamental questions of identity and exile are also directly tied to questions of illness, gender, and difference.

**Presenter:** Horacio Chiong-Rivero, *Swarthmore College*

**Paper Title:** Cervantes’s Sense of Exile: Enigmatic Masks and Portraits of the Artist in the *Viaje del Parnaso*

**Abstract:** In Cervantes’s mock epic poem, *Viaje del Parnaso* (1614), he disseminates reflections that range from autobiographical self-portraits to sociopolitical or literary appraisals of his time. Cervantes elaborately fashions autobiographical masks, or poetic personae, that convey not only his satirical disapproval of what may be termed the imperium of degraded poetry produced by the *academias*, or reputedly elite poetic societies, but also his dissident views on what he perceived to be the generically conventional and deplorable cultural production of his day. Couched within the satirical and burlesque framework of a mock epic, Cervantes’s multifaceted and enigmatic portraits of the artist reveal his compelling sense of cultural and aesthetic exile, marginalization, and alienation within the literary community in his own country. In his circuitous and fantastic voyage to and from Parnassus, Cervantes emblematizes his sense of alienation and discontent, tracing a distinct trajectory in the literary cartography of self-imposed exile.
Saturday, March 24, 2007
8:45–10:15

Room: Symphony I

Panel Title: French Evangelicals and Their Critics in the Early Reformation Age

Organizer and Chair: Charles G. Nauert, University of Missouri

Presenter: Mark Crane, Nipissing University

Paper Title: A Paris Doctor’s Defence of Universities and Scholasticism against the Reformation: Jerome de Hangest’s De Academiis in Lutherum (1532)

Abstract: Jerome de Hangest was one of the Paris faculty of theology’s most prolific polemicists against Martin Luther in the period between 1520 and 1540. His De academiis in Lutherum takes aim at Luther’s criticism of the University of Paris as well as his criticism of scholastic theology. On one level this text elucidates the position of a scholastic during what Erika Rummel has characterized as the third phase of the humanist-scholastic debate, when earlier educational and literary debates were subsumed into the Reformation debate. On another level, this text highlights the role of the University of Paris, and in particular its faculty of theology, as a guardian of orthodoxy and a bulwark against heresy.

Presenter: Jonathan A. Reid, East Carolina University

Paper Title: Poets Divine: The “Sons of Apollo” in the Service of Christ

Abstract: During the 1530s an extended group of French writers, self-styled “Sons of Apollo,” were as apt to celebrate the beauty of the daughters of Eve as they were to declare themselves disciples of Mary’s son. While service to the cause of his gospel formed but one dimension of their literary projects, it took on special significance in that decade as persecution succeeded in silencing, at least in print, other leaders of the evangelical movement. This paper explores modes in which the group of humanist poets and writers around Marguerite of Navarre — Nicolas Bourbon, Clément Marot, Rabelais, and Charles de Sainte-Marthe in particular — profiled themselves as voices of that movement. By reading their works chronologically against the events of the decade, especially the religious turmoil in Paris from 1533–35, it offers an assessment of their self-justification and message as poets pronouncing on matters divine.

Room: Symphony II

Panel Title: The Night

Organizer: Robert Fredona, Cornell University

Chair: Niall Atkinson, Cornell University
**Presenter:** Brian N. Becker, *Western Michigan University*

**Paper Title:** When the Boundary between Dreams and Reality Blurs: The Strange Case of Benedetto de Ologar

**Abstract:** On the night of 5 July 1404, Benedetto de Ologar, a Jewish doctor living on the Genoese colony of Chios, dreamt that two Christian boys lured him from his house and promised him “a beautiful garden with fresh water.” He returned to reality by awaking in a nearby well, into which he had fallen while sleepwalking, and was subsequently rescued by fellow Jews. The events of this night, both dreamt and “real,” were apparently so moving that Benedetto took the unusual step of recording them in a Genoese notary’s register two days later. This paper will explore the night in the contexts of Benedetto’s dream and “real” experiences, and how the boundaries between mental and physical spaces blurred. Night could be a mental space that facilitated the manifestation of conscious and/or unconscious feelings, and also a distinct but related physical space filled with uncertainty and shame.

**Presenter:** Eleanor Selfridge-Field, *Stanford University*

**Paper Title:** Night and Theatrical Time in Early Modern Venice

**Abstract:** The *orario* of the Venetian theater is a prism bringing into convergence many issues of content, dramaturgy, manner of performance, and target audience. The Venetian government controlled theatrical time in order to limit ostentation and behavioral deviance, and the restrictions adopted in the first few decades of public opera (1637–ca. 1675) were foreshadowed by decrees concerning public festivities in the sixteenth century. Sixteenth-century comedies had to end three hours after opening, operas four hours after, I will argue that these differing allocations of time had less to do with the content of the performances than with the time of year (and length of the night) when such entertainments were generally given. For example, operas were clustered around the winter solstice, when the number of hours of darkness was greatest. Repertories were thus adapted to suit temporal limits in ways that eventually led to dramaturgical specialization by “season.”

**Presenter:** Claudia Steinhardt-Hirsch, *Università di Monaco di Baviera*

**Paper Title:** Come si fingere una notte: La rappresentazione nell’arte del Italia settentrionale

**Abstract:** Nei primi decenni del XVI secolo, ed in particolar modo nella pittura dell’Italia settentrionale, si rileva un interesse caratteristico per la rappresentazione di immagini “finte di notte”. Questo soggetto si diffonde presso le corti e nelle città padane dove si sviluppa una vera predilezione per le scene notturne in pittori come Correggio, Girolamo Romanino e Giulio Romano. Per esempio, in questo intervento propongo di indagare sul capolavoro della “Notte” di Correggio, che si impone per l’intimo collegamento tra la rappresentazione notturna ed il messaggio religioso della Natività, attraverso una simbologia benedettina della luce. Dalla tradizione posteriore si apprende che nel XVII secolo davanti al quadro veniva letta la messa di Natale che contemplava anche una processione di luci nella chiesa tutta oscurata di San Prospero a Reggio Emilia. Tali pratiche illustrano il significato assunto dalla notte nella rappresentazione pittorica del XVI secolo nell’Italia settentrionale.
Room: Symphony III

Panel Title: Woman to Woman: Female Saints in the Lives of Early Modern Women

Organizer & Chair: Barbara J. Johnston, Florida State University

Presenter: Christiane Andersson, Bucknell University

Paper Title: The Virgin’s Mother: St. Anne as Maternal Inspiration in Early Modern German Art and Folklore

Abstract: In the German-speaking countries of the early modern period, the veneration of St. Anne was widespread, but nowhere more so than in electoral Saxony. This paper will examine how the local Saxon construction of specific elements of the saint’s hagiography as well as devotional texts and practices among common people came to alter in significant ways the Saxon interpretation of her theological role and her representation in works of art of the early sixteenth century.

Presenter: Kimberly L. Dennis, Rollins College

Paper Title: Feminine Piety and Female Patronage: Early Christian Saints as Models for Women in Counter Reformation Rome

Abstract: Camilla Peretti, sister of Pope Sixtus V (r. 1585–90), was an important patron of architecture and urbanism in early modern Rome. One of Peretti’s major architectural patronage projects involved restoration of the ancient church of Santa Susanna on the Quirinal Hill. There, Peretti also built a convent and school where she installed a group of reformed Cistercian nuns who ran a home for girls at risk of becoming prostitutes (called zitelle). Saints Susanna, Cyriaca, and Felicitas, Roman martyrs linked to the history of Santa Susanna, provided models of virtue, piety, and Christian devotion for the nuns, the zitelle, and their patron. These three female saints also tied Peretti’s project to a trend among devout women in the early modern era. Taking the community at Santa Susanna as a case study, this paper will explore how early Christian models of female piety influenced women’s priorities as patrons in Counter Reformation Rome.

Presenter: Clara Herrera, University of Illinois

Paper Title: Saint Teresa of Ávila in Jerónima Nava y Saavedra’s Life and Writings

Abstract: In 1994 the autobiography of Mother Jerónima Nava y Saavedra (1669–1727), a Colombian nun, was published under the title of Autobiografia de una monja venerable. Previously, however, the account was believed to have been written by her confessor, Father Juan de Olmos y Zapiaín, due to his introduction to this work, “Elogio a la autora.” The resultant confusion in authorship has meant that Mother Nava has not received the appropriate literary scrutiny. While Father Olmos emphasized Mother Nava’s biographical information in his “Elogio,” this paper will analyze the discursive techniques that the writings of Saint Teresa of Ávila inspired in Mother Nava. It will examine the nun’s incorporation of these techniques in the narration of her own spiritual life, her defense of the gender-sensitive issues of writing and theological teaching, and how her “imitation” of Teresa was adapted to the prevailing religious and cultural structures in Nueva Granada.
Room: Symphony IV

Panel Title: Reinterpreting the Renaissance: Nineteenth-Century Artistic Responses

Organizer: Jeffrey M. Fontana, Austin College

Chair: Nina Serebrennikov, Davidson College

Presenter: Marietta Cambareri, Museum of Fine Arts, Boston

Paper Title: Collecting/Creating the Italian Renaissance in the Early Years of the Museum of Fine Arts, Boston

Abstract: This paper will explore the notion of Renaissance Revival within the context of the early years of the history of the Museum of Fine Arts, Boston. Founded in 1876, the Museum’s earliest accessioned European sculptures treated subjects like the Young Columbus and Dante and Virgil. The Italian Renaissance was represented primarily in an impressive gallery of plaster-cast reproductions. How did interest in the Italian Renaissance encourage Renaissance Revival styles, and how did the collecting of Renaissance works intersect with the creation and collection of Revival Style objects in the later nineteenth and early twentieth centuries? How did this intersection impact the museum’s presentation of the Italian Renaissance and how did it affect the art market more generally, leading to interest in having both the “Real Thing” and the Revival object, and sometimes to the unwitting acquisition of forgeries? This paper will concentrate on sculptures bought by Boston collectors Charles Callahan Perkins and Quincy Adams Shaw.

Presenter: Liana de Girolami Cheney, University of Massachusetts Lowell

Paper Title: Edward Burne-Jones and Botticelli: Paragone and Rinascita

Abstract: The paragone between Botticelli’s and Burne-Jones’s imagery embodies the bond between visual vocabulary and aesthetic ideals in Renaissance and Pre-Raphaelite art. Both artists created paintings of the soul. Botticelli’s imagery emphasized the spiritual concept of ideal beauty rather than the new physical reproduction of beauty as it exists in nature. Favoring this concept, Burne-Jones elaborated on the Neoplatonic aesthetic ideal by creating an idealized image that would combine beauty and arouse love. Burne-Jones’s knowledge of Botticelli’s paintings is comprised of four types of awareness: 1) his acquaintance with contemporary writings on Botticelli’s art; 2) his familiarity with the Renaissance master’s work in British collections; 3) his personal experience of seeing original works and drawing them during his four trips to Italy in 1859, 1862, 1871, and 1873; and 4) his own collecting of Botticelli’s paintings.

Presenter: Jeffrey M. Fontana, Austin College

Paper Title: Louis-Oscar Roty’s Adaptation of Da Vinci’s Bust of a Warrior for a Medal of the French Republic
Abstract: During the 1880s the French medalist Louis-Oscar Roty (1846–1911), who had already shown admiration for the Italian Renaissance through his revival of the rectangular plaquette, personified the relatively young French Third Republic in a new way by adapting Leonardo da Vinci’s drawing, *Bust of a Warrior in Profile* (British Museum). During the late 1870s the Republic’s female personification wore foliage in her hair, Ceres-like, instead of her Phrygian cap. But Roty substituted da Vinci’s elaborate *all’antica* winged helmet to give her a martial appearance with a Renaissance air. Roty’s medal inspired numerous neo-Renaissance personifications of the Republic through World War I. I will argue that Roty combined allusions to the Italian Renaissance with references to ancient Gauls, Joan of Arc, and republican Rome to produce an image suited to French nationalism and the sustained antipathy toward Germany felt subsequent to defeat during the Franco-Prussian War.

Room: Concerto A

Panel Title: Landscape and Sacredness in Counter-Reformation Italy

Co-organizers: Nadja Aksamija, Colgate University and Denis Ribouillault, Courtauld Institute of Art

Chair: Pamela M. Jones, University of Massachusetts, Boston

Presenter: Una Roman D’Elia, Queen’s University

Paper Title: Petrified and Crying a River: Mourning for the Pagan Nature Gods in Sixteenth-Century Villa Gardens

Abstract: Statues of mountain and river gods in late sixteenth-century villa gardens, unlike surviving ancient sculptures of nature gods, tend to be imbued with the pathos of metamorphosis. Images in the Medici villas of Castello and Pratolino, the Boboli Gardens, and the aptly titled Sacro Bosco at Bomarzo evoke a numinous landscape, formed of the petrification and tears of the gods. These are poetic fictions, created in a time of nostalgia for the pagan world, at a time when Ovid had been placed on the Index of Prohibited Books.

Presenter: Nadja Aksamija, Colgate University

Paper Title: Defining the Counter-Reformation Villa: Ideologies of Landscape in Late Sixteenth-Century Italy

Abstract: The Counter-Reformation villa, a post-Tridentine phenomenon, differs from the humanist Christian villa in both conceptual and physical terms. Employed for specific types of meditation, spiritual purification, religious instruction, and Catholic propaganda, it is fundamentally predicated upon a new conceptualization of landscape, and articulates its ideological potency through different architectural and artistic components. A vehicle of cognitive mediation of landscape, the Counter-Reformation villa delineates a new relationship between reality and representation, nature and architecture, humans and God, past and future. This paper analyzes its operative apparatus and typological fluidity by considering a number of
late sixteenth-century examples, such as Villa Guastavillani at Barbiano near Bologna and Villa Duodo in Monselice.

**Presenter:** Arnold Witte, *Universiteit van Amsterdam*

**Paper Title:** The Monk’s Cell and the Villa: Tendencies in Counter-Reformation Villeggiatura

**Abstract:** Around 1600 new concepts of religious behavior led to changes in *villeggiatura*. Members of the papal court, cardinals in particular, were encouraged to demonstrate devotional perfection not only in words, but also in their daily behavior. Private life and public appearance suddenly became interrelated. As a result, the retreat to the villa became codetermined by expectations of exemplary devotion, largely based on monastic ideals. Between 1580 and 1620, a number of cardinals such as Sfondrati, Farnese, and Aldobrandini, consciously adopted the role of the exemplary cardinal. They all stood in close contact with Cardinal Bellarmino, whose treatises on devotional life and whose retreat to the suburban monastery of Sant’Andrea al Quirinale were exemplary in early Baroque Rome. The present paper explores the importance of Bellarmino’s religious concepts and behavior for the practice of *villeggiatura* of these three cardinals, and considers how they influenced the architecture and decoration of their villas.

**Presenter:** Denis Ribouillault, *Courtauld Institute of Art*

**Paper Title:** Sacred Landscape as Ideology: Villa Grazioli at Frascati and the Concept of “Negative Utopia”

**Abstract:** From the 1550s onward, landscape fresco painting in the villas of the Roman Campagna became increasingly concerned with religious subject matter. After the Council of Trent, the historical model adopted by the papal aristocracy shifted from Roman to Christian antiquity, from classical *locus amœnus* to religious Arcadia. This paper will examine this shift by adopting a Marxist approach, as exemplified in the work of Reindhardt Bentmann and Michaël Müller on the sixteenth-century villas of the Veneto (*The Villa as Hegemonic Architecture*, 1968), which sees the promotion of agriculture and *villeggiatura* as sacred activity as “negative utopia.” The fresco decoration of the Villa Grazioli at Frascati, commissioned around 1600 by prominent cardinals such as Ottavio Acquaviva and Alessandro Peretti Montalto, will be taken as a point of departure for reconsidering the landscape of Frascati as a sacred landscape, and for understanding the notion of sacredness of landscape in ideological terms.

**Room:** Concerto B

**Panel Title:** New Technologies and Renaissance Studies V: Open Access Publication

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-organizers:** William Bowen, *University of Toronto, Scarborough* and Raymond G. Siemens, *University of Victoria*

**Co-organizer & Chair:** Gabriel Egan, *Loughborough University*
Presenter: Patricia Fumerton, *University of California, Santa Barbara*

**Paper Title:** Pepys, Pictures, and Passwords: Open and Closed Online Resources and Traditional Publication

**Abstract:** Can one reconcile the needs of self-authored open access publication with those of traditional publishing, which demands referees, publisher’s rights, and established fees? The English Department’s Early Modern Center at University of California, Santa Barbara has run the gamut from closed-access online publication of its expansive Picture Gallery, to open access online publication of its large Pepys Ballad Archive, to most recently, an experimental open-closed collaboration with a traditional publisher. In this collaboration, the traditional publication was proposed not in advance of the digital project but after that project, and it functions in tandem with the self-authored open archive. Both closed and open formats offer different advantages for the reader/viewer as well as the possibility for a fruitful dialogue between the two which is more than the sum of their distinctive expressions.

Presenter: Shawn Jeremy Martin, *University of Michigan, Ann Arbor*

**Paper Title:** Early English Books Online-Text Creation Partnership and Open Access

**Abstract:** Scholars often cite the importance of open access to electronic resources in order to further academic endeavors. Nonetheless, much of what is available electronically is closed to institutions that have the ability to pay subscription fees. Therefore, it would seem that there is a conflict of values here with seemingly little common ground between publishers and universities. How is it possible to open access to this vast corpus of currently closed material? The Text Creation Partnership (TCP) is one project that has sought to answer this question. By cooperating with publishers to create text that will eventually enter the public domain, the TCP has successfully created a model that has the potential to open up this closed archive, but runs the risk to of becoming to much like a publisher. This paper will look at the model and the opportunities and challenges that open access models face in creating open access to commercially produced electronic collections.

Room: Concerto C

**Panel Title:** The Life of St. Benedict in Medieval and Renaissance Italy

**Organizer:** Anne Leader, *City University of New York, City College*

**Chair:** Diana Gisolfi, *Pratt Institute, Brooklyn and Venice*

**Presenter:** Catherine McCurrach, *University of Michigan, Ann Arbor*

**Paper Title:** A Student Becomes the Abbot: Devotion to Benedict in Medieval Rome

**Abstract:** Medieval images of Saint Benedict found in Roman churches register an important shift in the conception of the saint’s cult. Eleventh- and twelfth-century frescoes suggest that devotion to Benedict was not limited to the monastic realm in the medieval period. He served
additional roles that saw him functioning as an intercessor for an emerging Roman populus. This conception changes in the late thirteenth century, when the presentation of Benedict as ideal Benedictine abbot and saint marks a sudden need for the articulation of a self-conscious identification of “Benedictine-ness” and the promotion of the “original” monastic saint and his cult.

**Presenter:** Alison C. Fleming, *College of the Holy Cross*

**Paper Title:** In Benedict’s Path: Creating an Iconography for St. Guido of Pomposa

**Abstract:** The Benedictine Abbey of Pomposa was renovated in the early Trecento. At that time Pietro da Rimini painted frescoes in the abbey’s Chapterhouse (ca. 1315–16) and Refectory (ca. 1317–18). While both spaces contain images of St. Benedict, unusually, there are no narrative scenes of his life. The chapterhouse includes portrayals of Saints Benedict and Guido (an important eleventh-century Abbot), both local heroes for the Benedictines at Pomposa. Two dining scenes are the focus in the refectory: the Last Supper and the Miraculous Supper of St. Guido. While the emphasis on images of eating and drinking is appropriate here, it distinctly relates to the numerous references to food and drink (and associated miracles) in Benedictine hagiography. Here at Pomposa, we see that St. Benedict’s life is used to create an iconography for St. Guido, providing the Benedictines with guidance and inspiration (from both saints) on their own spiritual paths.

**Presenter:** Anne Leader, *City University of New York, City College*

**Paper Title:** Look to the Book: Images of Authority at the Florentine Badia

**Abstract:** Around 1435 Abbot Gomezio di Giovanni commissioned Benedictine murals for his abbey’s new cloister. This cycle builds on tradition while including important changes that allowed Gomezio to reassert his authority, which had been challenged by recent reforms in the Benedictine Order. Though a leader of this new Benedictine Observance, Gomezio disagreed with its centralized governing system, which he believed went against Benedictine Rule. Unhappy with this democratization, Gomezio removed the Badia from the Congregation. The display of Benedict’s life at the Badia takes on special meaning when viewed in the context of this secession. The figure of the saint in his role as abbot appears prominently in each fresco, typically holding a book to remind viewers that each abbot’s local authority and supremacy are dictated by Benedict’s Rule. The book, newly incorporated in Benedictine narrative iconography, symbolizes Gomezio’s firm belief in the autonomy and authority of his office.

**Room:** Concerto D

**Panel Title:** The Habsburgs: Images and Portraits I

**Organizer & Chair:** Thomas DaCosta Kaufmann, *Princeton University*

**Presenter:** Walter Cupperi, *Scuola Normale Superiore*

**Paper Title:** Displaying Loyalty: On Some Italian Busts of Charles V
**Abstract:** The Italian travels of Charles V (1530, 1533, 1536, 1541, and 1543) and Flemish ceremonies which greeted him in 1549 and 1556 were occasions to renew his iconography and introduce up-and-coming artists to his presence and consideration. Alfonso Lombardi and Leone and Pompeo Leoni among others took advantage of these events to submit medals and small reliefs which exhibited their ability and ambition to make monumental sculpture. Their successful “presentation portraits” were followed by the Emperor’s request for life-size models in clay (“heads”) which led to the formal commission of a bronze or marble bust. In turn, these works were also reproduced in other forms for other patrons, suggesting that the emperor’s appearance in Italy necessitated serial production of his sculpted image. My paper will investigate how this demand for Hapsburg busts encouraged specific forms of workshop organization and gave origin to series of marble copies and bronze replicas.

**Presenter:** Gregory Todd Harwell, *University of Southern California*

**Paper Title:** Pisanello’s Last Medal

**Abstract:** The portrait medals that Pisanello made of King Alfonso V of Naples in 1449 are currently considered to be the Veronese artist’s last works. However, a fragmentary record of his continued employment at the Neapolitan court and sketches for a portrait medal of Pope Nicholas V suggest that Pisanello continued working until his death in 1455. After further close reading of the documentation, a portrait medal of Emperor Frederick III of Habsburg now comes to light as a work from Pisanello’s last years. This medal was given by Alfonso V to commemorate Frederick’s 1452 imperial coronation by Nicholas V in the Lateran basilica and represents the feudal homage of a loyal vassal. Through Pisanello’s last medal, the King of Naples and Sicily symbolically recognized the lingering vestiges of the Roman Empire by calling Frederick III of Habsburg Divus Romanorum Imperator Augustus — the divine ruler of an imaginary community.

**Room:** Tenor

**Panel Title:** Elusive Realities: Public Words and Religious Images in Civic Life

**Co-organizers:** P. Renee Baernstein, *Miami University* and Shona Kelly Wray, *University of Missouri, Kansas City*

**Chair:** Giovanna Benadusi, *University of South Florida*

**Respondent:** Edward Muir, *Northwestern University*

**Presenter:** Daniel Hobbins, *The Ohio State University*

**Paper Title:** Spreading the Word about How to Prevent and Cure Plague

**Abstract:** This paper poses a question not often asked: how exactly did medical masters in major cities publish their plague tracts and what evidence do we have for their initial readership and circulation? Important evidence on this point appears in the famous plague tract of John of
Burgundy (ca. 1365–70). Internal evidence shows that it originally circulated as a single sheet, possibly intended to be posted in a public place, and that John of Burgundy amplified the work in response to questions from other medical masters about the exact meaning of a specific passage on bloodletting. The tract effectively served as a public health notice, and took shape as part of a public conversation over the best way to cure plague. I argue that works such as this are incomprehensible outside of a civic environment that encouraged and facilitated the swift spread of news and information.

**Presenter:** F. Thomas Luongo, *Tulane University*

**Paper Title:** The Virgin on the Street Corner: Who Was She before She Became Famous?

**Abstract:** Miraculous icons in Italy in the Middle Ages and Early Modern periods have recently received increased attention. Much less has been said about the “ordinary” or non-miraculous figure or image — pictures and statues on street corners, facades, and city gates — especially for the period before the fifteenth century. Icons entered the historical record when they begin to perform miracles, at which time they were usually moved indoors — into new shrines or existing churches — and their histories newly written. Non-miraculous icons were not similarly noticed, but this does not mean that they were not present or not the focus of urban piety. Using several examples drawn from Italian cities in the thirteenth and fourteenth centuries, this paper will try to suggest ways of approaching the study of “ordinary” public icons — pictures and statues on street-corners, facades, and city gates — as an ordinary feature of medieval piety and urban life.

**Presenter:** Shona Kelly Wray, *University of Missouri, Kansas City*

**Paper Title:** The Written Word and the Public Voice within the Notarial Culture of Late Medieval Bologna

**Abstract:** The many ways that Italian urban governments publicly announced official information are well-known. The publication of statutes, elections of officials, and criminal banns were announced at the sound of a trumpet within the piazza. This paper argues that notarial culture also worked to accommodate the public voice. Despite rising literacy, most of the people who participated in notarial transactions were not fully literate. Notarial law and practice attempted to inform clients and the public affected by clients’ actions. Bolognese law required that a *crida* by a town *nuncio* be made for certain testaments and emancipation acts. Using the rich notarial records of fourteenth-century Bologna, I demonstrate the practice of both written documentary proof in notarial transactions — for example, notaries stated that an *instrumentum* had been *viso et lecto a me* — as well as their public translation: for example, certain acts were read out loud *vulgariter* in order that the parties understood.

**Room:** Soprano

**Panel Title:** Nature and Art, North and South (ca. 1500) I

**Co-Organizer:** Ethan Matt Kavaler, *University of Toronto*
Co-organizer & Chair: Kathleen Weil-Garris Brandt, New York University

Presenter: Bruce A. Boucher, Art Institute of Chicago

Paper Title: Jacob Burkhardt and the Question of Realism in Renaissance Art

Abstract: Generally understood as a movement in nineteenth-century art, realism also had a wider contemporary context, something highlighted by the writings of the Swiss cultural historian Jacob Burckhardt (1819–97). Although he used naturalism and realism interchangeably to characterize the evolution of art across Europe during the fifteenth and sixteenth centuries, Burckhardt subtly differentiated his use of realism to distinguish Italian art from art elsewhere in Europe. In his public lectures, this contrast hardened into a bias for the supremacy of Italian art and idealism as the apogee of artistic expression. Idealism lay behind his unfavorable comparison between the Van Eycks and Masaccio as well as his elevation of Raphael as the embodiment of the “enduring and eternal” in art. In so doing, Burckhardt made an oblique but persistent reference to the contemporary debate over the direction of modern art and architecture, a reference that his readers and auditors would have understood.

Co-presenters: Michael Ann Holly, Sterling and Francine Clark Art Institute and Keith Moxey, Barnard College

Paper Title: Iconology and the Question of Realism in Renaissance Art

Abstract: The North/South distinction, so deeply naturalized in art historical approaches to Renaissance art, has come under increasing critical scrutiny. Scholars have drawn attention to the way in which the history of art cut its teeth in the late nineteenth and early twentieth centuries by maintaining the Italian Renaissance as its artistic ideal, a paradigm against which Northern art of the period was often measured. Historiographers have recently been investigating the philosophical and nationalist stakes involved in this exaltation of Italy by the “founders,” from Burckhardt to Panofsky. If the Hegelian agenda underlying this interpretation of Italian Renaissance art is part of the very fiber of our disciplinary being, how do we understand the art of this period once this influential philosophy of history has been called into question? What value do we find in the art of the Renaissance when ideas of the rise of the “individual” and the “revival” of antiquity have lost their luster? Does iconology still offer interpretive possibilities to critical historians today? Are we still in the thrall of metanarratives whose persuasiveness has worn thin?

Room: Alto

Panel Title: Medicine and Astrology in Renaissance Milan

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

Organizer: Allen Grieco, The Harvard University Center for Italian Renaissance Studies, Villa I Tatti
Chair: Nancy Siraisi, City University of New York, Graduate Center

Presenter: Ann G. Carmichael, Indiana University

Paper Title: Epidemical Environments in Sforza-Era Milan

Abstract: Using evidence from Milan’s extraordinary Necrologi, this paper will situate recurrent plague epidemics within other epidemic experience in and around Milan, 1452–1522. The Necrologi were kept by the civic Board of Health (the Sanità), and for a half-century engaged prominent members of the College of Physicians in the routine diagnosis of causes of death, for every individual over two years of age at death. During the turmoil of the early sixteenth century, however, elite physicians relegated their responsibilities to younger men, often associated with hospitals. This study draws upon a database of over 115,000 individual deaths, permitting some epidemiological analysis of the causes reported by season, age, sex, date of death, and reporting. The paper will focus on the different patterns of mortality observable in intervals of crisis mortality. Not all records once available have survived, but the data nevertheless permit some reflection on the changing urban health and disease experience during a period of significant changes to the built environment.

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

Paper Title: Political Animals: Learned Physicians and Astrologers at the Sforza Court

Abstract: Unlike its artistic and literary counterparts, astrology does not figure prominently in accounts of courtly patronage in Renaissance Italy. This paper addresses this gap in the literature by offering a close examination of the role and professional career of a small number of physician-astrologers at the Sforza court. First, I will situate this professional figure within the intellectual context of Renaissance Italy. Then I will examine specifically the case of Milan towards the end of the fifteenth century. In this way I hope to show how knowledge production and disciplinary expertise were closely linked to the political and personal ambitions of the Sforza dukes and how astrology and medical practice fulfilled a clear political role within the history of Renaissance Italy at the dawn of the century.

Presenter: Marilyn Nicoud, Ecole française de Rome

Paper Title: Physicians at Court: Milan in the Fifteenth Century

Abstract: During the last centuries of the Middle Ages — a period characterized by a modernization of the state and a specialization of the functions at court — medicine became an activity recognized by public authorities as useful for the common people. But if Mediterranean cities had begun to employ public doctors, European courts and especially Italian ones were also characterized by a process of “medicalization.” As the studies of Agostino Paravicini Bagliani and Michael McVaugh have shown, physicians became familiar figures at court, employed by princes to cure themselves and their family. In this paper I examine what it means to practice medicine at court: who is chosen to become court physicians? Is it a special moment in their career? Does it imply a special relationship with their patients, and do they contribute to the reputation of the court? I argue that the numbers of physicians employed, their reputation, their intellectual production, and their relations with the University of Pavia make the case of Milan exceptional.
Room: Picasso

Panel Title: Dowry Restitution in Early Renaissance Italy and Spain

Co-organizers: Jamie A. Smith, *Alma College* and Dana Wessell Lightfoot, *University of Texas, El Paso*

Chair: Carol Lansing, *University of California, Santa Barbara*

Presenter: Lynn Helen Laufenberg, *Sweet Briar College*

Paper Title: The Dowry Gone Awry: Dotal Restitution and Criminal Prosecution in Late Medieval Florence

Abstract: The municipal statutes of medieval Italy mandated the timely return of a wife’s dowry upon her husband’s demise. However, many widows and their natal kin had to turn to arbitration or had to pursue litigation in the civil courts to reclaim their dowries if they were withheld by the husband’s heirs. But what happened if even these measures proved ineffective? This paper investigates approximately thirty cases from late Trecento and early Quattrocento Florence in which disputes over dotal restitution ultimately led to criminal suits and sentences in the court of the Podesta, the city’s chief judicial magistrate. These suits were exclusively pursued on behalf of widows from the city’s elite and demonstrate the difficulties widows (or their kin) could face in attempting to recover dowries that were, in theory and in law, protected by numerous guarantees for their return.

Presenter: Jamie A. Smith, *Alma College*

Paper Title: Contractually Obliged: Dowry Restitution against Insolvent and/or Absent Husbands

Abstract: Historians have recently examined the procedure and cases of dowry restitution in premodern Italy. These studies have highlighted the importance women carried into marriage on account of their dowries, but also have also warned that restitution was not as straightforward as the statutes professed. Few studies, however, have addressed cases of dowry restitution to wives, and not to widows. This paper examines dowry restitution petitions against living husbands in the civil court of Genoa between 1380 and 1420. Following the *ius commune*, the statutes of Genoa described the recourse for wives against insolvent spouses. Beyond insolvency, absence became a legitimate reason for a wife to seek control of her dowry. This permutation of the understanding of the dowry contract was supported by the leading jurist of the day, Baldo degli Ubaldi. Archival evidence from Genoa demonstrates that these rights to the dowry were not simply theoretical; women of various social strata took advantage of these legal remedies. Therefore, we see premodern lawmakers granting wives protection that prevented delinquent husbands from causing “great harm and danger” not only to their wives, but also to their families and indeed to the commune as a whole.

Presenter: Dana Wessell Lightfoot, *University of Texas, El Paso*
**Paper Title:** Seeking Restitution: Labouring-Status Women and their Dowries in Fifteenth-Century Valencia

**Abstract:** Between the years 1420 and 1434, 161 women appeared before the court of the civil justice in the city of Valencia seeking the restitution of their dowries from their still-living husbands. The majority of women who brought such suits were not, as one might expect, of higher status, but instead were the wives and daughters of lower artisans and _llauradors_ (small farmers). This paper seeks to examine the reasons behind the preponderance of laboring-status women as plaintiffs in dowry restitution cases from the city of Valencia in the early fifteenth century. Factors such as demography, immigration, and economic background will be explored to consider why women of lower artisan background, in particular, made up over fifty percent of those petitioning the Valencian civil court for the restitution of their dowries for a variety of reasons. As immigrants to the city, these women often did not have networks of blood kin on which to rely in times of economic hardship and therefore their dowries became crucial to their survival, both during and at the dissolution of their marital unions.

**Room:** Metronome

**Panel Title:** Early Modern Women’s Manuscripts I

**Sponsor:** Renaissance English Text Society

**Chair:** Margaret Hannay, _Siena College_

**Respondent:** Elizabeth H. Hageman, _University of New Hampshire_

**Presenter:** Jane Couchman, _York University, Glendon College_

**Paper Title:** Petrarchan Love and Huguenot Resignation in an Album Owned by Louise de Coligny (1555–1620)

**Abstract:** The first part of Ms. 129 A 23 in the Koninklijke Bibliotek (Netherlands) contains Petrarchan sonnets collected for Louise de Coligny around the time of her marriage to Charles de Téligny in May 1571. The second part contains texts in several different hands, including her own, added after the assassination of her second husband, William of Orange, in July 1583. The manuscript provides a fascinating glimpse of the tastes and concerns of “the great lady of the Reform,” before the St. Bartholomew’s Day Massacre in August 1572 (when her husband and her father were killed), and after she was widowed for the second time, creating a wonderfully incongruous juxtaposition of Petrarchan eroticism and Huguenot resignation. In this paper I will link knowledge and speculation about the sources of the various contributions to this manuscript with analysis of its content and context.

**Presenter:** Susan Hrach, _Columbus State University_

**Paper Title:** “Let me say this one word unto you”: Situating the Mother’s Legacy in Manuscript
Abstract: One intractable problem in addressing mothers’ legacies has been the difficulty in defining and classifying the category itself. Must a “mother’s legacy” text be discrete, or can it exist as part of a commonplace book or within a letter? My reading of advice letters included in the Francis Fane commonplace book (Folger V.a.180) situates the texts as pieces of writing that occupy positions within and outside of the available discourses of the period, particularly legal discourses as they pertain to will-making. Considering the discourse structures employed in these texts allows for both broader and deeper comparison in order to make useful distinctions among mothers’ legacies. The practices that seem to inform the composing, copying, or editing of them suggest different strategies of reading their intended audience might be expected to employ. The advice itself also reflects subtly varying cultural and personal values.

Presenter: Victoria Burke, University of Ottawa

Paper Title: Women Reading the Classics in Late-Seventeenth-Century England: The Case of Katherine Butler

Abstract: This paper examines extracts from classical writers in the commonplace book of Katherine Butler (St. Paul’s Cathedral Library MS 52.D.14). Butler typically extracted her classical wisdom not from complete translations of an ancient writer’s work, but from contemporary writers of philosophical tracts who used rhymed passages from ancient writers to support particular arguments. First examining the original contexts of the passages, this paper considers how the writers Butler was reading shaped the words of ancient writers, and how a woman responded to classical culture by extracting and organizing passages for moral and aesthetic reasons. This paper will consider the following questions: how did non-academic readers (including women) get access to classical writers in translation? Did academic and popular readers of ancient writers put them to different uses? Was there a kind of democratization of classical culture in Restoration England? If so, what was lost and what was gained by such democratization?

Room: Degas

Panel Title: Renaissance Rhetoric

Chair: TBA

Presenter: Roberto Buranello, City University New York, College of Staten Island

Paper Title: The Paradox of Parrhesia: Sperone Speroni’s Roman Rhetoric

Abstract: The fame of sixteenth-century Paduan scholar Sperone Speroni rests on his numerous dialogues and a theoretical tract on the nature of dialogue writing, entitled the Apologia. This work was written in 1574, as a result of Speroni’s audience with the Master of the Sacred Palace, to discuss his dialogues and save them from hermeneutical violence. In this work he deals with such issues as notions of the truth and the true seeming, and provides insightful and provocative ideas regarding literature, censorship, and the role of the letterato. He defends his
works through parrhesia, or frank speech that creates a relation to the truth through duty and obligation. Paradoxically, the truth that Speroni reveals to the Censors is that a fundamental aspect of the nature of dialogue is error. This paper will analyze Speroni’s works in order to explore the influence of Roman rhetoric on Sperone Speroni’s paradoxical position.

**Presenter:** Bernardo Piciché, *Virginia Commonwealth University*

**Paper Title:** Pius II and the Rhetoric of Antipathy

**Abstract:** The art of rhetoric can provide useful tools to express in a dissimulated way one’s own distaste for a situation or for a personage. Pope Pius II (Enea Silvio Piccolomini), being a great humanist, knew how to master the art of discourse. Hence, he managed to express indirectly his aversion for Cosimo de’ Medici the Elder and for the mercantile class, while avoiding explicit statements. This paper will focus on the words used by Pius II in his literary texts to claim the moral and intellectual supremacy of the old aristocracy and of men of letters over bankers and money-makers. In the meantime, this paper also recounts the story of a mutual antipathy between two great figures of the Italian Renaissance that epitomizes the confrontation between two orders of social values: the emerging money patriciate and the old sword aristocracy.

**Presenter:** Malcolm Richardson, *Louisiana State University*

**Paper Title:** Rhetoric and Genre Systems in London Civic Writing (1274–ca. 1530)

**Abstract:** This paper demonstrates how contemporary theories of genre and genre systems can expand and refine the history of early modern rhetoric. The paper examines London civic writing from 1274 through about 1530 and looks at three genres now outside the canon as representative examples: 1) the obligation, an acknowledgment of debt or credit, 2) the civic custumal, an official city book recording rights and governing procedures, and 3) the “citizen’s custumal,” a private manuscript which records similar information, only tailored to an individual’s view of London citizenship. The paper suggests that they represent an evolving rhetorical genre system which defined London civic rhetoric for two and a half centuries. Although lacking the academic underpinnings of the rhetorical arts discussed in standard histories of rhetoric, they formed a critical corollary to those arts in the creation of a civic discourse.

**Room:** Boardroom – 224

**Panel Title:** Attribution, Collaboration, and Reception

**Sponsor:** SHARP, Society for the History of Authorship, Reading and Publishing

**Co-organizers:** Steven W. May, *Emory University*, Anne Lake Prescott, *Barnard College*, and Michael Ulyot, *Oxford University*

**Chair:** Helen Vincent, *National Library of Scotland*

**Presenter:** Joseph Black, *University of Massachusetts Amherst*
**Paper Title:** Collaborators in Subversion: Martin Marprelate and Authorship

**Abstract:** The “Martin Marprelate” tracts (1588–89) are among the best known pseudonymous texts of Renaissance England, with many candidates for authorship. The government chiefly suspected John Penry and Job Throkmorton; modern cases have been made for each, but if Throkmorton was Martin’s voice, Penry had a hand. Both writers, moreover, relied on informants and a network of sympathizers who helped them print and distribute the tracts. Elizabethan authorities thought them all equally traitorous, but despite recent views on texts as social products and on the ubiquity of Renaissance collaboration, the scholars writing on Penry and Throkmorton each champion a single author. Few literary scholars, moreover, consider the distributor of an underground publication a “collaborator.” My paper attempts to widen our sense of collaboration, suggesting that by not identifying Martin, we get closer to the Elizabethan experience of the pamphlets. We need to be more skeptical in our attitudes regarding attribution.

**Presenter:** Leah Chang, *The George Washington University*

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**Paper Title:** When Women Authors Don’t Write

**Abstract:** Do authors always write? Recent critical work proposes that Louise Labé, Helisenne de Cренne, and some other early modern, French, women authors did not write the works attributed to them; some may, in fact, have been complete fabrications. And yet, if, as some studies have argued, these books were the product of another (male) writer or even a collaborative venture, why put forward a woman as the author? This paper looks at the functions female authorship may perform, either to heighten the market appeal of a book or to lend a unifying aesthetic to a poetic project. I examine how female authors are created by books (through material codes as well as voice), rather than the reverse. In doing so, I explore the assumed link between writing and authorship, suggesting that these books should remain within the canon of female authorship even if not written by historical women.

**Presenter:** Thomas S. Freeman, *University of Sheffield*

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**Paper Title:** Red Letter Day: The Printer as Author in Foxe’s Book of Martyrs

**Abstract:** Even before it was published, the seminal English martyrology *Acts and Monuments* was referred to as *Foxe’s Book of Martyrs*, by which title it remains popularly known. In many ways, Foxe deserves this authorial credit. He compiled, edited, and brilliantly organized it into a coherent text. Yet the focus on Foxe has drawn attention away from the book’s collaborative nature, its incorporation of texts written by other authors. There was also collaboration on its overall narrative and polemical strategies. This paper assesses the authorial role of John Day, Foxe’s printer and one of his most important collaborators, by examining the calendar of saints at the beginning of the book. This piece of anti-Catholic propaganda has been attributed to Foxe, but I argue that Foxe repudiated this calendar and that Day created it for commercial reasons. This paper thus draws attention to the authorial contributions of Foxe’s printers.

**Room:** Boardroom – 324
Panel Title: Style
Organizer: Ramie Targoff, Brandeis University
Chair: Molly Murray, Columbia University
Presenter: Jeffrey Dolven, Princeton University
Paper Title: Gascoigne’s Styles

Abstract: The concept of style pulls in two directions: toward the general and the typical (of a place, a time, a movement, a school); and toward the particular and the distinctive (the style of an individual). Over the course of the sixteenth century, the latter becomes steadily more prominent in rhetoric and in literary criticism, and ideas about individuality become correspondingly more closely bound to ideas of style. The peculiar circumstances of George Gascoigne’s career make his work an especially interesting place to think about the stakes of that transition. His Hundreth Sundrie Flowres as published in 1573 includes “The Devises of Sundrie Gentlemen,” a poetic miscellany by several aristocratic hands; its republication in the 1575 Posies of George Gascoigne Esquire admits that he is the author of all. This paper will ask: how did George Gascoigne go about sounding like so many different people, and does he nonetheless sound like himself?

Presenter: Richard Rambuss, Emory University
Paper Title: Crashaw’s Style

Abstract: My paper reposes the question of from whence Crashaw’s (bad) style derives. Rather than simply saying (as just about everyone does) that his style comes from Rome — thereby implying that Crashaw is always already a kind of Roman Catholic convert — I suggest instead that he is mostly a product of Cambridge, and, moreover, that his style is not simply “bad.” Since Crashaw is, in the first instance, a Cambridge poet and intellectual, we can meaningfully talk about his style — his literary style and his devotional stylistics — in terms of other Cambridge poets, most prominent among them Herbert (Crashaw’s first volume of English poetry is, after all, called Steps to the Temple) and Milton.

Presenter: Ramie Targoff, Brandeis University
Paper Title: Donne’s Turns

Abstract: This paper explores the use of the Petrarchan volta in Donne’s Holy Sonnets. I will argue that the idiosyncratic use of the volta in these sonnets — its manipulation and multiplication — reflects Donne’s overarching concern with what it means to be a poetic maker. It is the complement to what I take to be the governing preoccupations of these poems: what it means for Donne to be made by God. In this paper I will argue that the Holy Sonnets are Donne’s most sustained poetic exploration of the nature of his own createdness. The conspicuousness of his innovations in a genre so highly conventionalized draws attention to the craftiness of his poems as poems, and to his own power as a maker capable of mending or repairing broken works. By focusing on one poetic device — the volta, or turn — I mean to show the ways in which Donne’s poetic style performs his devotional purpose.
**Panel Title:** Reconfiguring the Classical in Renaissance English Poetry  
**Co-organizers:** Maggie Kilgour, McGill University and Miriam E. Jacobson, Wake Forest University  
**Chair:** TBA  
**Presenter:** Wendy B. Hyman, Ithaca College  
**Paper Title:** Marlowe’s *Hero and Leander*: Seducing Venus’s None  
**Abstract:** Readers have long recognized *Hero and Leander*’s indebtedness to Musaeus and Ovid. But equally important influences can be found in Lucretius and Lorenzo Valla, philosophers whose Epicureanism undergirds Leander’s seductive strategy. Marlowe’s seducer takes for granted the materialist hypothesis, urging Hero to *carpe diem* before the inevitability of death. However, *Hero and Leander* is ultimately less concerned with postmortem physical decay than with the immaterial abyss, and in identifying Hero’s virginity — through a sardonic recapitulation of *nothing* — with that abyss. Leander’s jocund refutation of virginity’s ontological status implies an even larger, theological question: what ought be one’s relationship to that which “hath no being”? By considering how *nothing* functions as the multiple pun at the heart of *Hero and Leander*, this paper will argue that Marlowe’s erotic epyllion uses the naughty not as an end in itself, but as a means of getting at the naught.

**Presenter:** Miriam E. Jacobson, Wake Forest University  
**Paper Title:** Reorienting Empire in *Hero and Leander*  
**Abstract:** Christopher Marlowe’s poem *Hero and Leander* was published alongside a continuation by George Chapman for most of the seventeenth century. The two parts contrast starkly: where Marlowe celebrates insouciant desire with Ovidian panache, Chapman denigrates his protagonists for indulging in premarital sex. This paper will argue that both Marlowe’s original poem and Chapman’s continuation demonstrate an early modern awareness of the changing boundaries of empire. Situated at a theoretical crossroads of four empires — Roman, Ottoman, literary, and linguistic — both texts negotiate with and reconfigure the classical literary past and their source texts (by Ovid and Musaeus) in early modern geographic and mercantile terms. For Marlowe, the bodies and spaces of his characters become charged with subtle references to England’s new and precarious trade in the East. For Chapman, who draws on Marlowe’s oriental allusions, the language of Eastern empire serves to colonize, contain, and repudiate the lovers’ rampant sexuality.

**Presenter:** Maggie Kilgour, McGill University  
**Paper Title:** Ovidian *Invidia* in Dante and Milton  
**Abstract:** Describing the transformation of the thieves in *Inferno* 25, Dante boasts that he has seen a new form of change which surpasses those of the master of metamorphosis, Ovid: “Taccia di Cadmo e d’Aretusa Ovidio: / chè se quello in serpente, e quella in fonte / converte poetando, io non l’invidio” (97–99). Critics have noted the pilgrim’s pride in his own originality here. I
want to consider further the rhyme’s identification of Ovidio and invidio. Throughout Ovid’s works invidia, or livor, appears as the enemy of poetic creativity and, in the exilic verse especially, of the poet himself. This paper explores the implications of Dante’s linking of Ovid with his nemesis at the moment in the journey when the poet himself seems guilty of artistic hubris. I will suggest also that Milton continues the exploration of creativity and envy in his Ovidian revision of this canto in Paradise Lost 10.

Room: Parlor – 724
Panel Title: The Image and Impact of the Humanist Triumvirate: Lipsius, Scaliger, Casaubon
Co-organizers: Jeanine G. De Landtsheer, Katholieke Universiteit Leuven and Robert V. Young, North Carolina State University
Chair: Arnoud S. Q. Visser, St. Andrews University
Presenter: Jeanine G. De Landtsheer, Katholieke Universiteit Leuven
Paper Title: For Church and Country: A Biased Portrait of Justus Lipsius on his Deathbed
Abstract: One week after Lipsius’s death in 1606, his student Joachim Junius, encouraged by the Jesuits, urged Balthasar Moretus to consider the publication of a Tumulus to honor the deceased. Junius added a rough sketch entitled Coenotaphium Iusti Lipsi Catholici Regis Historiographi, to illustrate the book. In the foreground a dying Lipsius is supported by Constancy and Faith. In the background are various topographical features illustrating select elements of Lipius’s career, and the picture is marked by numbers keyed to inelegant Latin explanations of its main features. The cover letter, too, expounds the meaning of his sketch. This monumentum, however, provides a very limited and biased portrait, stressing particular aspects of the Leuven humanist’s life, while at the same time neglecting those aspects that had established his reputation throughout Europe.
Presenter: Dirk K. W. van Miert, University of London
Paper Title: Learning, Nobility, and the Transgression of Civility in the Republic of Letters Around 1600
Abstract: There are striking observations to be made about the style and extent of Joseph Scaliger’s deployment of abusive language in comparison to that of his contemporaries Isaac Casaubon and Justus Lipsius. In addition to these synchronic considerations, the diachronic perspective is also worth considering as a means of placing Scaliger’s language in a tradition of the rhetoric of blame, especially in vogue in religious controversy, or of attributing it to an individual habitus, neglectful of the conventions of epistolary rhetoric. We may thus gain unique insight into Scaliger’s role in the discourse of late humanism.
Presenter: Robert V. Young, North Carolina State University
Paper Title: Lipsius, Quevedo, and the Conflict of Mars and Minerva
Abstract: In 1604 the young Spanish poet Francisco de Quevedo (1580–1645) initiated a correspondence with Justus Lipsius (1547–1606). In the first of two letters, Quevedo displays his classical learning and seeks philological advice and encouragement from the famous scholar. Lipsius replies graciously as an elder master to a scholarly disciple, but he also takes up Spain’s management of the Civil War in the Low Countries. In the subsequent exchange of letters both men address the seemingly endless warfare in which the Spanish Empire was involved and its withering effect on arts and letters. That Lipsius was able to draw Quevedo into this own melancholy preoccupation with war and cultural decline suggests at least one explanation for the desengaño, or disillusionment, of the Spaniard’s mature poetry and provides further illustration of Lipsius’s influence on writers across Europe during the seventeenth century.

Room: Parlor – 824
Panel Title: Material Culture and the Ritual Construction of Courtly Space I: Princes and Cities in Burgundy and Italy
Sponsor: The North American Society for Court Studies
Organizer & Chair: R. Malcolm Smuts, University of Massachusetts, Boston
Presenter: George L. Gorse, Pomona College
Paper Title: Court Space and Common Space in Renaissance Genoa: A Villa Changes a City
Abstract: A strategic moment in the Italian wars, in 1528 Admiral Andrea Doria overthrew the French occupation of Genoa and founded the Genoese Republic, allied to Hapsburg Holy Roman Emperor Charles V. From its inception, the Villa Doria and Genoese Republic developed symbiotically (in mutual relation and opposition) as a ceremonial military court center on the harborfront overlooking and controlling entry into the medieval city. This paper examines triumphal entries and diplomatic receptions at the Villa Doria through the Libri Cerimoniali of the Genoese Republic in “mediating” this complex relationship between “princely” villa and “aristocratic” republic over the factious medieval port city and its riviera dominion during il secolo d’oro Genovese.

Presenter: Jennifer DeSilva, University of Toronto
Paper Title: The Visitation: Papal Ritual and Hierarchy on the Streets of Rome
Abstract: In the early sixteenth century the papacy used ecclesiastical ritual to construct a courtly environment that replaced the senatorial model of cooperative rule known in the fourteenth and early fifteenth centuries. The Office of Ceremonies under the direction of Paris de’ Grassi (1504–28) supported the courtier-model by organizing rituals that projected members of the papal court, particularly the College of Cardinals, as clients of the pope. De’ Grassi strove to use this ritual as a mechanism for reinforcing the papal hierarchy of power, while directing the cardinals on a physical pilgrimage from one cardinal’s palace to another to effect ritualized
introductions. De’ Grassi’s use of this ritual is emblematic of the self-consciously close relationship between city and court in early modern Rome.

**Presenter:** Michelle V. Packer, University of California, Santa Barbara  
**Paper Title:** A Moveable Court: Monumental Tapestry and the Creation of a Burgundian Court  
**Abstract:** The Valois Dukes of Burgundy, from Philip the Bold in the fourteenth century through Charles the Rash in the fifteenth century, used monumental tapestry to define court space within a decentralized realm whose borders were in constant flux. By initiating a practice of appearing before such tapestries, Philip simultaneously defined Burgundian court space as that which contained both his person and monumental tapestries regardless of the space’s physical location, tied that space to a particularly Burgundian mode of production, and through gifts of tapestry disseminated the practice to other courtiers within his territories and to princes abroad. During the dukes’ entries into civic spaces, the citizenry similarly deployed material artifacts to negotiate the balance of civic and royal power. This paper discusses strategies that the dukes and the cities used to define spaces, and the implications of these strategies for understanding state and civic identities within the Burgundian territories.

**Room:** Parlor – 1024  
**Panel Title:** Renaissance Philosophy III  
**Chair:** David E. Rutherford, Central Michigan University  
**Presenter:** Peter Thomas Killam, McMaster University  
**Paper Title:** Reading *Phaedo* Together: On Bodin’s use of Plato in *Colloquium of the Seven about Secrets of the Sublime*  
**Abstract:** Jean Bodin’s *Colloquium of the Seven about Secrets of the Sublime* presents a conversation between seven interlocutors on a variety of philosophical subjects related to the diversity of religious experience. The dialogic structure of the *Colloquium* is exceptionally well-developed and any interpretation of its philosophical content requires a circumspective consideration of not only the speeches made by the assembled characters, but also of the dialogue’s dramatic action and wide-ranging literary referencing. In this paper I examine Bodin’s use of Plato’s *Phaedo* as both a framing text for the conversations of the dialogue, and as an authoritative voice recalled by several of the characters in the development of philosophical positions. My paper addresses three interrelated questions: 1) Why is the *Phaedo* chosen to frame the conversations in the dialogue? 2) How does its presence affect the ways in which readers approach the text’s dialogic structure? and 3) How does its presence affect interpretations of the philosophical content in the speeches of the characters?  
**Presenter:** Daniel Joseph Nodes, Ave Maria University
**Paper Title:** Platonic Myth and the Begetting of the Divine Logos in Egidio of Viterbo

**Abstract:** In his Sentences commentary “ad mentem Platonis,” Egidio of Viterbo (1469–1532) enlists Greek myth to illuminate Christian doctrines. In an as yet untreated section, Egidio discusses the eternal begetting of the Son of God from the Father as to whether that act is of the Father’s will or nature. As he customarily does when treating questions presented in the Scholastic manner, as calling for resolution by proving one and rejecting the other, Egidio prefers explaining what is true about both sides. Here the myths of the three Parcae, Hercules and the two ways, the voyage of Argo, and other myths are interpreted to explain in what sense the Son’s generation is *ex voluntate* and, in another sense, *ex natura*. The discussion reveals a theologian trained in the Scholastic manner but transformed by Renaissance humanism and the Platonic and patristic revivals, for whom myth and poetry, beyond syllogistic reasoning, were vehicles to divine knowledge.

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**Room:** Parlor – 1124

**Panel Title:** The World is Our Home: Jerónimo Nadal, S.J. (1507–80) and His Legacy

**Sponsor:** Society for Early Modern Catholic Studies

**Co-Organizer:** Robert Alexander Maryks, *City University of New York, Bronx Community College*

**Co-organizer & Chair:** Maria del Pilar Ryan, *United States Military Academy*

**Presenter:** W. David Myers, *Fordham University*

**Paper Title:** “Woe unto us if we do not help Germany”: Jerome Nadal, Peter Canisius, and the Society of Jesus in German Lands

**Abstract:** The life of Jerome Nadal and the early history of the Jesuits in Germany were closely intertwined. As one of the founders of the college of Messina, Nadal was a colleague of Peter Canisius, the dominant figure in the early history of the Society of Jesus in German-speaking lands, where he was responsible for founding eighteen schools, including the influential college at Ingolstadt and Prague. Nadal himself, however, was concerned early on about the state of the Roman Church in Reformation Germany, and visited repeatedly, including long journeys in 1562–63 and 1566–67. During these visitations Nadal was crucial to supporting the efforts of Canisius and others. Nadal also spent the last years of his life in Hall in the Tirol, revising his writings. This paper will examine the impact of Nadal’s presence and influence on the shape of the Society of Jesus in the empire, particularly in developing an integrated approach to learning and spiritual life that became the hallmark of Jesuit educational efforts. A central theme of the paper is the relationship between Nadal and Canisius, as evidenced in Canisius’s own approach to education and spirituality during the crucial decade of the 1560s.

**Presenter:** Wladyslaw Roczniak, *City University of New York, Bronx Community College*
Paper Title: Jesuit Philanthropy in Early Modern Poland: The Charitable Institutions of Piotr Skarga

Abstract: The Jesuits campaigned in defense of the Catholic faith in many arenas, including education and politics, but also among the poor and the marginalized masses of the population, as Jerome Nadal’s activities show. Besides schools and universities, they founded municipally-based organizations that emphasized Christian charitable principles and at the same time extended the society’s reach to those within the urban community most alienated from it, and thus potentially most vulnerable to protestant penetration. The Jesuits were therefore understandably very interested in social welfare institutions such as hospitals, mutual-aid societies, and brotherhoods of mercy, treating them as another front in the ongoing struggle against heresy. This paper will explore a region of their operations little known in Anglophone scholarship — late sixteenth-century Poland — and will analyze the philanthropic and social work of perhaps the most famous Polish Jesuit of them all, Piotr Skarga (1536–1612), the fiery court preacher to King Sigismund III Vasa (1587–1632).

Presenter: Mark Andrew Lewis, Spring Hill College

Paper Title: Jerónimo Nadal vs. Nicolás Bobadilla: The Jesuit Constitution Crisis, 1556–59

Abstract: Historians of the Jesuits are well aware that little love was lost between Jerónimo Nadal, "promulgator" of the Jesuit Constitutions and Nicolás Bobadilla, the controversial first companion of Ignatius. But the greatest explosion of animosity between these two Jesuits occurred immediately after the death of Ignatius. Ignatius’s death in July 1556, left the Jesuits in turmoil over whether the Jesuit Constitution had been promulgated. While Nadal believed they were, and so provided the guidelines for the election of the new General, Bobadilla argued for a return to the original bull *Regimini Militantis Ecclesiae* (1540) for guidance. I propose to look at this constitutional conflict and the impact it had on the relationship between these two important Jesuits, and on the way in which each has subsequently been portrayed by chronicles and histories of the order.

Room: Parlor – 1224

Panel Title: Alberti, Filarete, Francesco di Giorgio Martini I

Organizer & Chair: Berthold Hub, Universität Wien

Presenter: Matteo Burioni, Universität Basel

Paper Title: The Façade as Velum: The Gaze and the Public at Palazzo Rucellai

Abstract: The façade of Palazzo Rucellai can be compared to Leon Battista Alberti’s velum (velum or reticulum), which stands between the picture and the beholder. The grid-like structure, configured by pilaster and architrave, resembles the device described in *De pictura*. A detailed analysis will show how the façade points to its being a velum (Ge-Wand) cloaking the wall. The façade shows and withholds, it creates an order of visibility and invisibility. Palazzo Rucellai has
often been discussed as one of the first palace façades with applied orders. This can be explained by a typological derivation from Vitruvius’s scenae frons. The relation between façade and theatre points to the city as a public domain. Theatron in Greek means, literally, the place of seeing. This relation to the theatre needs further investigation as fundamental issues of Alberti’s thinking are addressed: the city as place of seeing and as public domain.

**Presenter:** Jeanette Kohl, *Universität Leipzig*

**Paper Title:** Rhetoric in Stone? Alberti, Filarete and the Cappella Colleoni in Bergamo

**Abstract:** Bartolomeo Colleoni’s burial chapel in Bergamo is not only an aesthetically extraordinary building, it is also an outstanding example of the condottiere’s forceful and relentless striving for fame and immortality. In my paper, I intend to first discuss the unusual typology of its overall structure and architecture (in large part the result of a “Renaissance without Rome”) against the background of Alberti’s theory of monuments in his architectural treatise. I shall then analyze the role of Filarete’s designs for the Bergamo cathedral and his architectural fantasies as well as designs for ephemeral stage and triumphal architectures (as, for example, in the Rothschild-sketchbook), which, apparently, all had a strong influence on the chapel’s design. I will “read” the façade’s innovative and complex iconography and its plethora of images as a striking peace of *architecture parlante* that conveys and fashions a bold image of heroization in an unprecedented way. And I will, finally, compare the contents and the rhetorical strategies of the Condottiere’s preserved funeral oration to the chapel’s iconography, thus also discussing the role of texts and images for the perpetuation of individual memoria and, more specifically, George Kernodle’s performative notion of funerary architecture and figurative tomb sculpture as a “drama in eternity.”

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

**Paper Title:** Human Analogy in Francesco di Giorgio: The Ragione of Modern Architecture

**Abstract:** The pervasive use of the human analogy in Francesco di Giorgio’s Trattati has received little attention. It is mainly thought to represent an instrument of architectural planning, which either derives from antiquity, and more specifically Vitruvius’ De Architectura, or stems from a tradition of political and philosophical thought ranging from antiquity to the Quattrocento. This paper will focus on the meaning of the analogy per se, rather than the examination of its earlier models. To that end, I propose a literal reading of Francesco’s Trattati, using internal evidence to interpret the text. I will argue that the human analogy does not relate to the process of design. Supposedly rooted in antiquity, it becomes the principle-ragione of modern architecture. It is used to legitimize Francesco di Giorgio’s own architectural inventions, establishing, thus, the magnitude of his ingegno.
Abstract: Is Louise Labé a literary hoax? That is exactly the affirmation of Mireille Huchon, in Louise Labé: une créature de papier (2006). Huchon maintains that Labé is a creation of the Lyonnais poets, spearheaded by Maurice Scève and abetted by Jean de Tournes. Marc Fumaroli, an equally respected scholar, has already judged Huchon’s argument “irrefutable,” lending a seconding authoritative voice to the conclusion that “la Sappho française” existed only in the male imaginary. These assertions raise a number of critical issues. They call into question the validity of nearly all feminist criticism of the corpus, based on gender difference, as well as reopen the debate on readings based on the author’s gender. They also recall the tradition of erasing women writers and attributing their works to contemporary male authors. Yet, if accepted, the Œuvres de “Louïze Labé” Lionnoize may be one of the most clear statements of how the female Other was conceptualized in poetic terms if “she” were indeed allowed a voice. My discussion takes into account the concept of author-function, gender criticism, and cultural moment that allowed Louise Labé to emerge.

Presenter: Kathleen Loysen Wells, Montclair State University

Paper Title: Jeanne Flore’s Comptes amoureux: The Case for a Narratological Approach

Abstract: Jeanne Flore’s Comptes amoureux (1540s), like other framed nouvelle collections in sixteenth-century France, exemplifies a tight interweaving of discursive and narrative speech patterns. Flore also blends the paradigmatic Boccaccian material with classical mythology. Furthermore, she is one of very few women working in this genre during the period. At the same time, there are questions as to the work’s authorship. While questions of authorial identity are pertinent in order to contextualize critics’ assumptions about authorial intent, I will instead examine the work’s structure. Why did the author known as Jeanne Flore choose not merely to tell stories, but to show stories in the process of being told, received, and interpreted? By focusing on this narratological aspect of the text, I will analyze how the text itself operates within the literary landscape of the time, so immersed as it was in explorations of the potentialities and limits of the narrative form.

Presenter: Ignacio Navarrete, University of California, Berkeley

Paper Title: A Pre-Aristotelian Theory of Verisimilitude in the 1492 Olivier de Castille

Abstract: This paper examines the discussion of unbelievability in the epilogue to the 1492 Olivier de Castille, a text conserved in a number of subsequent editions and translations. While some details in the story are judged unlikely but possible, most of the marvelous events are defended: if readers are willing to accept the historicity of the Bible, then they must be willing to accept the plausibility of the events in this book. I call this a non-Aristotelian theory of verisimilitude because, while not using the language of Aristotle’s Poetics, it addresses the same issues as the later dispute over the romanzo, and resolves them in terms remarkably similar to those that Tasso used in his exposition of the Christian marvelous. After reviewing the printing history of the text, I briefly compare the Olivier epilogue to discussions in Tasso and Cervantes.

Presenter: Kendall B. Tarte, Wake Forest University

Paper Title: Metalepsis of the Author of French History

Abstract: In his examination of metalepsis, Gérard Genette shows how authors figure themselves in their texts: using rhetorical gestures that highlight their contribution to the book’s production, they depict themselves producing what the text is merely describing. Genette notes the audacity of the use of this figure in historical texts, since control of the past is impossible. This paper examines uses of metalepsis in several texts by authors of histories of the French
religious wars. In works such as Agrippa d’Aubigné’s *Histoire Universelle*, François de Belleforest’s elaboration of Sebastien Munster’s *Cosmographie Universelle*, and Henri Lancelot-Voisin de la Popelinière’s *La vraye et entiere histoire de ces derniers troubles*, historical and narrative elements interact. Authors transform textual space into physical space; they figure narrators as actors in the historical events being described. For these authors of contemporary history, metalepsis provides a means to exercise authority over the text and, metaphorically, over history itself.

**Room:** Parlor – 1524  
**Panel Title:** Artists as Writers / Writers as Artists I  
**Organizer & Chair:** Adrienne C. DeAngelis, *University of Miami*  
**Presenter:** Beatrice Barbalato, *Université Catholique de Louvain*  
**Paper Title:** Piero della Francesca: Dalla fabula all’esprit de géometrie nel riquadro sull’incontro della regina di Saba e re Salomone de *La leggenda della vera Croce*  
**Abstract:** Piero della Francesca (1415/20–92) è autore del trattato *De prospectiva pingendi e di altri testi di teoria della pittura*. Piero fa parte a pieno titolo di quella letteratura scientifica che ha caratterizzato Umanesimo e Rinascimento fino a Galilei. Nel ciclo de La legenda della vera Croce, dialogano tutti i cardini teorici e fabulistici di un Piero della Francesca scrittore e pittore. La rappresentazione dell’incontro fra la regina di Saba e re Salomone, ? un vero e proprio distillato dei procedimenti narratologici, etnocentrici, e tecnici che Piero della Francesca ha espresso intorno al significato della Storia e della prospettiva in pittura.  
**Presenter:** Kia Vahland, *Universität Hamburg*  
**Paper Title:** Sebastiano del Piombo  
**Abstract:** The work of Sebastiano del Piombo has attracted the attention of contemporary writers in his references to Petrachan lyrics and bucolic literature. Iacopo Sannazaro and Vittoria Colonna had their portraits painted by Sebastiano, and Francesco Molza wrote a long poem on Sebastiano’s portrait of “la donna di lettere,” Giulia Gonzaga. Sebastiano was much influenced by the works of his fellow citizen Pietro Bembo. In many paintings, especially in his portraits, Sebastiano tried to reconcile poetry and painting, not emphasizing the *paragone* as Leonardo and Giorgione did, but trying to integrate poetic positions in his paintings (as he did with sculpture as well). He appreciated the recently discovered possibility of literature to express personal feelings. With this background information, a new view of Sebastiano del Piombo’s exchange of letters with Michelangelo is appropriate. A detailed analysis of Sebastiano del Piombo’s interrelation with contemporary poetry can correct the image that Vasari drew in his *Vita*.  

**Room:** Parlor – 1624  
**Panel Title:** Reading and Writing Donne  
**Sponsor:** The John Donne Society  
**Organizer:** M. Thomas Hester, *North Carolina State University*
Chair: Brian M. Blackley, North Carolina State University
Presenter: Graham Roebuck, McMaster University
Paper Title: Donne’s Anniversary Poems
Abstract: This paper considers the interplay of invention and convention in Donne’s Anniversary poems. What were the likely expectations of the contemporary reader? Were these expectations rewarded or confounded by the published poems.

Presenter: Ernest W. Sullivan, Virginia Polytechnic Institute and State University
Paper Title: John Donne’s Readers: Reading John Donne
Abstract: In his own verse and prose, Donne describes his ideal readers and provides instructions on how he wanted his works read. In subsequent centuries, there has been no shortage of literary critics who have attempted to identify Donne’s readers and how they read his works. It is now clear that these critics (including those in the seventeenth century) have been generally wrong: Donne not only had a much larger, more diverse, and more specifically identifiable readership than previously suspected, but also that this readership read Donne’s writings in ways that would have surprised and perplexed Donne as well as his literary critics.

Presenter: John Wall, North Carolina State University
Paper Title: Reconstructing Trinity Chapel at Lincoln’s Inn: The Physical Setting for Donne’s Encaenia Sermon
Abstract: In the early years of the seventeenth century Lincoln’s Inn set about to build a new chapel. The process began when John Donne was the Inn’s chaplain and was brought to completion in the spring of 1623, after Donne had become the Dean of St. Paul’s Cathedral. Donne, appropriately, preached on the occasion of the chapel’s consecration by George Montaigne, Bishop of London. Donne’s sermon was soon published under the title Encaenia: The Feast of Dedication. Documents in the Archives of Lincoln’s Inn discuss in detail the construction of Trinity Chapel; together with the evidence provided by the chapel in its current state, they enable us to reimagine the physical setting of Donne’s sermon and the service of consecration that served as its context.

Room: Parlor – 1724
Panel Title: Voices and Visions of Exile in the Early Modern Hispanic World II
Organizer & Chair: Horacio Chiong-Rivero, Swarthmore College
Presenter: María Luisa Guardiola, Swarthmore College
Paper Title: Exile as Literary Restoration: The Case of the Majorcan Chuetas in Carme Riera’s En el último azul
Abstract: Carme Riera’s novel, En el último azul (originally published as Dins el darrer blau in 1994; Spanish translation by the author in 1996), uses the Chuetas (the descendants of the converso Jews in the Balearic islands) and their Diaspora as a metaphor for exile in different time periods. Riera writes a fictional work as a new or alternative version of history. The situation of the Chuetas in the Balearic Islands was unusual in that their memory was preserved in order to dissuade future generations from following their heretic principles. My presentation will study Carme Riera’s literary version as a way to challenge the forced displacement of the Majorcan
Jewish population. The vanishing of the Chuetas presents the evidence of the Majorcans’ collective memory. Literature becomes the means to restore a distorted piece of history. Textual restoration balances out history’s inaccurate version of this Majorcan marginalized population.

**Presenter:** Gayle Brunelle, *California State University, Fullerton*

**Paper Title:** “Jewish Jews” and “Catholic Jews”: Confessionalization and Portuguese New Christians in Early Modern Rouen

**Abstract:** In 1633 the religious divisions between “Catholic assimilationist” and crypto-Jewish New Christians erupted into the open in Rouen’s Portuguese colony with the arrival of Diego Cisneros, who had come to the Norman capital to counter the growth of crypto-Judaizing in the city under the patronage of Amsterdam’s Jewish community. Cisneros soon was joined in his crusade in Rouen by Juan Bautista Villadiego, an emissary of the Spanish Inquisition sent to France to report on the crypto-Jewish activities. This paper will analyze the reports sent to the Spanish crown on the religious struggles within the French New Christian communities. It will discuss the competition between “Jewish Jews” in Amsterdam and these Catholic missionaries to oblige Rouen’s Portuguese New Christians to opt for a firm religious identity. Yet for many of these New Christians in exile, ambivalent religious identity better served their need to retain their ties to the Sephardic Diaspora.

**Presenter:** Mark Groundland, *Tennessee Technological University*

**Paper Title:** Spanish Ballads on the Expulsions of the Moriscos: Parallels of Morisco Identity from Before and After Expulsion

**Abstract:** The Moriscos were those descendants of the Moors who were forced to convert to Christianity if they wanted to remain living in Spain at the beginning of the sixteenth century. The question of whether or not they truly became Christians through baptism fueled a general uneasiness toward this group, which was gradually expelled from Spain between 1609 and 1614. I will explore a series of romances (Spanish ballads) that described the Moriscos’s expulsion from Spain and their arrival in their new home in North Africa. These ballads reveal both the anti-Morisco stance that anxiously justified their expulsion and the pro-Morisco stance that condemned the expulsion of those who really were Christians. Many of these romances represent examples of early modern Spanish Orientalism, yet there are also points that anticipate aspects of colonial hybridity. Morisco identity is a complex subject that bears on the formation of Spanish and North African nationalism.

*Saturday, March 24, 2007*

*10:30–12:00*

**Room:** Symphony I

**Panel Title:** Nature and Art, North and South (ca. 1500) II

**Co-Organizer:** Ethan Matt Kavaler, *University of Toronto*

**Chair:** TBA

**Co-organizer & Chair:** Kathleen Weil-Garris Brandt, *New York University*

**Presenter:** Paula Nuttall, *Victoria and Albert Museum*

**Paper Title:** Approaches to the Nude North and South of the Alps
Abstract: The representation of the nude in the Renaissance is usually discussed in the context of the revival of interest in the antique, which is held to have been responsible for its evolution in Quattrocento Italy and its eventual spread north of the Alps, after 1500, via such artists as Dürer and Gossart. This paper explores the existence of an alternative to the classical tradition in the nudes of fifteenth-century Northern Europe. It will discuss approaches to the naturalistic representation of the naked body, and the rise of the erotic nude as a subject in its own right. It will also consider the possible role played by Northern works, such as the famous nudes painted by Van Eyck and Van der Weyden, in the development of the genre in Italy.

Room: Symphony II
Panel Title: Power, Fragility, and Anxiety: Gender and Aging in Early Modern Italian Art
Chair and Respondent: Catherine Harding, University of Victoria
Organizer: Erin J. Campbell, University of Victoria
Chair Respondent: Catherine D. Harding, University of Victoria
Presenter: Erin J. Campbell, University of Victoria
Paper Title: The Aging Virtuosa
Abstract: Women’s artistic production is often viewed through the lens of the discourse on beauty in early modern writings on art. Indeed, self-portraits by female artists were granted special status because the beauty of the artist was viewed as a metaphor for the beauty of painting. In light of this gendered reception of art and artists, this paper asks: what happens when the early modern grows old? Especially of interest is the case of Sofonisba Anguissola, who challenged the critical terms typically reserved for women’s art. Some scholars have argued that Sofonisba is construed as a “natural wonder” or member of the “third sex” in early modern writings on art. As a female painter with an extraordinarily long career (she lived well into her nineties), does she offer an example of a female painter whose art transcends the effects of old age? If so, does this confirm Sofonisba’s exceptional status or would it revise this argument?

Presenter: Mary Engel Frank, Princeton University
Paper Title: The Iconography of Age in Renaissance Venice
Abstract: This paper addresses how the experience of growing old in Cinquecento Venice is reflected in its painting and sculpture. Italy’s most solidly established gerontocracy, Venice was a city where old age was a prerequisite to power, a phenomenon that is captured in the lined faces of the old men who ruled La Serenissima. Old women also enjoyed recognition in Venetian art, and it is in their representation that a sensitivity to the nuance and individualized aspects of growing old is most visible. A variety of examples, ranging from a noble heiress who enjoyed a considerable sphere of influence by virtue of her wealth, to the limited but secure existence of twelve elderly female servants who lived their final years in the Ospedale dei Crociferi, will reveal Venice as a place where old age could be accepted and even embraced by men and women alike.

Presenter: Allison Levy, Wheaton College
Paper Title: The Politics and Portraiture of Widowerhood in the Court of Duke Cosimo I
Abstract: Upon the death of his wife, Eleonora di Toledo, in 1562, Duke Cosimo I became a widower at the age of forty-three. In 1570 he remarried; his second wife, Camilla Martelli, would
mourn him upon his death in 1574. This paper will explore the politics and portraiture of
Cosimo’s widowerhood, an eight-year period of public and private grieving, not only for the
death of his wife but also for that of two of their sons. How is grief gendered in early modern
Florence? How is masculine identity, both individual and collective, affected by the personal?
Does Cosimo provide a social model for masculine mourning? How does he come to face his
own mortality in the context of growing older? I am specifically concerned with what might be
called the visual culture of Cosimo’s widowerhood — portraits of him and posthumous portraits
of Eleonora, commissioned by him, during his period of mourning — and how these images
commemorate both her memory and his identity as widower.

Room: Symphony III
Panel Title: Venetian Painting of the Quattrocento
Organizer: Sandra Sider, Cooper Union
Chair: Sharon L. Gregory, St. Francis Xavier University
Presenter: Colin Eisler, New York University
Paper Title: The Scuola of the Setaioli: Its Cycle’s Significance
Abstract: Little known, the Chapel of the Silk Weavers (Setaiuoli) in the Gesuati was
characterized by Patricia Fortini Brown as the first Venetian Scuola with a closely Orientalizing
approach. Long-dispersed, the chapel’s pictorial ensemble — including works by Cima,
Lattanzio da Rimini, and Mansueti — remains somewhat obscure. Three factors explain the
novel aspects of these images’ appearance: associations with the goals of the Gesuati; with the
Jewish customers of the Setaiuoli; and with the weavers’ relatively recent arrival from Lucca. All
three contribute to an intensely “Venetian” program. Mansueti’s images of Saint Mark in
Alexandria constitute the pioneeringly Eastern orientation of the chapel. Key to the significance
of the Scuola of the Setaioli rests in its Annunciation altarpiece (The Hermitage) by Cima. This
emphasizes the thalamus virginis’s unprecedentedly large Hebrew inscription, so converting the
bed into a tabernacle. Such synagogue furnishings’ silken curtains constituted a major market for
the Setaiuoli’s weavings, seen here in a Christian context.

Presenter: Johannes Grave, Universität Basel
Paper Title: Reframing Alberti’s “finestra aperta”: Venetian Response to Alberti’s Concept of
Image
Abstract: Up to now, our understanding of the Venetian response to Leon Battista Alberti’s
treatise De pictura seems relatively vague. Because of its relationship to Andrea Mantegna, the
Bellini family, especially Giovanni, is said to have adopted ideas of Alberti. In contrast to this
view, the paper analyzes certain pictorial features that indicate strategies of critical reflection on
Alberti’s treatise. Paintings of Giovanni Bellini (Pesaro altarpiece), Giovanni Battista Cima da
Conegliano (Incredulity of St. Thomas), and Marco Basaiti (Agony in the Garden) operate with
various relations among picture, frame, and architecture in order to undermine total transparency
and narrative economy of the pictorial representation. These paintings cause moments of
irritation that force the beholder not only to look at the picture as an opened window, but to open
oneself to another mode of perception.
**Presenter:** Denise Zaru, *Université de Lausanne*

**Paper Title:** The Dominicans as Art Patrons in Fifteenth-Century Venice

**Abstract:** The art works in SS. Giovanni e Paolo are reminders of the close relation between the Dominicans and the Venetian state. Despite the order’s importance within Venice’s cultural and artistic contexts, their art patronage has not been systematically studied. After summarizing the main traits and contributions of the Dominicans as art patrons in fifteenth-century Venice, this paper analyzes the iconographic contents of two art works representative of their interests and choices. Both works were commissioned for the convent of the Corpus Domini. The first is a polyptych painted by Antonio Vivarini in the 1450s: it represents the Passion in thirteen scenes, expanding in peculiar ways on the subject of the body of Christ. The second is a very large altarpiece painted by Lazzaro Bastiani in the 1490s and representing S. Veneranda enthroned with saints: she is presented so that she is visually assimilated to the Virgin and, by reflex, to Venice.

**Presenter:** Sandra Sider, *Cooper Union*

**Paper Title:** Nativity Scenes in Venetian Painting through 1460

**Abstract:** Looking at both Nativity and Adoration scenes, this study focuses on aspects of space and spatial relationships. Topics include location (natural cave or constructed shelter) as well as placement of the main figures (Virgin and Child). In addition to possible non-Venetian influences (Giotto, Gentile da Fabriano, Fra Filippo Lippi, Pisanello), we shall consider the Marian emphasis in Venice during the first half of the Quattrocento. This latter topic discusses the question of whether patrons may have influenced the composition of the Nativity scenes being considered.

**Room:** Symphony IV

**Panel Title:** Venezianita: Defining the Identity of the Serenissima in the Cinquecento

**Organizer:** Marion Leathers Kuntz, *Georgia State University*

**Chair:** Stephen D. Bowd, *University of Edinburgh*

**Presenter:** Marion Leathers Kuntz, *Georgia State University*

**Paper Title:** The Venetian Inquisitors in the Cinquecento: Did They Have an Identity and of What Type?

**Abstract:** One could ask if the Venetian inquisitors had an identity beyond that of fulfilling their duty of rooting out heresy from the Roman Catholic Church. This paper will argue that some inquisitors established their identities not only from their religious duty but also from the questions they asked the accused, by the way they viewed themselves in their role of inquisitor in relation to Venice and Rome, and by their Venezianita. Indeed one can argue that the *Venezianita* of the inquisitors (or the absence of it) can shed light on the identity which each establishes about himself. In addition, it can help one discern the incipient tensions between Venice and Rome which finally resulted in the interdict. The inquisitors who presided over the inquisition were not “faceless” creatures, but in many cases interesting personalities who defined their identities by their loyalty to either Venice or Rome. If they possessed *Venezianita*, they usually fared well in their responsibilities as inquisitors.
**Presenter:** Richard Mackenney, *University of Edinburgh*

**Paper Title:** Semi-Public Life in Renaissance Italy

**Abstract:** Contemporary commentators and some later historians have often depicted the Venetian state as omnipresent in the lives of its subjects. The *serrata* had given legal definitions to a ruling class in 1297, but perhaps the exclusiveness of the patriciate in political terms was not mirrored in the structure of Venetian society. This paper reconfigures the relationship of the public and private spheres in a semi-public sphere, which existed as a large penumbra between state and society. Its argument is that in everyday life in the physical space of the city and in its institutions, there were opportunities to construct and to develop a sense of shared identity as Venetians which may yet have fed back into the state and made it something much more than the political preserve of the nobility.

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**Room:** Concerto A

**Panel Title:** Memories Remade and Contested: The Wars of Religion in the Grand Siècle

**Organizer:** Irena Backus, *Université de Genève*

**Chair Respondent:** Robin Briggs, *University of Oxford, All Souls College*

**Presenter:** Philip Benedict, *Université de Genève*

**Paper Title:** Divided Memories: Some Forms of Huguenot and Catholic Commemoration of Events of the Wars of Religion in the Seventeenth Century

**Abstract:** What did the members of the rival religious camps choose to recall and to forget about the Wars of Religion in the generations following their close? This paper will explore this question by looking at some little known forms of commemoration. For the Huguenots, whose minority position in seventeenth-century France meant that they could rarely control public space, it will look at the historical calendars produced by Protestant printers. These reveal a changing panoply of historical dates deemed worthy of remembrance by Huguenot families. For the Catholics, it will seek to reveal the range of public ceremonies of thanksgiving celebrated in different cities to recall different events of the civil wars.

**Presenter:** Barbara Diefendorf, *Boston University*

**Paper Title:** From the Heretic Navarre to Henri le Grand: The Remaking of Henry IV’s Image after the League

**Abstract:** This paper will look at the very rapid and successful reshaping of Henry IV’s image that took place between his 1594 entry into Paris and his untimely death in 1610. Considering both visual and written propaganda, the paper will examine the techniques employed by Henry’s publicists to obscure divisive memories of both his earlier religious affiliation and his role as the leader of the opposition forces by presenting him as the “restorer of France” and a unifier who drove out a foreign enemy, healed past wounds, and rebuilt the state on firmly Catholic foundations. These efforts began very early with a recasting of France’s internecine conflicts as a war against an expansive Spanish enemy and, among other motifs, encompassed an iconography of divine right that rewrote Henry’s conversion as evidence of divine sanction.
Room: Concerto B

Panel Title: New Technologies and Renaissance Studies VI: Tools and Initiatives, in Textual Corpora

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto

Co-organizers: William Bowen, *University of Toronto, Scarborough* and Raymond G. Siemens, *University of Victoria*

Chair: John Lavagnino, *University of London, King’s College*

Presenter: Marie-Luce Demonet, *Université de Tours*

Paper Title: Developing Tools for Annotation of Digitized Early Modern Corpora

Abstract: The Centre d’Etudes Supérieures de la Renaissance (Centre for Advanced Studies of the Renaissance, CNRS) and the Institut de Recherche et d’Histoire des Textes, section de l’humanisme (Department of Humanism of the Research Institute in Text History, CNRS) have a common aim: to develop a corpus of texts written or published over the 1470–1620 period, on the basis of previously-digitized image data. The whole, together with the information needed for its automatic computerized search, will make up a digital library in text-mode that will stand as a reference for both its content (sources and annotations) and the technology implemented to process and analyze the data. Though text data concerning the same period already exists, it constitutes by no means a consistent corpus, nor is it based on original documents, and thus does not allow an advanced processing technique of this data. Therefore the novelty of this project lies in the purpose of elaborating a corpus coded with a simple DTD and TEI program and based on reliable transcripts of historical documents compiled on a uniform basis. The contents will include the classical sources of humanism as well as the medieval traditions of Eastern and Central Europe and the Italian Renaissance, the factual texts as well as the masterpieces. The framework of this project is the development of digital libraries competing at the international level.

Presenter: Peter M. Lukehart, *The National Gallery of Art*

Paper Title: Academia di San Luca Text-Encoding Initiative

Abstract: The Accademia di San Luca Text-Encoding Project, supported by the Center for Advanced Study in the Visual Arts, brings together approximately 150 documents from the Archivio di Stato, Rome (ASR). These unpublished documents record the meetings of the Roman artists’ academy during the first four decades of its existence between about 1590–1633. They are of considerable importance to art historians because they record the names of all who attended, including the office holders, during the institution’s foundational years. With the assistance of innovative text-encoding technologies, by which complex data may be tagged for searching, new light may be shed upon the artists drawn into the Academy’s orbit. Once encoded, these documents will also yield insight on the nature and daily operations of the Institution, including its financial, social, and political standing. This intervention, comprising a short description and a demonstration of sample searches, will illustrate the ways in which text-encoding might be used to facilitate multilayered research on the history of a hitherto little understood institution.
Room: Concerto C  
Panel Title: Neoplatonic Trends in the Italian Renaissance  
Sponsor: The Association for Textual Scholarship in Art History  
Organizer & Chair: Aphrodite Alexandrakis, Barry University  
Presenter: Dan C. Ewing, Barry University  
Paper Title: Renaissance Gothic: The Originality and Appeal of Non-Classical Art in Sixteenth-Century Northern Europe  
Abstract: Recently, Kavaler introduced this term to describe the renewed Gothic style flourishing in Northern Europe around and after 1500, concurrent with the Italianate. This paper will investigate additional examples, in relation to socioeconomic conditions. As the center for art made for the market, Antwerp is a logical focus, as the majority of its production was Gothic, well into the 1530s. Its workshops developed new production methods, and Gothic painters and sculptors, especially, showcased fashion displays, highlighting local fabrics and dyes in demand. New genres arose, like Patinir’s landscapes, with vertical mountains. Elsewhere, Dürer, and Gossaert were fluently “bilingual,” working in both Italianate and Gothic. The Gothic had become a mode. In Germany, it signified nationalism; in the Netherlands, it was one of several modern styles produced for the marketplace of consumer choice.  
Presenter: John Hendrix, Roger Williams University  
Paper Title: Neoplatonism and Perspectival Construction  
Abstract: Perspectival construction (costruzione legittima) was seen as both a model of vision and a geometrical allegory of Neoplatonic emanation in Leon Battista Alberti’s De pictura and Piero della Francesca’s De prospectiva pingendi. In the De prospectiva pingendi, perspectival construction is a form of commensuratio in painting, or proportion based on the progression from point to line to surface to body. Such a progression serves as a model for the unfolding (explicatum) of the material world, as can be found in the Timaeus, Euclid’s Elements of Geometry, Proclus’s Commentary on the First Book of Euclid’s Elements, and Marsilio Ficino’s De amore. The geometric progression corresponds to Piero’s pyramid of vision, following the theory of vision of Alberti in De pictura and of Ficino in the Theologia Platonica.  
Presenter: Michael F. Wagner, University of San Diego  
Paper Title: Is Ficino’s Vision of Love Platonic or Plotinian?  
Abstract: Ficino’s commentary on Plato’s Symposium demonstrates his familiarity with Plato’s text. His own philosophical principles and perspectives, though, were also deeply influenced by his familiarity with Plotinus’s Enneads. Plotinus had himself written a commentary on aspects of Plato’s philosophy of love. Plotinus’s understanding, or at least use, of material from the Symposium, however, serves more as a stimulus and context for developing his own philosophy of love than as a (faithful) presentation of Plato’s views; and Plotinus’s own resulting views on love diverge from Plato’s in significant ways. My paper shall identify and precisely articulate some of the key ways in which Ficino’s analysis and discussion of Plato’s philosophy of love more reflect Plotinus’s perspective than exposit Plato’s own.
**Room:** Concerto D  
**Panel Title:** The Habsburgs: Images and Portraits II  
**Organizer & Chair:** Thomas DaCosta Kaufmann, *Princeton University*  
**Respondent:** Sheila ffolliott, *George Mason University*  
**Presenter:** Annemarie Jordan, *Independent Scholar*  
**Paper Title:** Jooris van der Straeten: Habsburg Court Portraitist in Portugal, Spain, and France  
**Abstract:** Jooris van der Straeten, born in Ghent, carved out an international career spanning several decades (1552–74), and several European courts (Portugal, Spain, and France). Fluent in several languages, he became a versatile courtier, well adapted in Habsburg Spain and in Valois France. While other Habsburg court painters worked primarily for male courtiers and for King Philip II of Spain, van der Straeten strategically carved out a niche for himself, working primarily as a portraitist for queens (Catherine of Austria, Isabel of Valois, Catherine de’ Medici, Louise of Lorraine): he painted his female patrons, their royal women, and their children. As a painter active at three Renaissance courts, van der Straeten promoted a portrait style related to Frans Floris and Anthonis Mor and firmly grounded in Habsburg court ideology and dynastic politics. This paper will reevaluate Straeten’s contributions, highlighted by the discovery of new archival documents and portraits.  
**Presenter:** Elizabeth Pilliod, *Independent Scholar*  
**Paper Title:** An Unknown Florentine Portrait of Margherita d’Austria  
**Abstract:** Margaret of Austria (1522–86), the bastard daughter of Charles V, was brought up by the Emperor’s sisters at the court in Brussels. Charles offered the then-five-year-old Margaret’s hand in marriage to one of Pope Clement VII’s nephews, the ill-fated Ippolito de’ Medici, but Clement demurred, substituting Alessandro de’ Medici, rumored to be his son. When the marriage contract was made in 1529, Charles wrote to Margaret, recognizing her as his own: she became a Hapsburg. Her marriage to Alessandro in 1536 ended six months later with Alessandro’s assassination. His successor, Cosimo de’ Medici, briefly hoped to obtain the widow’s hand for his own. The subject, iconography, and artist of a preparatory drawing for a portrait of Margaret, done in Florence, will be elucidated.  
**Presenter:** Kathleen Wilson-Chevalier, *American University of Paris*  
**Paper Title:** Royal Entry Imagery from Lisbon to France  
**Abstract:** In 1518 Emperor Charles V’s elder sister Leonora left her native Flanders and assumed her first (short) queenship in the foreign land of Portugal. Twelve years later, the nature of her service to the Habsburg dynasty was drastically rerouted when her brother married her to King Francis I; henceforth, she would be refashioned as Queen of France. Leonora’s double sovereignty allows for an interesting case study of a Renaissance queen who was honored in masterfully wrought entries in two very different realms. This paper will examine the contrasting portrayals of her (ill-known) ideal royal self, as projected initially by her Portuguese subjects, and then by the citizens of a number of the “bonnes villes de France.”  

**Room:** Tenor
Panel Title: *Magnificentia et sapientia: The Interior of the Italian Renaissance Court*

Co-organizers & Co-chairs: Maria DePrano, *Washington State University* and Stephanie R. Miller, *University of Wisconsin, Whitewater*

Presenter: Sarah E. Diebel, *Independent Scholar*

**Paper Title:** The Structure of Memory in the Studiolo of Urbino

**Abstract:** Federico da Montefeltro’s Studiolo of Urbino is renowned for its intarsia decoration where illusionistic cabinets brim with objects that refer to the duke’s various interests, and to the liberal arts. A previously unrecognized organizing principle is also at work in the decoration’s compartmented format: an allusion to the structure of the trained memory. With the recent awareness of the ubiquity of the art of memory in the Renaissance has come an understanding that mnemonics, which often involved intense visualization, affected the visual arts. In the *studiolo* of Urbino, this overriding structural principle reflecting the storage capacity of the effectively organized memory is augmented by the presence of many illusionistic objects that fill the cupboards. These objects serve not only as memory cues to the duke’s abilities, but also as clues to the structure of the decoration itself, illustrating the principle of compartmented mnemonic organization for the storage of acquired learning.

Presenter: Jennifer Webb, *University of Minnesota, Duluth*

**Paper Title:** Looking Inside: Court Ritual and the Construction of Magnificence

**Abstract:** Baldassare Castiglione’s comment that Federico da Montefeltro “furnished it [the Palazzo Ducale] so well with every suitable thing that it seemed not a palace but a city in the form of a palace” suggests that the ornamentation of the interior embodied the magnificence of the court just as much as the architecture itself. That the decoration of the space and those objects, traditionally categorized amongst the decorative arts, and integrated into the pageantry of daily embodied magnificence is further implied in the text of the *Ordine et Officij de la Casa de lo Illustrissimo Signor Duca de Urbino*, likely written by a head servant or *maestro di casa*. In this paper, I will problematize the definition of magnificence and argue that *magnificentia*, as it was understood in the Renaissance, included the rituals of life at the court, as well as the architecture that framed them.

Presenter: Allyson Burgess Williams, *San Diego State University*

**Paper Title:** Alfonso I d’Este’s *Studio di Marmo*: Exemplarity, Antiquity, and the Formation of Ducal Identity in Sixteenth-Century Ferrara

**Abstract:** In the turbulent first years of his reign, Duke Alfonso I d’Este of Ferrara commissioned an exquisite study lined with marble reliefs from the Venetian sculptor Antonio Lombardo. While research has focused on the later *camerino* containing Titian and Bellini paintings, recently discovered documents show that among the duke’s descendants, the original Studio di Marmo was considered an exceptionally beautiful private space. Its innovative *all’antica* decorations provided a crucial early visual expression of Alfonso’s ducal identity as both leader and erudite art collector. Their iconography echoed that of his medallic portraits, which had recently been crafted to rid the duke of his former wild reputation and refashion him as a prudent, forceful, yet caring, ruler. The reliefs of the Studio di Marmo might have also functioned as exemplars for Alfonso, making his private space function as an agent of renewal and change in his quest for a new identity.
Room: Soprano
Panel Title: Montaigne and Philosophy
Organizer: Patricia B. Gravatt, Ithaca College
Chair: Kathleen P. Long, Cornell University
Presenter: Sue W. Farquhar, Virginia Polytechnic Institute & State University
Paper Title: Poetry and Law in Montaigne
Abstract: The history of jurisprudence has defined itself largely through a quest for justice and morality. As a practicing jurist, does Montaigne pursue an ideal of justice despite his skeptical reservations about its very existence? I shall examine this question through his essay, “Of Cato the Younger,” which asks: can we judge virtue when it surpasses our experience and understanding? Citing five Latin poets who praised Cato’s virtue, Montaigne turns to poetry above all other literary forms for its powerful effect on the moral and legal imagination. Poetry is a way of not forgetting the possibility of law’s justice, as personified by Cato the lawgiver. Poetry is also a way of exploring places where reason and speech cannot go. The silence of just laws, through poetry, acquires a voice. Poetry gives Montaigne a critical edge, allowing him to imagine “a thousand contrary ways of life” and reflect on his actions within them.

Presenter: Duane A. Rudolph, University of Hawai‘i, Manoa
Paper Title: Montaigne’s Menippean Experience
Abstract: Many studies have evaluated Lucian’s wide-reaching influence in the Renaissance. While critics have explored Lucianic resonances in Erasmus, More, and Rabelais, few have evaluated Lucian’s presence in the Montaignian text, particularly the paradoxical infusion of Cynicism and Skepticism inhering Lucian’s Menippean satire. In “De l’expérience,” Montaigne deploys the Menippean philosophical lexicon to address “l’humaine condition” and its various implications for the moribund writer. Through skepticism, the essayist excavates the depths and exposes the challenges affecting the documentation of personal experience. Montaigne’s cynic irreverence and its concomitant investment in bodily processes in his final essai, on the other hand, provide moments of levity that recall the role of the Menippean satirist.

Presenter: George P. Hoffmann, University of Michigan
Paper Title: Montaigne on Causality and Chance
Abstract: Montaigne situated himself with respect to a developing philosophic tradition which sought explanations for natural phenomena without recourse to the teleological appeals frequent in medieval discussion and still persistent in the practice of natural theology of his day. While not yet scientific, nor even necessarily proto-scientific, this movement shifted the grounds of natural inquiry from an analysis of means and ends to one of cause and effect. Montaigne’s originality within such a shift may well come from how he used Lucretius’s De rerum natura to undermine naturalists’ assumptions concerning causality while nevertheless retaining their anti-teleological thrust.
Room: Alto
Panel Title: Holiness across the Confessions
Sponsor: Sixteenth Century Studies Conference
Organizer, Chair, & Respondent: David J. Collins, Georgetown University
Presenter: Luciana Villas Bôas, State University of Rio de Janeiro
Paper Title: Politics of Translation and Miraculous Healings in Colonial Brazil
Abstract: Sixteenth and seventeenth-century narratives of colonial Brazil were crucially shaped by Europeans’ attitude toward translating the power of their God to the Indians. Attempts at translating the liturgy of the Christian cult reflected, of course, the theological status ascribed to the Indians across the confessions. Catholic missionaries were imbued with the view of Indians as creatures who should be saved through evangelization, whereas French Calvinist assumed that they had hopelessly drifted from revelation. Yet, if the politics of translation complied with official discourses held by ecclesiastical authorities, they were also determined by the new cultural conditions of an emergent colonial society. The performance of the role of healers by Europeans is a striking example of the new possibilities of identity formation, since displaying power over life and death contingently ensues a complex recoding of cultural practices and assumptions. Based upon a comparative analysis of some foundational texts by Jean de Léry, Hans Staden, and Claude d’Abbeville, I shall focus on healing episodes described in the early letters written by the Jesuits Manoel da Nóbrega and José Anchieta.
Presenter: Jourden T. Moger, University of California, Santa Barbara
Paper Title: Processions, Protests, and a Wolf Puppet: Contested Notions of Holiness in Early Modern Frankfurt
Abstract: On Ascension Day 1527, a large procession of clergy and laity, men and women carrying banners, crosses, and a monstrance with the host, left St. Bartholomew’s Church in Frankfurt bound for a church across the river. After departing the churchyard, the procession continued down the street toward the bridge over the Main where a mob staged an impromptu carnival drama (Fastnachtspiel) to distract and ridicule. They hung a stuffed wolf from a nearby house and pushed it in and out of a window. Those gathered on the street below cried out “A wolf, a wolf!” and sang songs of ridicule as the procession went past. I propose a paper on the cultural meanings of religious processions and their protests in Reformation-era Frankfurt. Drawing on the theories of cultural anthropologists Victor Turner and Clifford Geertz, I will analyze the polyvalent and hotly contested symbols of these public rituals and their role in the city’s transition from Catholic to Protestant. This study is part of a larger dissertation project, based on extensive archival research and built around a little known diary kept between 1520 and 1548 by a Frankfurt priest named Wolfgang Königstein.

Room: Picasso
Panel Title: Filelfo Reconsidered
Organizer: David R. Marsh, Rutgers University, New Brunswick
Chair & Respondent: Arthur M. Field, Indiana University
Presenter: Jeroen De Keyser, Università degli Studi di Torino
Paper Title: Prestige and Polemic in Renaissance Translation: Filelfo’s Latin Version of Xenophon’s Cyropaedia

Abstract: When Francesco Filelfo published his Latin version of Xenophon’s Cyropaedia in 1467, he had already translated both the Agesilaus and the Lacedaemoniorum Respublica some thirty-five years before. But this new translation had a polemical dimension. In 1446 Poggio Bracciolini, a fellow humanist whom Filelfo loved to hate, had published an abridged Latin version of the Cyropaedia. In his preface, Poggio observed that some might not approve his free approach to translation, and he asked them to improve on his work, rather than to censure it. This was all Filelfo needed to take the challenge and make his own, more literal translation, while still pointing out how badly Xenophon’s text had been mutilated and bungled by his predecessor and how he himself had done the best job a translator could possibly do. Was Filelfo just boasting or did he really surpass Poggio? My paper compares both translations and their successes, evaluating Filelfo’s claims for his own work.

Presenter: David R. Marsh, Rutgers University, New Brunswick

Paper Title: Filelfo and Alberti

Abstract: The humanist careers of Francesco Filelfo (1398–1481) and Leon Battista Alberti (1404–72) occasionally intersected. They are both mentioned by their common friend Lapo da Castiglionchio in his 1438 dialogue De curiae commodis; and when Alberti published his Momus in the early 1450s, Filelfo wrote a poem (Odes 4.6) that asks whether he himself is the figure disguised in the disaffectioned god of mockery. The comparison of the two writers reveals a number of common themes that merit analysis: the abuses of political power, the conflict between mercantile wealth and scholarly poverty, and the personal tribulations of exclusion and exile.

Presenter: Diana Robin, University of New Mexico

Paper Title: Orations by Ippolita Sforza, Isotta Nogarola, and Francesco Filelfo Composed for the Congress of Mantua (1459): The Rhetoric of War and the Conventions of Gender

Abstract: In 1459 Pius II called a summit meeting of leading European prelates and statesmen to mount a military expedition — a Crusade — to retake Constantinople from the Turks. Among the humanists recruited to speak at the Congresso were the eminent Veronese humanist, Isotta Nogarola, Ippolita Sforza, the Duke of Milan’s daughter, and the duke’s spokesman, the poet Francesco Filelfo. My paper will compare the orations these three humanists composed for Pius’s Congresso, commenting on their imagery, political stance, and self-portraiture. Do the women’s speeches represent a departure from humanist discourse on war? Or does Sforza’s oration reflect Filelfo’s heavy hand as might be expected given her youth and Filelfo’s star status at the Milanese court? Are new conventions already emerging by the middle of the fifteenth century that mark the female humanist voice as Other?

Room: Metronome

Panel Title: Early Modern Women’s Manuscripts II

Sponsor: Renaissance English Text Society
Chair: Elizabeth H. Hageman, University of New Hampshire
Respondent: Margaret Hannay, Siena College
Presenter: Rebecca Laroche, University of Colorado, Colorado Springs
Paper Title: “To take in hand the practise of Phisick”: Women’s Inscriptions in Medicinal Texts
Abstract: This paper suggests that we can view women’s inscriptions in print texts on medical subjects as offering more than simple evidence of women’s medical practice. It considers women’s inscriptions in three such books in the context of other traces left by the women in question — Elizabeth Bagot, Catherine Tollemache, and Elizabeth Franklin/Anne Purefoy. It does so in order to challenge current notions about the gendering of medical authority in the period and to imagine living intelligences behind the inscriptions. By asking ourselves about the individuals behind the signatures, we acknowledge important differences, as we may not do through the broad category of “women’s medicine.”

Presenter: Margaret Reeves, York University
Paper Title: Rewriting as Revision: Elizabeth Cary’s Manuscript Histories of Edward II in Context
Abstract: On 7 January 1626 (1627 New Style) Elizabeth Cary completed a 36,000-word manuscript history of King Edward II. In its coverage of Edward’s entire reign as well as in the formality of its presentation given the decorative ornamentation on its title page, gold-embossed lines on its binding, gilt edging of its pages, and prefatory remarks addressed “To the Reader.” The document presents itself as a finished project. Less than a year later, however, Cary rewrote this history, revising and expanding it to produce a much longer, 54,000-word history of Edward’s reign dated 2 February 1627. The revisions are considerable, with deletions as well as additions involving substantial rewording and expansion of key passages. This paper undertakes a historically-grounded analysis of these revisions in light of changes underway in Cary’s own circumstances as well as in the early Stuart court during this troubled year of Charles I’s reign.

Presenter: Sharon Cadman Seelig, Smith College
Paper Title: Missing, Marginal, Mutilated: Reading the Remnant of Women’s MSS
Abstract: Among the prized manuscripts of early modern women writers, frustrating gaps and omissions exist: missing pages, missing years, passages excised by the author or by subsequent readers, loss through time. In Anne Halkett’s autobiography, two leaves have been removed from crucial passages; Lucy Hutchinson’s autobiographical fragment breaks off just as it moves toward personal revelation; in Ann Fanshawe’s family history, several particularly lively sections are crossed out; in Anne Clifford’s Knole diaries, the year 1618 is inexplicably absent. What strategies or principles of analysis do we bring to such texts; what assumptions do we make about them? What evidence is there of self-censorship, what evidence of censorship by others? Would the omissions or suppressions that strike us seem so to the writers? In moving from manuscripts to edited texts, what further distortions occur? In considering the instances above, I’ll attempt some guiding principles for reading these early modern manuscripts.

Room: Degas
Panel Title: Rethinking Domesticity
Sponsor: Duke Center for Medieval and Renaissance Studies
Organizer: Mary Ellen Lamb, Southern Illinois University
Chair: Anne R. Larsen, Hope College
Presenter: Jane Hwang Degenhardt, University of Massachusetts Amherst
Paper Title: Domestic Space and the Christian-Turk Encounter: Penetrating the Ottoman Palace in Massinger’s The Renegado
Abstract: This paper looks at how the staging of the Ottoman palace in Massinger’s The Renegado (1623) helps to shore up boundaries between “Christian” and “Turk,” virgin and whore, and religious constancy and conversion. The exotic and mysterious interior of the palace constitutes a site where female chastity is over-determined in two highly divergent ways. For the Muslim heroine of the play, the inner chambers function as an extension of her sexualized body, the innermost chamber serving as the site of her devirgination by a Christian man. Conversely, these same inner chambers highlight the miracle of a Christian heroine’s unbreakable chastity; despite being trapped in the core of the palace and constantly assaulted by the Turkish basha, this heroine successfully resists sexual violation. I argue that in externalizing the otherwise invisible and unverifiable boundary of female chastity, the physical spectacle of the palace polices religious and cultural boundaries between “Christian” and “Turk” by aligning penetration with conversion.
Presenter: Mary Ellen Lamb, Southern Illinois University
Paper Title: Isabella Whitney and Domestic Service
Abstract: Recent scholarship has brought service to the fore in expanding models of the domestic beyond the nuclear family. This paper describes Whitney’s own rethinking of the domestic in her self-presentation as dismissed from service in her collection Sweet Nosegay (1573), composed of versified commonplaces purportedly by Seneca and a series of verse epistles, one of which offers counsel to her sisters in service. Her metaphor of her book as a curative nosegay appeals simultaneously to domestic physic and to humanist practices of reading the “flowers” of commonplace books. Whitney adapts humanist virtues to address ordinary sources of disappointment experienced by maidservants. Careful and industrious, discrete and loyal, it is domestic maids, not their employers, who best embody the humanism of Senecan commonplaces. As fully accessible to female domestic workers as to university-educated scholars, this cultural ideal provides powerful validation for those in domestic service.

Room: Boardroom – 224
Panel Title: Perspectives on English Literature IV
Chair: TBA
Presenter: Christopher A. Hill, University of Tennessee, Martin
Paper Title: Martin Marprelate, Thomas Nashe, and Fighting Fair in Tudor England
Abstract: This project will examine the Marprelate controversy, and Nashe’s response to it, as a case study in the rhetoric of strife. Jessica Wolfe’s recent article in Renaissance Quarterly calls attention to Spenser’s extensive use of Homeric tropes of strife in determining the moral and
ethical value of battle, and this project will pick up on that exploration. My particular focus in this paper will be on the matter of rhetorical ethos — the matter of self-presentation in the Marprelate tracts, the extent to which Martin relies on provocative language, and the ways anti-Martinist responses either answer or fail to answer the terms Martin has set up. I will also explore how Nashe’s involvement in writing against Martin helps set up the trajectory of his career, not coincidentally ending in his very public battle against Gabriel Harvey, and eventually in the Bishop’s Ban of 1599.

**Presenter:** James R. Ellis, *University of Calgary*

**Paper Title:** Gardens, Space, and Time in *The Faerie Queene*

**Abstract:** There are a number of gardens in Spenser’s *Faerie Queene*, and scholars have discussed them in relation to both literary precursors and existing pleasure gardens in England. This paper argues that the gardens in the poem can be seen as potential microcosms or mirrors of the poem itself, and thus recovering the complexity of the experience of space and time in an English pleasure garden can help us to understand how the experience of space in the poem might be working. To enter any garden is to step into a different sense of time and space; Renaissance pleasure gardens further complicated matters by incorporating allegorical programs that were realized by the visitor as they walked through the space. Making reference to real gardens, landscape historians, and theorists of space, this paper will explore the productive relations between texts and gardens in the period.

**Presenter:** Brian Christopher Lockey, *St. Johns University*

**Paper Title:** The Catastrophic Translation of the Portuguese Empire: George Peele and Anthony Munday Abroad

**Abstract:** During the late Elizabethan era, English writers often used the example of Portugal as a warning to the English people of a possible apocalyptic future. Like England, Portugal was a maritime kingdom that had been threatened by Spain’s military dominance. When King Philip II of Spain claimed the Portuguese throne in 1580 after the death of the issueless King Sebastian at the Battle of Alcazarquivir, Portugal became an ominous harbinger of what might occur to England with its issueless queen. I analyze the place of Portugal in the collective Elizabethan consciousness by considering George Peele’s *The Battle of Alcazar* (1594) and the translations (1601–03) by Anthony Munday and others of a number of tracts on the (supposed) extraordinary life of a “King Sebastian” who had miraculously survived the battle of Alcazarquivir. I show that together such works form a significant collective response to the unsettled state of the English succession.

**Presenter:** John de Oliveira e Silva, *City University of New York, LaGuardia College*

**Paper Title:** From Felicia’s Potion to Cecropia’s Petitions: Changing Modes of Ministration from Montemayor to Sidney

**Abstract:** The heroic contours of his revised (or New) *Arcadia* afforded Sir Philip Sidney his first structural opportunity to undercut and travesty “la sabia, Felicia,” a savant in matters of love, who dominates Montemayor’s *Diana* and its major sequel, Gil Polo’s *Diana enamorada*. In the *Diana*, Felicia ministers to the pilgrims who come to her for release from love’s torments by offering them either rational precepts or, when all else fails, a magical potion that extinguishes their passions. Gil Polo’s Felicia, by stark contrast, shuns magic altogether, assuring her subjects that their maladies are essentially perceptual in nature: all they need are a greater faith both in themselves and a benign providence and less reverence for the false god of love. In the *New
Arcadia, finally, the transformation is complete. Sidney isolates his royal lovers in a world of deceit, violence, and malice, much of which is conceived and orchestrated by a new sort of ministering force, Cecropia, the arch-dissimulator, the Arcadian king’s usurping sister and the sworn and eternal enemy of true love.

Room: Boardroom– 324  
Panel Title: Gendering Pleasure in Early Modern England  
Organizer: Christine A. Coch, College of the Holy Cross  
Chair: Anne E. B. Coldiron, Florida State University  
Presenter: Paula McQuade, DePaul University  
Paper Title: The Pleasures of Marriage in Macbeth  
Abstract: It is scarcely news that early modern Protestant theologians accorded new forms of erotic pleasures to the husband and wife in a companionate marriage. Less-remarked, however, is that Protestant writings on marriage simultaneously laud the new forms of emotional pleasures experienced by both husband and wife within such a relationship. Theologians claim that when husband and wife become “one flesh,” they experience a consonance of both will and desire; they argue that this consonance makes marital conversation uniquely pleasurable and desirable. This paper seeks to examine the depiction of this type of marital pleasure within Macbeth. Its working hypothesis is that in Macbeth Shakespeare critiques the emergent cultural model of the companionate marriage, with its emphasis upon the intimate conversation between husband and wife, on the grounds that it excludes other, more-communitarian, forms of societal relations.

Presenter: Christine A. Coch, College of the Holy Cross  
Paper Title: Pleasure, Gender, and the Garden  
Abstract: Late sixteenth-century texts persistently associate the pleasures of a garden with the pleasures of women. Both are sensual, seductive, and morally threatening — even lethal, in the case of Spenser’s Acrasia in her Bower of Bliss. Yet by the middle of the next century, Milton’s Eden can represent the sexes in ideal (if fragile) balance. This paper examines how literary conventions blend with changes in contemporary English gardening practice to enable this shift. Under the Stuarts, the rising status of gardening as a liberal art allowed male writers to disrupt the association of woman and garden. In imagined gardens ranging from Plentie’s Bower in James I’s coronation procession, to John Parkinson’s tulip bed in England’s first pleasure-gardening manual, to Marvell’s “Garden,” writers move to reclaim a garden’s pleasures for men. Their incomplete success reconfigures the garden as a site requiring both genders, at once accentuating and eroding gender difference.

Presenter: Mary Trull, St. Olaf College  
Paper Title: The “Conscious Grove”: Privacy and Pleasure in Aphra Behn’s Poetry  
Abstract: Lyric poetry of the mid-seventeenth century has a problematic relationship with pleasure. For the Royalist poets, known as Cavaliers, who wrote during the Interregnum, the idealization of pleasure might signify a rejection of the Puritan regime, an Epicurean retreat from public life, or an ironic view of the impotence of the Royalist cause. In her turn, Aphra Behn, Tory, and professional writer of the 1670s and 1680s, was much influenced by the Cavalier
fascination with pleasure, particularly its portrayal as a function of pastoral withdrawal from public life. Behn’s lyric poetry reveals apparently contradictory attitudes toward private pleasures, usually imagined through erotic love in pastoral settings. This paper will examine how erotic retreat in Behn’s poems on the Duke of Monmouth and other figures reflects her sense of her own authorial role and the gendering of private and public action.

**Room:** Parlor – 624  
**Panel Title:** Renaissance Medicine from Different Perspectives  
**Chair:** Irving Kelter, *University of St. Thomas, Houston*

**Presenter:** Angela Marie Feres, *Grossmont Community College*  
**Paper Title:** Mithridatum Drug Jar: The Borders of Status, Medicine, and Humanism in the Sixteenth Century  
**Abstract:** Art in Renaissance Italy functioned as a means to represent status as well as to construct an aesthetic of beauty. The Mithridatum Drug Jars, displayed at the J.Paul Getty Museum in Los Angeles, are an example of the importance of beauty and the creative use of classical motifs in establishing status. The medical profession, within which I include the apothecary arts, in many cases relied upon aesthetics and classical knowledge to attract patrons. The Mithridatum Jars provide evidence of the interaction between art, science, and economics in the Renaissance. Also, they are an example of the emphasis upon status, manners, and humanism in the Italian Renaissance. The field of material studies within the historical field emphasizes the importance of object analysis for the understanding of economic, cultural, and scientific developments. An analysis of the Mithridatum Jars provides an opportunity to explore cultural, social, and intellectual developments with an eye towards “viewing” the effect of humanism on medicine, as well as exploring the interactions that challenged and constructed boundaries between disciplines and people, defining the use of classical knowledge and artistic display.

**Presenter:** Jean Dietz Moss, *The Catholic University of America*  
**Paper Title:** The Wife at Bath: Spa Medicine for Women in Renaissance England  
**Abstract:** Eminent physicians who practiced at Bath from the mid-sixteenth through the seventeenth centuries left published accounts of the effectiveness of both drinking and bathing in the hot springs. This paper focuses on their efforts to draw women to the spa by seeking improved accommodations and, more importantly, by extolling the power of the waters to heal the particular ailments from which they suffered. The books offer striking examples of the change in medicine from the philosophical approach of the earlier texts to the empirical approach of the later. The most “modern” of these physicians is quite persuasive in his “matter-of-fact” style. He provides voluminous case notes organized according to malady and gender and includes notations of social and medical particulars. His recording of women’s maladies is remarkable for its wealth of detail and description of results.

**Presenter:** Brian Nance, *Coastal Carolina University*  
**Paper Title:** Re-Observing the Medical Observation: Rembert Dodoens, Clinical Experience, and Medical Theory
Abstract: In something of a departure from decades of publishing primarily on medical botany, Rembert Dodoens issued a volume of medical observations in 1580. The observations consisted of unusual cases drawn from his own practice. A year later, however, Dodoens put out a substantial revision of the work, adding learned scholia and reproducing and commenting upon the case histories of Antonio Benivieni and others. Dodoens was soon to become Professor of Medicine at Leiden, where he was to lecture in pathology and therapeutics, and wanted to demonstrate that his expertise was not limited to materia medica. This paper will explore how Dodoens appropriated sixteenth-century models of clinical writing in his more sophisticated revised edition, how he understood clinical observation and its relationship to medical theory, and their implications for our view of early modern medicine and science.

Presenter: Elena Ronzón, Universidad de Oviedo

Paper Title: Physician Luis Fernandez’s Phisiognomia Notice on an Unpublished Treatise (MS. 243 at Menéndez Pelayo Library)

Abstract: Menéndez Pelayo Library’s MS. 243 (Santander, Spain) includes two sixteenth-century treatises by physician Luis Fernandez: Historia de animales and Phisiognomia. It is the manuscript of a book that was never published. The author and his work are practically unknown. This paper focuses on the latter of the two treatises, placing it amongst the much debated phisiognomy treatises, which ever since the well known pseudo-Aristotelic work, form a lasting tradition also present in the Renaissance. All of this within the most general framework which considers physiognomy as a characteristic display of anthropological ideas.

Room: Parlor – 724
Panel Title: Religion and Identity in Renaissance Italy
Sponsor: The Centre for Tuscan Studies, University of Leicester
Organizer: George Ferzoco, University of Leicester
Chair: David McNeil, San Jose State University

Presenter: Beverly Mayne Kienzle, Harvard University

Paper Title: Language and Female Religious Authority in Renaissance Tuscany

Abstract: This paper will examine the use and representation of language in Renaissance Tuscan female religious life. It will analyze the writings of Raymond of Capua for information concerning the language used by Catherine of Siena in her preaching activities. This paper will present its findings within the broader context of female preaching activity in Tuscany and Italy during the later Middle Ages and Renaissance.

Presenter: George Ferzoco, University of Leicester

Paper Title: Massa Marittima as a City of God

Abstract: Perhaps the least studied of the Tuscan libero comuni is Massa Marittima. This paper takes as its starting point the recent book by Augustine Thompson, Cities of God, and examines the unpublished civic statutes, as well as the vitae and liturgies relating to saints whose cults were prominent in the area. The paper will demonstrate the ways in which Massa Marittima deliberately set out to incorporate Christian feasts and patronal cults into the legislative framework of the city, both during its heyday of independence as well as in its decline under
Sienese domination in the Quattrocento. The paper will also investigate a particular case of civic legislation taking inspiration from a popular preacher, in this instance, Bernardino of Siena, who in fact was born in Massa Marittima and preached his final Lenten cycle there.

**Presenter:** Carolyn Muessig, *University of Bristol*

**Paper Title:** The Cult of Catherine of Siena in Renaissance Italy

**Abstract:** The reception of the cult of Catherine of Siena (d. 1380) was widespread and heartfelt in late medieval and Renaissance Italy. While her cult was well-diffused and popular throughout the Italian peninsula, this paper will examine selected examples of how Catherine of Siena influenced and shaped the lives of a few key religious women. The paper will consider holy women who turned to Catherine of Siena as a sort of spiritual patroness and guide. Focusing particularly on the Dominican abbess Chiara Gambacorta of Pisa (d. 1419), the Dominican tertiary Columbia of Rieti (d. 1501), and the stigmatic Lucia of Narni (d. 1544), the paper will investigate and assess the different ways Catherine’s cult was appropriated, interpreted, and employed by women attempting to establish their own spiritual identity in the midst of religious and political tensions.

**Room:** Parlor – 824

**Panel Title:** Material Culture and the Ritual Construction of Courtly Space II: Courtly Space and Plebeian Space in Paris, Versailles, and Berlin

**Sponsor:** The North American Society for Court Studies

**Organizer:** R. Malcolm Smuts, *University of Massachusetts, Boston*

**Chair:** George L. Gorse, *Pomona College*

**Presenter:** Douglas Klahr, *University of Texas, Arlington*

**Paper Title:** Court Space, Common Space, and *Schlosstopographie* in Berlin

**Abstract:** This paper examines the relationship between court and common space in Berlin under the rubric of *Schlosstopographie*, a term coined by Erich Konter. *Schlosstopographie* usually is restricted to analyzing the programmatic enfilade of state rooms along the palace’s northern flank within their ceremonial, social, and cultural contexts. Yet in this paper, I argue that *Schlosstopographie* became an urban phenomenon in 1647, when the oblique axis of the city’s major boulevard, Unter den Linden, was established to end at the most important state room in the palace, the Rittersaal. A progression of court spaces within the *Schloss* received its urban counterpart along the new boulevard, establishing a sharp division between court and common space that persisted until the close of the nineteenth century.

**Presenter:** Nadine D. Pederson, *The University of Texas, Dallas*

**Paper Title:** The Master of the Revels in Paris: The Court in Common Space

**Abstract:** Much has been written about the revels office at the English court. In fact, most of the English documents have been available in published editions for more than one hundred years, while the French account books and letters patent remain in manuscript form. As a result, scholars tend to ignore the office, assuming there is not enough evidence to establish a consistent record. Although few registers are easily identified under the heading “accounts of the master of the revels” in archival inventories, I have located many documents pertaining to the office in
legal registers and account books from the royal households. I discuss the issues that arose between the municipality and the court when the masters arranged entertainments in the common spaces of Paris, aimed at an audience from varying social strata.

**Room:** Parlor – 924  
**Panel Title:** The Art of Executing Well: Comforters, Songs, and the Prisoner’s Voice  
**Sponsor:** The Society for Confraternity Studies  
**Organizer:** Nicholas Terpstra, *University of Toronto, Victoria College*  
**Chair:** Konrad Eisenbichler, *University of Toronto, Victoria College*  
**Presenter:** Nicholas Terpstra, *University of Toronto, Victoria College*  
**Paper Title:** From Prison to Scaffold to Senate: Spiritual and Political Ascent in Renaissance Italy  
**Abstract:** This paper will deal with historical and political dimensions of the conforterie, those confraternities that comforted prisoners on the eve of their execution. I will focus in particular on the comforters themselves, using the Company of Death in Bologna (lit. Compagnia di S. Maria della Morte) as the example, and looking both at what the work itself entailed, and what motivated the men who took it on. A contemporary manual for comforters and additional administrative records allow us to explore their activities and situate in them the political structure of a city that was undergoing rapid and fundamental change. My research thus far shows that the social class and political profile of the comforters rises steadily through the sixteenth century, that service in the conforteria aided in one’s political advance, and that there was a curious dovetailing of religious and political orthodoxy at work.  
**Presenter:** Pamela S. Gravestock, *University of Toronto*  
**Paper Title:** Comforting with Song: Using Laude to Assist Condemned Prisoners  
**Abstract:** At least three of the comforting manuals produced for the Santa Maria della Morte confraternity in Bologna contain a selection of laude, or devotional songs. The laude appear in these manuals without any directions for their specific or appropriate use; however, close examination of their content suggests they were intended to comfort the condemned during their last hours. More specifically, the laude were used by comforters (or confortatori) to assist the condemned prisoners in achieving a stable psychological state allowing them to attain a good death. This paper will address the content of some of the laude in relation to the manual proper, its focus, and themes. I will examine how the comforters utilized the laude within the overall comforting ritual to help prisoners achieve a state of preparedness for death, and will also explore some of the possible sources for these songs.  
**Presenter:** Alfredo Troiano, *Yale University*  
**Paper Title:** Mirror of a Condemned: The Religious Poems of Andrea Viarani  
**Abstract:** On 12 August 1469 Andrea Viarani was beheaded in Ferrara after he took part in the plot of the Lords of Carpi against Duke Borso d’Este. While in prison, Viarani wrote a number of poems that survive in eight manuscript copies. These manuscripts ascribe to Viarani three religious poems (one sirvente and two sonnets) that have received almost no attention in modern scholarship. They were very probably influenced by the conforteria of Ferrara, and my analysis
will aim at exploring that connection. I will focus on explaining the contents and exploring two aspects of their political context: the rapid conversion of a condemned man, and the transformation of Viarani’s verses into models for contrition and piety for other condemned prisoners. This study will explore social behaviors in the case of an imminent death penalty, and also reconciliation rituals between the capital criminals and the societies that condemned them.

Room: Parlor – 1024
Panel Title: Shakespeare and Religion I
Organizer & Chair: Arthur F. Marotti, Wayne State University
Presenter: Sarah Beckwith, Duke University
Paper Title: Shakespeare and the Sacrament: Fictions of the Secular
Abstract: The paper will argue that the concept of the secular requires theological warrant. Consequently, the confident assumptions about the secularism of Shakespeare’s theater need further investigation. In particular I will investigate the theatricalization of the concept of gift in *The Comedy of Errors*, *Cymbeline*, and *The Winter’s Tale*. The gift is articulated only as a relation, a relation between God and subject, and/or a relation between people. This is much like a theatrical prop where the signification changes as a result of the relation between people and not through any inherent properties of the object *qua* object. The paper will examine the fate of some gift-props, particularly in Shakespeare’s late plays, as part of an interrogation of the myth of secularity and an exploration of the idea of sacrament in Shakespeare’s plays.

Presenter: Ken Jackson, Wayne State University
Paper Title: Abraham and the Abrahamic in Shakespeare’s *Richard II*
Abstract: This paper explores Shakespeare’s heretofore undetected fascination with Abraham’s sacrifice of Isaac in Genesis 22 and how that fascination manifests itself in the problematic usurpation of *Richard II*. In particular, I attend to act 5 and York’s willingness to “sacrifice” his son Aumerle out of loyalty to King Henry. The paper attempts to make connections between this play and the medieval cycle plays depicting the events of Genesis 22, *Titus Andronicus*, *King John*, and other plays.

Presenter: Richard C. McCoy, City University of New York, Graduate Center
Paper Title: Shakespeare and Religion
Abstract: *The Comedy of Errors* was presented during the Christmas revels, or “law sports,” at Gray’s Inn in 1594, but its reception was confusing. It was denounced as “a Play of Errors and Confusions” perpetrated by a “Sorcerer or Conjurer” accused of “Sorceries and Enchantments, and namely, of a great Witchcraft.” *Conjurer* was a Reformation code-word for a priest, and Shakespeare’s Doctor Pinch is similarly charged. Like the conjurers in Paul’s Epistle to the Ephesians, he is both fraudulent and sinister, and is punished accordingly. But the “Conjurer” on trial at Gray’s Inn is “harmless,” and other conjurers in Shakespeare are not all bad; Rosalind conjures us to believe that she can do strange things and Prospero’s magic is benign. Emilia’s “blessed power” is comparably theatrical but still provides “sanctuary” and release from enchantment. “Sweet recreation” and “holy sport” proves more potent than exorcism in both the “law sports” and the play.
**Room:** Parlor – 1124  
**Panel Title:** True and Exact Accounts: Travel, Science, and Literary Discourse  
**Organizer & Chair:** Judy A. Hayden, *University of Tampa*  
**Presenter:** Richard J. Hamblyn, *University of Nottingham*  
**Paper Title:** The English Alps: Thomas Hobbes and *The Wonders of the Peak*  
**Abstract:** This paper explores Thomas Hobbes’s 1627 poem “De Mirabilibus Pecci,” his account of a journey across the Derbyshire Peak in a company of six, including his pupil William Cavendish, the Second Earl of Devonshire, as well as a diary account of the same journey. While in some ways Hobbes’s poem is a conventional estate poem, ranging over a landscape that might soon be lost to its owner, the poem also pays close attention to the workings of the local lead-mines (the source of some of the Cavendish wealth) and contains what I’m convinced is the first description of lead-poisoning in literature.

**Presenter:** Melanie Ord, *University of the West of England, Bristol*  
**Paper Title:** Travel, Experience, and the New Science  
**Abstract:** This paper explores various intersections between seventeenth-century new-scientific and travel texts, particularly how travel observation and travel writing register the influence of a new-scientific discourse on method. A primary concern is how narrative techniques of travel writing changed to accommodate new methods of recording observations, and offered new articulations of increased self-consciousness and methodological self-reflexiveness through the sophisticated use of narrative persona. I also plan to explore and analyze the connection between literary discourse and early modern science by using Francis Bacon’s *New Organon* (1620) and Robert Hooke’s “General Scheme, or Idea of the Present State of Natural Philosophy” (in *The Posthumous Works of Robert Hooke* [1705]), and the use to which metaphors of travel are put in new scientific writings in advertising the knowledge to be derived from experience.

**Presenter:** Julia Schleck, *University of Nebraska*  
**Paper Title:** The Facts of the Matter: Reading Early Modern English Travel Accounts  
**Abstract:** This paper will address the shifts in the narrative conventions of travel writing across the early modern period in light of developments in Renaissance conceptions of “facts” and factuality. It will treat the juridical origins of modes of reading which attempt to determine “the facts of the matter,” placing them alongside older models of reading which seek “truth” rather than factual probability from their foreign travel tales. By examining the truths offered by travel writers and sought by travel account readers, this paper traces the dilectical character of the genre as it changes across the late sixteenth and early seventeenth centuries in England.

**Room:** Parlor – 1224  
**Panel Title:** Alberti, Filarete, Francesco di Giorgio Martini II  
**Organizer:** Berthold Hub, *Universität Wien*  
**Chair:** Angeliki Pollali, *The American College of Greece*
**Presenter:** Renzo Baldasso, *Columbia University*

**Paper Title:** Filarete’s *Disegno*

**Abstract:** This paper examines the theory of *disegno* that Filarete presents in books 22–24 of his *Trattato di Architettura*. Although he shares with Alberti the basic assumption that *disegno* and *disegnare* are the practical and theoretical bases of the creative processes in all the arts, Filarete’s discussion emerges as complementary to the one found in *Della Pittura*. As my paper details, his different approach to *disegno* depends both on a professional training that effectively bridged workshop practices and humanistic notions, and on an understanding of all’antica aesthetic ideals derived primarily from visual knowledge of classical monuments — a direct knowing only partly qualified by classical erudition. The most innovative element of Filarete’s *disegno* — and the focus of my discussion — is the notion of naturalism that he recommends for figural and narrative representations. His naturalism is defined according to the viewer’s response and is devised for the beholder’s visual and emotional engagement with the *storia* and with its characters’ actions and moral choices.

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**Presenter:** Berthold Hub, *Universität Wien*

**Paper Title:** Interpreting the Ground-Plan of Filarete’s *Sforzinda*

**Abstract:** Art History has always dealt with Filarete’s *Libro architettonico* as if it were a mere architectural treatise, disregarding its utopian character and its numerous astrological, alchemical, and magical references. Accordingly, the traditional understanding of the city’s ground-plan, which consists of two squares laid one upon the other forming a regular octagonal star and then circumscribed by a circle, is as a reflection of the new ideal of exact architectural *disegno*. But the same diagram is to be found in astrological treatises as an image of the cosmos, and in alchemical treatises as an image of the *opus alchemicum*, which was viewed as a creation in microcosm, modeled on the blueprint of God’s macrocosmic creation. An interpretation of *Sforzinda* as a re-creation of the world is confirmed by numerous farther cosmic and alchemical references, in general, and by the exorcising and propitious rituals and omens during the founding ceremonies, in particular.

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**Presenter:** Mia Reinoso Genoni, *University of Richmond*

**Paper Title:** *Disegno* and *Invenzione* in the *Architettonico Libro*: Filarete’s Interior View of The House of Virtue and Vice

**Abstract:** Filarete’s drawings in the *Architettonico Libro* have long been overlooked and underconceptualized. Elsewhere, I have argued that a series of drawings of plans placed *in situ* in naturalistic landscapes are Filarete’s solution to the need to illustrate tenets from Quattrocento architectural practice in order to convey them to his audience: they are visual renderings of what Alberti calls *area* and *locality*. Here I take as my focus Filarete’s illustration of the interior of “The House of Virtue and Vice.” Although Lotz (1956/1981) describes it as “what appears to be the earliest perspective interior view drawn by a Tuscan artist of the Renaissance,” this formal development has been largely ignored. I investigate the context in which Filarete created this innovation, and the drawing thus emerges both as an image born in a nexus of Quattrocento antiquarianism and architectural theory and practice, and as a unique product of Filarete’s architectural imagination and invention.
Room: Parlor – 1424
Panel Title: Italian Literature III
Chair: Clare Carroll, City University of New York, Queens College
Presenter: Fiora A. Bassanese, University of Massachusetts, Boston
Paper Title: Dissecting the Beloved’s Body: The Blazon and Italian Petrarchiste
Abstract: This paper will explore female poets’ use of the blazon in early sixteenth-century Italy. Working from Nancy Vickers’ discussion of the dissection of Laura’s body in the Petrarchan source, it will analyze the transition from the masculine to the feminine anatomy and the resulting rewritings of both the Petrarchan text and the Petrarchan beloved, looking at the period’s differing attitudes towards biological representation. Poets like Gaspara Stampa, Veronica Gambara, and Vittoria Colonna had to limit the construction of the male’s anatomy due to social taboos and restrictions. Hands and eyes dominate but the actual descriptions of these body parts are not always commensurate with the Petrarchan original. Moreover, in some cases, the sonnets veer into transgressive interpretations due to their sexual implications. Does the resulting figure mimic or reinvent Laura? Can the feminine become masculine in anatomical and emblematic terms? Or is the masculine feminized? How can the woman writer combat the risk of transgenerding?

Presenter: Yael Nadav-Manes, Cornell University
Paper Title: Teach Him a Lesson: Performing the Self in Antonio di Tuccio Manetti’s Il Grasso Legnaiuolo
Abstract: The fifteenth-century novella Il Grasso Legnaiuolo introduces Antonio di Tuccio Manetti’s biography of the architect Brunelleschi. It concerns a prank devised by Brunelleschi and a group of prominent Florentines to punish one of its members, a woodcarver, by causing him to believe that he is no longer himself, but has become someone else. As the group attempts to assert a collective perception of the self, it tries to teach the woodcarver that identity is a social construct, and that the community, the family, and the urban space of Florence determines who, and what, you are. I argue that the prank was a total failure, and that the woodcarver instead asserts a competing, self-determined perception of identity and of the self. I will conclude by situating my reading of the novella within the ongoing debate in Renaissance historiography on the nature of fifteenth-century Italian perceptions of self and identity.

Presenter: Federico Schneider, University of Mary Washington
Paper Title: Titillation — A Means or an End? Rethinking Sensualism in Late Renaissance Italian Pastoral Poetry
Abstract: What is the purpose of sensuality in late Renaissance Italian pastoral poetry? Does it serve to gratify and titillate in a sort of oblique way an audience that craves it? Possibly yes. Is that all? Possibly not. Using two illustrious examples such as Tasso’s Aminta and Guarini’s Pastor Fido, this paper shows how the titillating element of sensuality is strategically used as an ancillary means to galvanize speculation. Thus it concludes that the strange mélange of sensuality and spirituality that characterizes these works, and that we today call sensualism, is neither awkward nor downright profane, as earlier critical assessments have suggested; instead it is the sign of a new approach to erotic discourse that emphasizes the complementarity of sensuality and spirituality. The fundamental idea this paper drives home is that, in order to fully appreciate sensualism as a momentous turn in the history of erotic discourse, it is necessary to conquer the
dichotomy between spirituality and sensuality, to which earlier views of sensualism have so often succumbed. Otherwise we risk either to see awkwardness and desecration where there is none, or to mistake the means of poetry for its ends.

**Room:** Parlor – 1524  
**Panel Title:** Artists as Writers/Writers as Artists II  
**Organizer:** Adrienne C. DeAngelis, University of Miami  
**Chair:** TBA  
**Presenter:** Sarah Cantor, University of Maryland, College Park  
**Paper Title:** “Con non minore diligenza che fatica e spesa”: Giorgio Vasari’s *Libro de’ Disegni* in the History of Collecting  
**Abstract:** Giorgio Vasari’s extensive collection of drawings was organized into the *Libro de’ Disegni*, which served as a “visual companion” to his *Lives of the artists*. There is no mention of the *Libro* in the 1550 edition of Vasari’s *Lives*, but the 1568 edition contains a number of references to his collection of drawings and the effort he made to obtain these works. This paper explores possible explanations for Vasari’s discussion of the *Libro* in the second edition of the *Lives*. Vasari’s intentions may have included not only the advancement of his own status in society, but may have served to encourage his readers to form their own collections of *disegni*. By promoting *disegno*, the “father of the arts,” Vasari was also advocating the recently founded Accademia del disegno. The references to the *Libro* in the 1568 edition of the *Lives* may thus have fulfilled a carefully orchestrated agenda.

**Presenter:** Santa Casciani, John Carroll University  
**Paper Title:** Michelangelo: Poet and Sculptor  
**Abstract:** In his early poetry, Michelangelo attempts to depict a Platonic contemplation of the perfect form, a perfection which does not lie in the beauty of the final product, but rather in the process of creating art. The process becomes an “appetite” for the transcendent, which induces the artist and poet to contemplate perfection through the idea of an artistic void which results in death. If in his early poetry, Michelangelo represents this platonic contemplation as death, in his later poetry of meditation and prayer, death represents the return of the Christian soul to God. In this paper, I will analyze Michelangelo’s poetry of meditation and prayer and compare it to the artistic process represented in his last two pietas: *The Pietà* in the Museo dell’Opera in Florence (1550), and *The Rondanini Pietà* (1552–64) in the Castello Sforzesco, Milan.

**Presenter:** Adrienne C. DeAngelis, University of Miami  
**Paper Title:** Danese Cattaneo and *Dell’Amor di Marfisa*  
**Abstract:** The sculptor and poet Danese Cattaneo (ca. 1512–72) was recognized in his own lifetime as a unique figure among the artistic and literary society of Cinquecento Venice. According to Giorgio Vasari, Danese’s poetry was as worthy as his sculpture. In 1562 Danese published a portion of the never-completed epic poem, *Dell’Amor di Marfisa*. He had taken up the theme of Marfisa at the urging of Pietro Aretino, whose own three-canto fragment supposedly served as a model. He apparently promised his literary patron, Alberico Cybo Malaspina of Carrara, that the rest was forthcoming, but his surviving papers indicate that he had written no more than was published. Present-day scholars have had a difficult time integrating poetry with
Danese Cattaneo’s more well-known career as a sculptor. This paper will look at aspects of the 
*Dell’Amor di Marfisa* in its literary context and consider how poetry functioned in the life of 
Danese Cattaneo, as a prelude to a more considered approach to the entire creative artist.

**Presenter:** Alecia Harper, *Independent Scholar*

**Paper Title:** Vasari: Artist as Writer, Writer as Artist

**Abstract:** Giorgio Vasari — Cinquecento painter, architect, courtier, and author — wrote a 
biographical history of artists from the time of art’s “rebirth” through the sixteenth century, 
which was meant to be read as the history of the stylistic advancement of art and architecture 
from Cimabue to Michelangelo. *The Lives* transformed the way artists — and the professions of 
painting, sculpture, and architecture — were viewed. Vasari created for himself an artist-as-
expert-writer persona. This paper explores Vasari’s paintings and writings to determine how his 
life and works were molded by his various roles. I will also discuss the interplay between 
Vasari’s use of *contrapposto* in his paintings and decorative cycles and his contrapuntal writing 
style, which was based on the demonstrative form of rhetoric. Both *contrapposto* and the 
antithesis of the epideictic, analogous, ornate modes that conspicuously demonstrate the skill of 
the author, point to Vasari’s preference for a discernibly ornate style across the arts.

**Presenter:** Ellen Prokop, *Frick Museum*

**Paper Title:** Fray Juan Ricci’s Mirror of God

**Abstract:** Fray Juan Ricci (1600–81), a painter by training and a monastic by profession, 
embodied the ideals of the Catholic humanist and the learned artist, uniting a superlative 
education and a profound devotion to his faith with a singular artistic talent. An exceptional 
scholar whose interests encompassed architecture, astrology, medicine, natural theology, and 
philosophy, and an accomplished painter who completed major commissions in Spain and Italy, 
Juan Ricci deserves closer attention. The proposed paper will examine how Ricci’s flexible and 
innovative approaches to language and to his classical and sacred sources directly informed his 
artistic production. For Ricci, as for many Renaissance scholars, the act of painting was related to 
the study of science since the creative act of the artist mimicked that of the divine, thus offering 
the artist partial knowledge of God’s uncorrupted text on earth — nature.

**Room:** Parlor – 1624

**Panel Title:** Word and Action: The Development of Language on the Early Modern English 
Stage

**Organizer & Chair:** Frederick Tollini, *Santa Clara University*

**Presenter:** Gillian Knoll Stafford, *University of Maryland, College Park*

**Paper Title:** Erotic Language as Dramatic Action in John Lyly’s *Galatea*

**Abstract:** This paper examines the dynamic and performative properties of erotic language in 
John Lyly’s plays, particularly in *Galatea*. Analytical speeches about desire actively charge his 
plays, circulating desire among the characters as well as early modern audience members. The 
language of desire is not merely a static mode of contemplating conflicting emotions of love, but 
is itself a mode of dramatic action, exposing audiences to the inner workings of the desiring mind 
and body.
**Presenter:** Alysia Kolentsis, *University of Toronto*
**Paper Title:** “Words” Elsewhere: Desire and Self-Determination in *Coriolanus*
**Abstract:** Several tragedies by Shakespeare exhibit a development in use of modal verbs to transmit a particular conflict between personal desire and social duty. *Coriolanus* manifests this development in Shakespeare’s portrayal of his later tragic heroes through the modal choices the protagonist makes in confronting the thwarting of his action and desires.

**Presenter:** Mireille Ravassat, *Université de Valenciennes*
**Paper Title:** Thought in Action — Shakespeare and Performative Discourse
**Abstract:** Performative utterance transmutes the poetic idiom into action and serves as a *terminus ad quem* for Shakespeare’s characters from the juvenilia until the late Romances: from the ranting speeches of the early Henriad to Richard II’s lyrical tirades, from the perturbed conscience of a Macbeth or Othello, to the personal fashioning of a cosmos by Antony and Cleopatra. This is a panoramic view of a particular facet of Shakespeare’s language and thought.

**Presenter:** John E. Curran, Jr., *Marquette University*
**Paper Title:** Character and Senecan Declamation in Fletcher and Massinger
**Abstract:** Fletcher and Massinger are normally thought to place complicated plot before character; but several plays belie this assumption. In three plays derived from the *Contraversiae* of Seneca, we encounter examples of integrated, forceful, and individualized personalities whose Senecan declamation deepens rather than attenuates character. This paper problematizes some longstanding views about fashioning characters in Jacobean Drama.

**Room:** Parlor – 1724
**Panel Title:** Renaissance Letters between Literature, Art, and History I
**Co-organizers:** Albert Russell Ascoli, *University of California, Berkeley* and Deborah Parker, *University of Virginia*
**Chair:** Ronald L. Martinez, *Brown University*
**Presenter:** Albert Russell Ascoli, *University of California, Berkeley*
**Paper Title:** Amor Exile and Authority: Dante’s Letter to Cino da Pistoia
**Abstract:** Among the least studied of Dante’s works is a Latin epistle directed to his friend and fellow poet, Cino da Pistoia. The letter accompanies a sonnet, itself a response to a poem of Cino’s posing the *quaestio amoris*: can one legitimately change objects of love? In brief compass the letter asserts Dante as “auctor” (the only place he ever used this loaded term of himself), assimilating him to a classical poet (Ovid), a moral philosopher (pseudo-Seneca), and the Evangelist. In this talk I will analyze the complex prosimetric hybrid of letter-plus-sonnet in the context of Dante’s double project of constituting a literary community and of asserting his own authoritative primacy. Dante’s letter, I argue, heralds the far better known epistolary self-fashioning of Francesco Petrarca.

**Presenter:** Aileen Astorga Feng, *University of California, Berkeley*
**Paper Title:** Female Humanists as Medieval Beloveds: The Contamination of Courtly Love Rhetoric in Quattrocento Letterbooks
Abstract: This paper examines the power dynamic that emerges when fifteenth-century male humanists use the Petrarchan rhetoric of courtly love and themes of Neoplatonic love in Latin epistolary exchanges with female humanists Isotta Nogarola, Laura Cereta, Cassandra Fedele, and Alessandra Scala. I argue that as Petrarchan courtly love rhetoric expanded into genres other than the lyric, Petrarchism became the language of mastery. More specifically, Petrarchism becomes the discourse through which male humanists attempt to subvert the threat of a gender reversal in the social hierarchy brought about by the emergence of female intellectuals. This phenomenon suggests the need for a wider reconsideration of the way in which we have thus far envisioned and defined both Quattrocento humanism and Petrarchism as cultural movements.

Presenter: Jane C. Tylus, New York University

Paper Title: Letters and Early Modern Literacy: The Epistole of Catherine of Siena

Abstract: Letters are frequently conceived as straddling the boundaries between orality and writing. This insight is of particular interest when thinking about the Epistole of Catherine of Siena, who was praised for her oral prowess and whose own claims to literacy and knowing how to write have been met with considerable skepticism. At the same time, I will suggest that late medieval Italy conceived of orality itself as a material phenomenon, inspired by a devotional literature that emphasized the Word as incarnate. In considering Catherine’s letters as texts that enact this materialization of voice in the new vernacular, I will situate Catherine within contemporary debates about the roles of Latin and Italian. I will suggest that, paradoxically, the letters of an “illiterate” Catherine were formative for the birth of an Italian literature attempting to articulate its place in a world where Latin still dominated as the language of textual authority.

Saturday, March 24, 2007
2:00–3:30

Room: Symphony I

Panel Title: Funerary Rhetoric, Ritual, and Monuments I

Organizer & Chair: Sarah Blake McHam, Rutgers University, New Brunswick

Presenter: William Caferro, Vanderbilt University

Paper Title: John Hawkwood and the Politics of Burial in Fourteenth-Century Italy

Abstract: This paper examines the funeral (1394) of John Hawkwood, the great English mercenary captain. The ceremony, one of the most lavish of the era, has traditionally been understood as a sincere expression of Florence’s devotion to the captain who served them effectively in war. I argue, however, that the ceremony is properly apprehended in its political and diplomatic context, in terms of Florence’s ongoing relations with its military rivals, most notably Siena (its most bitter opponent). Hawkwood’s funeral coincided with similarly extravagant ceremonies honoring Siena’s military men, against whom Hawkwood had fought. The “competing” funerals were occasions for propaganda, for projecting carefully crafted images. In the process, the “real” John Hawkwood was lost. His persona became fashioned into that of the faithful, honest and, above all, Florentine soldier, an image reinforced by the Uccello portrait, handed down to posterity, but which had little basis in fact.

Presenter: Rebekah A. Carson, University of Toronto

Paper Title: Funerary Poetry, Oration, and Andrea Riccio
**Abstract:** This paper will focus on funerary oration and poetry in relation to Andrea Riccio’s Della Torre Tomb Monument. These genres of commemoration and mourning may help us to understand why Riccio felt able to break with the traditions of funerary monuments. This study will look at Piero Valeriano’s funeral oration presented in commemoration of Girolamo Della Torre and the pastoral epicedium composed by Niccolò D’Arco and Girolamo Fracastoro. It will address the purely *all’antica* imagery of the tomb along with the structure and themes presented in Riccio’s narrative.

**Presenter:** Geert H. Janssen, *Oxford University, St. Cross College*

**Paper Title:** Princely Display in an Early Modern Republic: The Funeral Processions of the Stadholders in the United Provinces (1584–1700)

**Abstract:** This paper will suggest an ideological interpretation of the funeral processions of the stadholders in the Dutch Republic. In recent decades scholars have studied early modern burial ceremonies from various perspectives, examining, for instance, the iconography of funeral processions and the effects of the Reformation and state-building processes on princely burial rituals. The Dutch Republic, however, constitutes a little-studied but extra-attractive case. As a newly created, republican state it had to invent and shape its identity from scratch. The burial rituals of the republic’s highest officials, the stadholders — all members of the Houses of Orange and Nassau — provide an opportunity to investigate how the United Provinces formulated an answer to this public demand. By reconstructing the composition of the stadholders’ funeral processions this paper seeks to understand how the Dutch Republic came to define its political and confessional identity in public spheres.

**Presenter:** Scott Newstok, *Yale University* and *Gustavus Adolphus College*

**Paper Title:** The Elizabethan Antiquarian Society and the Poetics of Epitaphic Quotation: “yt shall not I thinke seeme impertynent that I recyte”

**Abstract:** Displacement of Catholic memorial practices can be found in the post-Reformation development of extra-funerary, essentially rhetorical epitaphs — epitaphs surviving beyond defaced tombstone inscriptions, or literary epitaphs which were never inscribed. My paper examines what might be the first collective meditation on such epitaphs in English, notes from the proceedings of the Elizabethan Antiquarian Society (ca. 1600). While these brief reports do not entail new documentary evidence (they have been in print since the eighteenth century), to my knowledge no one has examined these essays as evidence for contemporary practices of quoting and interpreting funerary rhetoric (William Camden’s notes being a significant exception). They reveal a growing interest in the monument as a documentary source, but an interest that gets deflected into the textual rhetoric of the pseudo-inscriptional epitaph. A poetics of quotation helps illuminate the fascinating ways in which writers have recited (or re-sited) these texts within new contexts.

**Room:** Symphony II

**Panel Title:** Public Opinion in Early Modern Europe III: Publics and Issues

**Organizer:** Arjan van Dixhoorn, *Universiteit Antwerpen*

**Chair:** Elizabeth Horodowich, *New Mexico State University*

**Presenter:** Victoria Christman, *Luther College*
**Paper Title:** Passive Resistance and Civil Disobedience: Reactions to the Anti-Heresy Edicts of Charles V in Sixteenth-Century Antwerp

**Abstract:** Throughout the course of the early sixteenth century, Charles V issued a series of anti-heresy edicts in the Netherlands, increasing in severity as his rule wore on. Over time these placards refined the official definition of heresy and prescribed specific punishments for religious offenses. Local hostility to Charles’s religious legislation emanated from those at all levels of the social spectrum. From municipal leaders charged with the implementation of Charles’s decrees to uneducated burghers prosecuted for transgressing them, the residents of Antwerp reacted with almost uniform disdain to Charles’s religious program. This paper focuses on the reactions of those with influence in the community, but not in positions of political power. Educators, playwrights, and local businessmen found creative ways of avoiding prosecution, while openly rejecting the terms of Charles’s edicts. This paper discusses the ways in which they evaded prosecution and, in the process of doing so, created a form of pragmatic toleration and a new definition of heterodoxy and heresy.

**Presenter:** Arjan van Dixhoorn, *Universiteit Antwerpen*

**Paper Title:** “Papists” and “Gueux”: The Popular Appeal of Political “Parties” and Political Leaders in Antwerp (1562–67)

**Abstract:** In the Netherlands of the 1560s, at the level of the political elites, the opposition as well as the loyalists became more organized, in an institutional sense as well as in the political imagination of the public. The agitation of the League of Nobles culminated in the submission of the Request of the Nobles in April 1566. They acquired the name of “Gueux,” or “Beggars,” and started to wear party colors and signs and to engage in party rituals. Their “Vive le Gueux” soon became a popular cry. Far from being an emotional outburst, the Iconoclast Fury of 1566 was the highly political culmination of a process of politization and growing partisanship among segments of the public. By focusing on Antwerp between 1562 and 1567, this paper will explore how the “parties” and a political leadership that emerged appealed to the political imagination of the population.

**Room:** Symphony IV

**Panel Title:** Renaissance Letters between Literature, Art, and History II

**Co-organizers:** Albert Russell Ascoli, *University of California, Berkeley* and Deborah Parker, *University of Virginia*

**Chair:** Diana Robin, *University of New Mexico*

**Presenter:** Fabio Finotti, *Università degli Studi di Trieste*

**Paper Title:** Visual Innovations and Literary Tradition: The New Stage of the Renaissance

**Abstract:** This paper will explore the crosscultural intersections among literary, theatrical, and pictorial traditions in the fifteenth century. Renaissance painting does not confine itself to documenting the evolution of the courtly stage. Rather, many paintings propose a new visual approach to relationships between open and closed spaces, and ultimately occasion the rethinking of the classic scene in literary works. This paper will show how Renaissance letters can illuminate this intertextual dialogue.
Presenter: Susan Gaylard, University of Washington

Paper Title: Dressing and Undressing Literary Authority in Aretino’s Letters

Abstract: Pietro Aretino’s first printed volume of letters (1538) consolidated his reputation as a powerful commentator on the courtly world. The letters systematically manipulate paradigms of literary authority, through evolving references to clothing. Aretino’s earliest letters project authority by emphasizing the receipt of expensive clothing from powerful patrons. Increasingly, however, fine clothing is associated with women and effeminacy, as well as the poetics of imitation, in contrast with the author’s “natural,” “masculine” style. Later letters assert the author’s “nakedness,” synonymous with both independent male sexuality and creative originality. The letters liberate their author from markers of obligation like gifts of clothing and literary models, portraying him as independent prophet of truth. Aretino inverts the “investiture” paradigm: in losing his shirt he affirms his authority.

Presenter: Deanna Shemek, University of California, Santa Cruz

Paper Title: Renaissance Women’s Letters as Situated Utterance

Abstract: The emergence of strong domestic and official writing cultures over the fifteenth and sixteenth centuries has prompted important historical reflection on early modern relations between vocal and graphic systems of signification. This paper argues that the form and the content of female-authored letters highlight a complex instance of that relation. Women’s traditional association with orality and bodily presence in fact persists in their letters, exposing the fact that letter writing in general, despite its graphic medium, retained significant dimensions of oral performance. In dialogue with Harry Berger, Jr.’s, recent proposal for a “program of research” that places early modern spoken and graphic media in dialectical relation rather than seeing them in some sort of competition for cultural primacy, this paper will explore women’s letters as key nodal points between speech and embodiment, individuals and institutions, and orality and literacy in early modern Italy.

Room: Concerto A

Panel Title: Alberti, Filarete, Francesco di Giorgio Martini III

Organizer: Berthold Hub, Universität Wien

Chair: Renzo Baldasso, Columbia University

Presenter: Angela Dressen, The Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence

Paper Title: Messages Underfoot

Abstract: Ancient writers on architecture such as Vitruvius and Pliny devote scant attention to decorated pavements. This changed in the early Renaissance, when Alberti emphasized not only the iconographical context of pavements, but also their effect on the spectator. For Filarete and Francesco Colonna pavements were intended to play a significant role in a designed architectural space. Filarete, like Alberti, wished pavements to be appropriate to a room’s function and also integrated iconographically: in his buildings Filarete integrated the pavement psychologically as well as topographically. Francesco Colonna’s Hypnerotomachia Polypphi assigns great importance to pavements. As with Alberti, Colonna expects to involve the spectator spiritually
and imaginatively. Pavements reflect meanings within a dense metaphorical and psychological narrative.

**Presenter:** Ilaria Hoppe, *Humboldt-Universität, Berlin*

**Paper Title:** Space, Gender, and Class

**Abstract:** Until now, the reading of architecture, and its theories regarding the relation between gender and space, has omitted two topics that I plan to address in my paper. First, the description of gendered spheres in architectural treatises goes far beyond the almost exclusively mentioned texts of Alberti. The second issue that I will speak to is the separation, not only of the sexes, but also of the classes or political systems, most obvious between court and republican societies. If one takes into account the categories of space, gender, and class, then it becomes apparent that architectural thought reflects the ideal — therefore utopian — social order, and order of the sexes, not only in a repressive way. It should become clear that these categories were used in a very distinct way echoing the demands of complex societies, where the female sex was not utterly oppressed.

**Presenter:** Minou Schraven, *Universiteit Leiden*

**Paper Title:** Living Presence

**Abstract:** Architectural treatises and humanist descriptions of Quattrocento architecture abound with notions on supposed living presence in buildings. According to Filarete, the architect and patron of a building stand in relationship as the parents of the unborn child; the ideal (birth) date was sometimes established by a horoscope. Filarete also claims that buildings may get ill, if deprived of proper nourishment. Francesco di Giorgio envisages a sempiternal life of the building, based on the duality of the human body and soul. Instead of simply discarding them as plain metaphors or ways of speaking, these responses are to be taken as evidence of the deeply-rooted human need to endow architecture with notions of bodily presence. Yet, how are we to make sense of them? Taking into account the fundamental role of rhetorical concepts in shaping humanist responses to works of art and architecture, the concept of *enargeia*, the persuasive force of vivid representation as it has been described by Aristotle and Quintilian, offers a promising way to investigate the origin and dynamics of the above-mentioned responses. A better understanding of them may ultimately clarify relationships between anthropomorphism and architecture, still far from codified in Quattrocento architectural discourse.

**Room:** Concerto B

**Panel Title:** Memory in Art, Literature, and Music

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

**Organizer:** Anna Maria Busse Berger, *University of California, Davis*

**Chair:** Massimiliano Rossi, *Università degli Studi di Lecce*

**Presenter:** Alison Cornish, *University of Michigan, Ann Arbor*

**Paper Title:** *Volgarizzamenti*: To Remember and to Forget

**Abstract:** All translation is a process both of remembering and forgetting. Even as it transmits a text to a new and perhaps wider audience, as we all know, it loses something (if not everything) of its original flavor in transit. Vernacular translation or *volgarizzamento* moreover puts the
venerable and unchanging *auctores* into words that are local, of the moment, inherently updatable and hence ultimately forgettable. If Latin literary culture and the textbooks used to teach it were essentially memorial and “memorable,” as Paul Gehl puts it, “as the vernaculars were not,” the translation of these very textbooks (especially into prose) vitiates their effectiveness as mnemonic tools. This paper considers how vernacular translation works at first against textual memory, favoring rather the memory of things, but eventually leads, over time and through the intervention of numerous, mostly unnamed scribes, to a recovery of the memory of words.

**Presenter:** Anna Maria Busse Berger, *University of California, Davis*

**Paper Title:** Models of Composition in Fourteenth- and Fifteenth-Century Art and Music

**Abstract:** Recent studies have shown that fourteenth- and fifteenth-century polyphony was conceived in the mind rather than on paper and written down each voice separately rather than in a vertically aligned score. This seems incomprehensible to a modern musician: how could a composer work out a complicated four-part motet without the aid of a written score? A comparison with working methods of fourteenth- and fifteenth-century artists shows that these relied extensively on previously assembled model books when conceiving their paintings. The model books contained examples of typical figures frequently used in paintings. Such figures were used repeatedly in any number of compositions. I will argue that, similarly, a polyphony composer acquired a memorial archive of typical contrapuntal figures which he reused over and over again. This allowed him to work out new pieces in the mind. A study of fourteenth- and fifteenth-century music theory shows that the central part of instruction consisted of memorization of countless note-against-note progressions. These progressions are music’s equivalent of the artist’s model book.

**Presenter:** Philippe Canguilhem, *Université de Toulouse-Le-Mirail*

**Paper Title:** The Hand as a Tool for Musical Invention

**Abstract:** This paper investigates some aspects of the hand’s role in the musical practice of the Renaissance. After having briefly recalled the importance of the hand for the memorial archive, it concentrates on its role in the musical invention, taking Benozzo Gozzoli’s famous fresco at Palazzo Medici in Florence as a starting point. Depicted in 1459, these frescoes contain a typical scene of *angeli canentes*. A careful examination of their gestures leads to the conclusion that what they are indicating with their fingers can be related to a performance of improvised counterpoint rather than the singing of plainchant. The theoretical writings of Lodovico Zacconi are used to support this interpretation. In the second part of his *Prattica di musica*, he gives to his readers a lot of practical advice about improvised counterpoint: in particular, he acknowledges the practice of indicating with the fingers the melody on which the companions are supposed to improvise. Thus, it seems that the importance of the hand as a mnemonic aid for the musicians of the Renaissance went far beyond the use of the Guidonian hand for pedagogy.
Presenter: Carole Collier Frick, *Southern Illinois University*

**Paper Title:** Is It a “Woman” or a “Girl”? Marking the Transition in Renaissance Italy

**Abstract:** The sartorial presentation of girls in the upper ranks of the society of Renaissance Italy included not only their clothing, but also hair, ornamentation, and body training. Here, I will discuss what transformed the girl into a young woman, and contrast rich with poor. For the wealthy, a head-to-toe makeover marked the transition. While adults normally wore four layers of clothing, girls wore only three, and it was this third layer that carried the most meaning, being at once revealing and, for the rich, displaying opulence. This was why the girl (not the woman) was most often depicted in the artwork of the time as being freed of this final layer, and also as not yet bound by sumptuary legislation. The precise age or circumstance of this sartorial transition is a source of scholarly disagreement, but it was definitely after the age of ten and before the first pregnancy.

Presenter: Diane Maree Purkiss, *Oxford University, Keble College*

**Paper Title:** What Maria Learned: Were Convents or Humanists Better at Educating Girls?

**Abstract:** Marvell’s poem “Upon Appleton House” compares the education he is giving Maria Fairfax with the superstitious lives led by the nuns who preceded the Fairfaxes as tenants of Appleton. This paper interrogates Marvell’s assertion that he offered Maria advantages unavailable to her forbears by investigating the learning of nuns and of the girls whom they were responsible for educating in Yorkshire convents on the eve of the Dissolution, and comparing it with the classical curriculum laid out by Marvell and surviving humanist curricula for girls. Marvell describes perfect unity between contemplative man and the garden-state he contemplates, which humanizes the contemplative life of nuns but also opens the convent gates to men who can understand Maria as the one to be contemplated (like a relic) rather than as the one who contemplates (like a nun). Figuring Maria as Sophia means her learning will become a symbol of someone else’s contemplativeness. Her name, Maria, troublingly appropriates centuries of conventual Mariolatry as inappropriate for a girl to learn.

Presenter: Naomi Yavneh, *University of South Florida*

**Paper Title:** Naughty Marietta? Educating and Erasing Tintoretto’s Daughter

**Abstract:** A consideration of the biography and works, as well as the reception thereof, of Marietta Robusti, Tintoretto’s daughter, can reveal much about the education and position of talented daughters in early modern Venice, if not a great deal about the young woman herself. According to tradition, Jacopo was so devoted to his talented daughter that he dressed Marietta as a boy, in order that she might accompany him about his work unhindered. He also refused to allow her to marry until a husband was found who would agree to live in the Robusti household, and was devastated when Marietta died in childbirth at the age of thirty. While Marietta (like her near contemporary, Sofonisba Anguissola) was celebrated in her lifetime for her portraiture, very few extant works are attributed to her. This paper will consider Marietta, her training and her family life in the context of late sixteenth-century conceptions of gender, creativity, and familial relations.

**Room:** Concerto D
Panel Title: The Habsburgs: Images and Portraits III
Organizer & Chair: Thomas DaCosta Kaufmann, Princeton University
Respondent: Sheila ffolliott, George Mason University
Presenter: Sabina de Cavi, Columbia University
Paper Title: “El Rey Oculto,” Habsburg Architecture in Viceregal Naples (1599–1600)
Abstract: One of the main themes that has emerged from the official celebrations in 1998 of Philip II’s death as well as from current historiography on the king (1556–98) is his invisibility. This paper will discuss another aspect of the theme of the “rey occulto.” The absence of Habsburg permanent public sculpture in Italy until the reign of Charles II in the later seventeenth century seems to indicate that Philip II and Philip III were extremely cautious about their self-presentation in their Italian provinces. Throughout the Renaissance and Baroque periods Habsburg propaganda in Italy was funneled primarily through painted portraits in private collections, printmaking, and ephemeral architecture. I will contend that this reticence in a country where sculptural display was generally well-received resulted from the general rules and concepts for governmental policy, which had been elaborated by the king since the early stages of his mandate in the Italian provinces.

Presenter: Noelia García-Pérez, Universidad de Murcia
Paper Title: Linage, Emotion, and Memory: Habsburgs in Mencia de Mendoza’s Portrait Collection
Abstract: Mencia de Mendoza, Marchioness of Zenete, was one of the most outstanding collectors of the European Renaissance. Among the 214 paintings she collected during her lifetime, her almost eighty portraits made up the first portrait gallery of the Spanish Renaissance. Twenty-two of these paintings were Hapsburg portraits — painted among others by Bernard van Orley, Jean Gossaert, Jan Cornelysz Vermeyen, Jean Clouet, or Joos van Cleve — that Mencia displayed with the rest of the portraits in one of the most public rooms of her palace: the library. Which were the chosen and why? What were the different meanings and uses of these portraits? How did the portrait arrangement in a specific place condition the way in which the collection was perceived and, what does this reveal about the relationship that existed between the works of art themselves and their owner?

Room: Tenor
Panel Title: Love and Longing in Sixteenth-Century English and Netherlandish Painting
Organizer: Diane Wolfthal, Arizona State University
Chair: Ann M. Roberts, Lake Forest College
Presenter: Laurinda Dixon, Syracuse University
Paper Title: In the Eyes of the Beholder: The Science of Love and Longing in English Renaissance Portrait Miniatures
Abstract: English sixteenth-century portraits are especially notable both for their veracity and for the startling expressiveness in the faces portrayed. These likenesses were privately cherished as painted reminders of the physical presence of the beloved, much as snapshots and photographs are today. However, in the context of chivalric love and Renaissance medicine, they function as active mediators between the tangible reality of the beloved and the eyes and brain of the
beholder. The act of looking, working in combination with the “mind’s eye,” was capable of manipulating the beholder’s physical response to visual — in this case, erotic — stimuli. The passion of love literally ignited the body: heating the heart, bypassing the faculty of reason, and causing an automatic physical reaction, instigated by the image of a mutually receptive lover. Thus, these expressive tokens of desire are testament to the belief that love and sight were inseparable and mutually dependant.

**Presenter:** Andrea G. Pearson, *Bloomsburg University*

**Paper Title:** It’s in His Kiss: Holiness and Homoeroticism in Early Netherlandish Art

**Abstract:** Early Netherlandish painters such as Joos van Cleve and Quinten Massys produced dozens of works depicting what art historians usually describe as, “the infants Christ and Saint John the Baptist embracing.” The origin of the subject in Northern art has been traced to Leonardo da Vinci, but otherwise the theme remains enigmatic. I draw on late-medieval devotional literature, inventory descriptions, and iconographic details in the paintings to demonstrate the ambiguity of the subject for contemporaneous audiences. My presentation will highlight one possibility for interpretation by exploring an explicit homoeroticism in the paintings: far beyond a mere embrace, Christ and John are engrossed in a passionate mouth-to-mouth kiss, a feature only rarely mentioned by scholars despite its deliberateness. Attending to this provocative interaction, made no less potent by the infancy of the participants, raises new and ultimately telling questions about desire and spiritual redemption in early Netherlandish art.

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**Presenter:** Diane Wolfthal, *Arizona State University*

**Paper Title:** *Menez-moi doucement:* An Eroticized Portrait of Elizabeth Vernon at Her Toilette

**Abstract:** A little-known portrait of Elizabeth Vernon, Countess of Southampton (ca. 1600) is strikingly unusual. Neither a full-length portrait that would have been displayed publicly, nor a private miniature, the panel defies traditional categories as a life-size private portrait. Furthermore, its composition is unique, showing the full-length, standing, partially dressed countess combing her long, loose hair. This paper builds on Charles Whitney’s recent interpretation of the work as a flouting of convention by a couple whose scandalous affair resulted in their imprisonment. My paper will first explore the painting’s eroticism by examining its many signs, including the comb’s inscription (*Menez moi doucement*). It will then explore the portrait in the context of the shifting ideals of marriage, poems of women dressing and undressing, and images of Vanity, the Harlot of Babylon, courtly lovers, and women at their toilette. Unlike the *Arnolfini Painting*, this portrait puts the passion back into marriage.

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**Room:** Soprano

**Panel Title:** Medieval Heritage in French Renaissance Literature

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

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

**Chair:** Marian Rothstein, *Carthage College*

**Presenter:** Olga Anna Duhl, *Lafayette College*
**Paper Title:** Medieval Theater and the Evangelical Movement in the Works of Marguerite de Navarre

**Abstract:** Marguerite de Navarre (1492–1549) can be justifiably considered as one of the most engaged intellectuals of the first half of the sixteenth century who actively promoted the Evangelical movement in France while also providing protection to several of its most radical advocates. Indeed, the founding points of this movement — which included, among other things, criticism of the corruption of the clergy, the inefficacy of good works, and justification by faith and grace — represent recurring themes in Marguerite’s dramatic and prose works. Paradoxically, however, in order to sustain such views, this author relies consistently on the formal patterns of French medieval theater (mystery, farce, morality, *sottie*), rather than those of the emerging literary genres of the Renaissance, which were inspired by the classics. To illustrate this point, I propose to examine specific elements of the medieval mystery play, such as the staging of biblical scenes, the topos of “the world-turned-upside-down,” characteristic of the traditional farce, allegory, a basic device of the morality play, and subversive language. Finally, I argue that Marguerite’s *opus magnum*, the *Heptaméron* (first printed in 1558), owes much of its status as the first modern narrative in French literature to a skillful blend of similar dramatic elements.

**Presenter:** Bruce Hayes, *University of Kansas*

**Paper Title:** Late Medieval Farce and Marguerite de Navarre’s Theater

**Abstract:** Rather than a theatrical tradition taking its last dying breath in the first half of the sixteenth century, theatrical farce was flourishing and experiencing some of the same sorts of changes and evolutions found in other literary genres due to innovations by humanist- and evangelical-minded writers who were adapting these genres to new uses. Within humanist and evangelical circles, one author who drew upon this genre for new uses was Marguerite de Navarre. Navarre wrote several plays, three of which she entitled “farce.” There are important elements in Navarre’s plays that make them distinctly her own, from the alterations that point to an aristocratic production and reception to the “negative theology” manifest in the plays. What does Navarre take from the genre and how does she alter it to make it distinctly her own? This is the central question addressed in this paper.

**Presenter:** Bernd Renner, *City University of New York, Brooklyn College*

**Paper Title:** Farce ou pamphlet? L’exemple des Satyres chrestiennes de la cuisine papale

**Abstract:** La satire a subi des transformations capitales au cours du XVIe siècle, ce qui semble dû à la confusion autour de ses origines classiques (satura romaine et drame satyrique grec) ainsi qu’à l’incorporation de nouvelles tendances médiévales et modernes (farce, sottie, dialogue, paradoxe). *Les Satyres chrestiennes de la cuisine papale* (1560), attribuées à Théodore de Bèze, témoignent de cette variétas bien renaisssante en offrant un curieux mélange de cet héritage classique et médiéval, ce qui paraît d’autant plus remarquable si l’on tient compte de l’évacuation des formes satiriques médiévales dans les deux décennies qui précèdent sa publication. On pense notamment aux *Tiers et Quart Livres* de Rabelais. Cette communication cherchera à analyser les implications herméneutiques de ce retour des formes satiriques médiévales à la veille des guerres de religion, ce qui nous permettra ? mieux comprendre un méta-genre qui compte parmi les plus complexes de l’époque.
**Room:** Alto

**Panel Title:** Early Modern Search Engines: The Organization of Vernacular Texts in Seventeenth-Century England

**Co-organizers:** Adam G. Hooks, Columbia University and András Kiséry, Columbia University

**Chair:** William H. Sherman, University of York, Langwith College

**Presenter:** András Kiséry, Columbia University

**Paper Title:** A Presbyterian Republic of English Letters

**Abstract:** In 1657 the Newcastle bookseller William London published a *Catalogue of the most vendible books*, a classified survey of English books in print. Like the then-emerging erudite journals, London’s *Catalogue* was aiming to provide a serialized account of recent publications and to “have all books brought to you lying open” by giving a clear sense of their contents. The most striking feature of London’s *Catalogue* is the introduction of a separate category for fictional writing, anticipating the eighteenth-century invention of English literature. My paper reconstructs London’s intellectual background and his network of connections with authors, printers, and publishers, to show that this new category was, paradoxically, a function of the combination of the demands of a local reading public and the erudite obligation “not to stop the Currant of a generall knowldg of Books” with the Puritan aversion to fiction.

**Presenter:** Erica Fruiterman, University of Pennsylvania

**Paper Title:** Booksellers’ Catalogues and the Classification of Devotional Poetry

**Abstract:** I propose to explore the ways in which booksellers’ catalogues classify religious literature, identifying devotional poetry as either “religious writing” or as “literature.” The question of how the categories of religious writing and literature diverged and eventually split in the course of the shift from literature (as grounded in the material experience of literate readers) to Literature (as select products of the creative imagination), is the focus of my dissertation “Seventeenth Century Devotional Poetry and Its Readers.” Through a comparative analysis of the traces left by seventeenth-century readers, I have begun to ask whether readers approached collections of devotional poetry as repositories of religious or literary value. The printed catalogue is a site where the decisions of printers and booksellers both shape and reveal readers’ generic expectations. This paper will examine booksellers’ catalogues in order to explore the various techniques of classification whereby Literature came to exclude religious writing.

**Presenter:** Adam G. Hooks, Columbia University

**Paper Title:** Booksellers and the Canon of English Renaissance Drama

**Abstract:** Recent scholarship has focused on the relations of authors to the emergent book trade as a way of providing a material history for early modern literature. The goal of this paper is to shift our critical focus from printers and publishers to booksellers by exploring both catalogues of inventory and their use as marketing devices. In the 1650s, the bookseller William Leake appended catalogues of books available for purchase in his shop to the titles he himself was responsible for publishing. Leake had acquired the titles to a sizeable number of relatively “old” plays, including two of the three Shakespeare plays published during this period. The evidence suggests not only that playbooks were profitable enough to comprise a significant portion of a bookseller’s inventory, but also that a recognizable canon of reprinted plays was beginning to form — albeit one that differs in significant ways from the canon we recognize today.
Room: Picasso
Panel Title: Giovanni Pico della Mirandola
Organizer & Chair: Michael V. Dougherty, Ohio Dominican University
Presenter: Michael J. B. Allen, University of California, Los Angeles
Paper Title: The Birth Day of Venus: Pico as Platonic Exegete in the Commento and the Heptaplus
Abstract: The paper examines Pico’s Platonic commitments in two of his works, the early Commento and the later Heptaplus.
Presenter: Francesco Borghesi, McGill University
Paper Title: Pluralism, Syncretism, Concordia: Some Problems in the Study of Giovanni Pico della Mirandola’s Thought
Abstract: This paper will address some of the most relevant methodological issues that the scholarship in Pico studies has proposed over the last decade. It will try to analyze what the use of a certain terminology might imply theoretically and suggest a possible way to proceed, trying to intermingle philological and philosophical tools in a manner that still wants to be faithful to Giovanni Pico’s original thought.
Presenter: Sheila J. Rabin, St. Peter’s College
Paper Title: Whither Kabbalah in Pico’s Disputations?
Abstract: Pico wrote his first major work, the 900 Conclusions in 1486. In the work he made extensive use of Kabbalah and initiated what Wirszubski and Copenhaver have called the beginning of a true Christian Kabbalah. Pico called attention to the Kabbalah in his Oration, which was intended to introduce the Conclusions. Three years later he published Heptaplus, a Christian Kabbalist interpretation of the creation story in Genesis. But there does not seem to be any Kabbalah in the Disputations. While most Jewish kabbalists supported astrology, so did many of the Christians, like Albertus Magnus and Thomas Aquinas, whom Pico claimed supported his anti-astrology stance in the Disputations. This paper will examine the changes in Pico’s attitude toward Kabbalah from the Conclusions to the Disputations.

Room: Metronome
Panel Title: Elizabethan Nostalgia: The Competition for Representation Continues
Sponsor: Renaissances: Early Modern Literary Studies at Stanford University
Chair and Respondent: Susan C. Frye, University of Wyoming
Presenter: Elizabeth Pentland, Stanford University
Paper Title: “The rarest Queene in Europe”: Praise of Elizabeth I and her Court in Bussy d’Ambois
Abstract: This paper will look at the praise of Elizabeth and her court by the French king, Henry III, in the first act of George Chapman’s Bussy d’Ambois as an early staging of Jacobean nostalgia for the “old Queene” and an early use of Elizabeth’s example as a means for obliquely criticizing the court of her successor, James I. The scene cautions against political innovation by
arguing that Elizabeth’s court was the very model of “proportion” and the perfect “abstract” of its kingdom. The French court of Henry III, on the other hand, stands in contrast as “a meere mirror of confusion to it” where fashionable manners and costly attire conceal abuses that are far more pernicious. How important were Jacobean ideas about the Valois court (and its fashions) in shaping the posthumous image of Elizabeth I?

**Presenter:** Carolyn Sale, *University of Alberta*

**Paper Title:** “Renowned Be Thy Grave”: Elizabeth I, the English Common Law, and the Mythography of Shakespeare’s *Cymbeline*

**Abstract:** My paper will argue that Shakespeare’s *Cymbeline*, commonly read as a celebration of James I’s construction of himself as a new Augustus Caesar bringing to England an early modern *pax Romana*, cultivates intense nostalgia for Elizabeth I and ideas of the English common law shaped during her reign. Its various refractions of Elizabeth speak to the necessity for the preservation of the English common law in a historical moment of great anxiety about its future, as James I called for a rewriting of English law according to Roman models, and on his own terms; and in its mythography the “Arabian bird” Imogen, who seems to die and live again during the play’s action, embodies the threat to and desired resurrection of the political power and legal authority of the English “commons” established during Elizabeth’s reign.

**Presenter:** Amy Tigner, *The University of Texas at Arlington*

**Paper Title:** *Rosa Electa*: Elizabeth I and Horticultural Nation Building

**Abstract:** In this paper, I argue that Elizabeth I’s emblem, the rose, served as an image of both public and personal hybridity that aided the queen in negotiating the precarious political landscape to stabilize the nation. As an icon, the rose’s rhetorical power emerged from its status as hybrid. Politically, the Tudor rose represented a cross between the red rose of Lancaster and the white rose of York; metaphorically, the rose, as emblematic flower both of Venus and the Virgin Mary, symbolized both secular desire and sacred adoration. Elizabeth’s use of the rose as a personal device combined the rose’s image of inherited state with allusions to both the love goddess and the mother of Christ. As a horticultural image, Elizabeth as Rosa Electa allegorized England as a garden — or, rather, *the* garden — thereby constructing the image of England as a prelapsarian paradisiacal locale, a representational ideology that has endured long after Elizabeth’s reign.

**Room:** Degas

**Panel Title:** Renaissance Women II

**Chair:** Margaret J. M. Ezell, *Texas A & M University*

**Presenter:** Anne L. Cotterill, *University of Missouri, Rolla*

**Paper Title:** Feeling and Fragment in the Seventeenth-Century Memoir
**Abstract:** In this paper I argue that a hitherto unstudied manuscript memoir, *My Booke of Rememberance*, by Elizabeth Isham of Northamptonshire (1609–54), helps us grasp the drama of early modern life-writing. An unmarried woman, who would otherwise leave behind no descendent or public trace, creates a record and defense of herself. Midway through her vivid account, she describes a major personal disappointment and spiritual crisis at age eighteen: her courtship by and passion for a suitor and the marriage negotiations’ miscarriage over money. No Herbert or Austen, yet she covers pages, including dense marginal notes, to shape a self as a “memorial” to God’s kindness. The writing is “like hewed stone,” recalling in difference Herbert’s more sophisticated “Altar” and suggests how loose forms like the memoir or diary could organize the contradictory self’s experience of fragmentation and loss during a time of religious, civil, and epistemological fraction.

**Presenter:** Pamela S. Hammons, *University of Miami*

**Paper Title:** Gifted English Renaissance Women Poets

**Abstract:** While Renaissance poems on diverse topics served as social currency in the gift economies of court and family, some poems were not only gifts themselves but were also thematically about gift giving. Such poems allowed male poets like Donne and Herrick to make virtuoso displays of their appropriations of Petrarchism, to express bawdy wit, or to assert sexual mastery over beloveds conflated with possessions. By contrast, Katherine Austen’s little-known gift lyric, “On Vollantines Day this 14 ffeb. 1665 / My Jewel” (BL Add. MS 4454), enables her to engage with the love lyric tradition while shaping it to further her self-fashioning as a chaste, proper widow. This paper analyzes poems thematically focused upon gift giving by several little-known English Renaissance women writers — for example, Collyn, Field, Cromwell, Eliza, Stapleton, and Austen — to determine points of overlap with and differences from the deployment of that theme by their male contemporaries.

**Room:** Boardroom – 224

**Panel Title:** Humanist Identities

**Organizer:** W. Scott Blanchard, *College Misericordia*

**Chair:** Christopher Celenza, *The Johns Hopkins University*

**Presenter:** W. Scott Blanchard, *College Misericordia*

**Paper Title:** Humanists as Clerks, Humanists as Intellectuals: Vocational Identities in Humanist Historiography

**Abstract:** One way to chart the changing interpretation of the movement known as Renaissance humanism is to highlight the specific vocational identity that different historians of humanism have applied to the humanist movement. From Burckhardt’s depiction of humanists as *literati* whose obsessions with antiquity eventually made them ineffectual in the world of politics,
through the variants of the civic humanist paradigm that imagined humanists as freedom fighters, or through the many other depictions of humanists as propagandists, guild-like specialists in rhetoric and grammar, college professors, classical philologists, poets, bureaucrats, secretaries, cultural champions of an avant-garde, and even court fools or cult shamans, the humanists have enjoyed an especially various range of identities. This paper examines a number of those identities and suggests that we have yet to resolve the issue of the relationship of the humanists to the public sphere.

**Presenter:** Seth Lerer, *Stanford University*

**Paper Title:** Literature and Humanism in the 1550s

**Abstract:** What is the fate of English humanism during the period of Marian reaction? How do the 1550s recalibrate the inheritance of medieval English literature for a newly, though briefly, Catholic era? What happens to the ideals of Henrician rhetorical humanism in the years after Henry VIII’s death? This paper hopes to address these and other questions to explore what has long been a *terra incognita* of English literary history. The literary productions of the 1550s share an attempt to come to terms with the literary past for a polemical present, so that English literary history finds itself rewritten into newer teleologies. Several questions emerge for this period, and my paper will try to address them: How does the Marian reaction affect the ideologies of English authorship? What are the specific venues for reading past literary productions in this decade? What can we recover of the institutions of literacy in the decade, and how do those institutions set the canons for subsequent years?

**Presenter:** David E. Baum, *Union College*

**Paper Title:** Humanist Historiography in 1930s Florence: A Catholic-Fascist Renaissance

**Abstract:** Through the 1930s Italian views on Renaissance humanism followed Burckhardt in one of two directions: either celebrating humanism as the first stage in a progressive history of Europe (secular, individualistic, proto-scientific); or critiquing these same developments as the collective cause of Italy’s post-Renaissance decline (humanism’s unpatriotic emphasis of Latin over Italian, its claims to “freedom of conscience” against the state). Both views stressed the Renaissance’s paganism, a position seconded by Medievalists convinced of the solid religious credentials of the Middle Ages. This Catholic Middle Ages/Secular Renaissance dichotomy was challenged between the wars by Giuseppe Toffanin and Giovanni Papini, who argued for a Catholic Renaissance, seeing humanists as the shock troops of orthodoxy — opposed to heresy, democratic life in the communes, and the vernacularism that supported them. Toffanin and Papini articulated a Catholic-Fascist vision of humanism that survived the fall of Fascism and came to influence a number of postwar scholars.
**Chair:** Beatrice Barbalato, *Université Catholique de Louvain*

**Presenter:** Nicla Riverso, *University of Washington*

**Paper Title:** Astrology as a Way to Understand the World

**Abstract:** Astrology had a great influence on the Renaissance philosophers and scholars, who were eager to understand the world and its mysteries. Through astrology, human beings saw themselves as an integral part of the universe and its unity. This unity was the result of a complicated texture of references to cosmic bodies and parts of human body. These references were not simply metaphysical but had physical expression in radiation that was a fundamental structure of the world as it keeps tight stars, planets, the sun, the moon, stones, plants, animals, and human bodies in its central place. This paper explores the role of astrology in the knowledge of the sixteenth century, its roots in the Hermetic and Plotinian cosmogonies, and its effects on the decisions and actions of the social, cultural, and political life of this time.

**Presenter:** Giulia Guarnieri, *City University of New York, Bronx Community College*

**Paper Title:** Science and Religion as Rhetoric of Persuasion: Matteo Ricci and the Christianization of China

**Abstract:** When the Jesuit Matteo Ricci arrived in Macau, on the southern tip of China, in 1578 his primary mission was to preach the Gospel to the Chinese. His travels across the country visiting small provinces and villages and meeting with the elite, the Literati, rapidly increased his popularity. In many of these latter encounters, Ricci tactfully and prudently corrected the astronomical and mathematical knowledge of the Chinese and refined their geographical awareness. He soon realized that his mathematical and astronomical knowledge would add to their scientific beliefs, in fact, it was the best way to gain their respect and influence. Ricci was able to “maneuver” common features in favor of converting the Chinese to Christianity. The aim of this talk is to reveal Ricci’s skillful application of scientific and religious knowledge which proved to be an infallible tool for the evangelization of China.

**Presenter:** Chad Trainer, *Independent Scholar*

**Paper Title:** Finding a Philosophy in Leonardo

**Abstract:** This paper surveys the discontinuous and fragmentary passages that are the notebooks of Leonardo and provides an overview of the ideas that came to fruition in subsequent philosophers’ thoughts. While there is no evidence that Da Vinci was a direct cause, or catalyst, of later philosophy, it is of interest that so many of the philosophic insights found in his notebooks foreshadowed ideas that became staples of later Renaissance and modern Western thinking. Examples cited of how Leonardo was ahead of his time include how he sees his accomplishments as the product of “experience,” which he celebrates as his “one true mistress.” Most remarkable of all is Leonardo’s conviction that this knowledge derived from experience, in order to be truly worthy of the name, must lend itself to mathematical treatment. In fine, the philosophic insights manifested in these notebooks should be cherished as a valuable aspect of Leonardo’s legacy.
Panel Title: Losing the Self: Inquisition, Possession, and Mysticism in Early Modern Spain

Organizer: Hilaire Kallendorf, Texas A & M University

Chair: Ronald Surtz, Princeton University

Respondent: Margaret R. Greer, Duke University

Presenter: Elena del Rio Parra, Georgia State University

Paper Title: Losing the Self: La suspensio animi como acto estético en las letras áureas

Abstract: Un lector cultivado puede reconocer un estado fácilmente identificable con la ataraxia, cuya manifestación literaria es evidente en la obra de Franz Kafka. Esta actitud, de raíz epicúrea, cada vez más evidente en la literatura a partir de finales del siglo 19, no es privativa de los momentos posteriores a la revolución industrial. En los Siglos de Oro se hace uso frecuente de la suspensio animi, estado asociado especialmente a la creación ascético mística. Trataremos de perfilar las líneas maestras mediante las cuales la conciencia o los sentidos — bien deliberada, bien involuntariamente y de manera espontánea como respuesta a determinadas circunstancias — son capaces de suspender el juicio y mantenerse en la duda, sin afirmar ni negar. Este proceso, que definimos como acto barroco, da lugar a manifestaciones literarias de un fenómeno que, lejos de extinguirse, representa el puente entre el pensamiento pagano y el asociado con la llamada “estética existencialista.”

Presenter: Hilaire Kallendorf, Texas A & M University

Paper Title: Losing the Self: Inquisitorial Scribal Mediation and the Paradox of Marginal Autobiography

Abstract: Scholars have seen the Renaissance as a special era for discovering or “finding” the self. But it was also a devastating period for “losing” the self, as we see with inquisitorial mediation of marginalized autobiographies. Heroes, heretics, hermaphrodites — all were subject to inquisitorial scrutiny as their lives were literally rewritten by scribes charged with recording the “facts” of the case. In response, these marginal selves developed rhetorical strategies for retaining their identity and constructing self-representations that would be viewed favorably or that might aid in their defense. Surviving procesos reveal traces of a verbal tug-of-war in which the accused, who were often illiterate, struggled to make their own voices heard through the necessary mediation of appointed scribes. Were they successful, or were their life stories irremediably tainted or lost? To answer these questions we must interrogate received notions about what constitutes the genre of autobiography in the Renaissance period.

Presenter: María Jesús Zamora Calvo, Universidad Autónoma de Madrid

Paper Title: Con el diablo en el cuerpo: Posesiones en el Madrid de los Austrias

Abstract: En el Madrid de los Austria el diablo se convierte en la imagen donde materializar los acontecimientos que golpean y desorientan a la sociedad de este tiempo. Se percibe el mal en todos los niveles de la vida: tanto en el ámbito personal (pecado, desengaño, sufrimiento, melancolía, posesión, etc.), como en la esfera socio-política (desmoronamiento de las instituciones básicas) y en su dimensión cultural (la escultura, la pintura y las letras). De ahí que
en esta conferencia nos propongamos estudiar los casos de posesiones demoníacas más sonados en el Madrid Áureo. Analizaremos las escenas, los dramas, las monjas, los frailes, las mujeres, los inquisidores, los notarios y demás demonios que configuran un fascinante calidoscopio de una villa, capital de un imperio, que convive con un ser cotidiano y muy cercano, el mismo diablo.

Room: Parlor – 724
Panel Title: Utopias and Dystopias in Early Modern Spanish and Spanish American Literature
Organizer: Marsha S. Collins, University of North Carolina, Chapel Hill
Chair: Carmen Y. Hsu, University of North Carolina, Chapel Hill
Presenter: Marsha S. Collins, University of North Carolina, Chapel Hill
Paper Title: Into the Woods, or Glimpses of Utopia in Jorge de Montemayor’s La Diana (1570)
Abstract: One of the more conventional ways in which we read pastoral involves equating the bucolic world with a sort of oneiric utopia that is contrasted and juxtaposed with a “real” world, frequently courtly or aristocratic in nature. This paper explores the amorous utopia portrayed in Jorge de Montemayor’s highly influential pastoral romance La Diana (1570), focusing on the way in which the text supports and subverts that conventional interpretive paradigm. Emphasis will be placed on the permeability and/or imbrication of court/country, utopian/“real” barriers and boundaries. What values does Montemayor advance through the glimpses of utopia that he offers his readers?

Presenter: Ariadna García-Bryce, Reed College
Paper Title: The Prince and the Pauper: Body Languages in Calderonian Drama
Abstract: This paper relates the portrayal of the Christian prince in some of Pedro Calderón de la Barca’s comedias and autos sacramentales to the formal qualities and thematic content of certain kinds of religious art. Diverging from the emphasis on the human condition of the king that is a staple of anti-Machiavellian political theory, the plays discussed here construct a thaumaturgic ruler. Eucharistic representations of the king to be associated with Habsburg state ceremony are contrasted with renditions of the martyred ruler best understood in relation to passion iconography and processional sculpture. These pathos-ridden forms of corporeal exhibition are, in turn, differentiated from the aesthetics of composure and dissimulation characteristic of the courtly body. The variety of monarchical models visible in Calderonian drama is more generally explained in connection with the multifaceted symbolic spectrum inherent in the Habsburg political imagination.

Presenter: John C. Parrack, University of Central Arkansas
Paper Title: Utopia Undone: Memory and the Representation of War in Guerras civiles de Granada, Part 2
Abstract: The “discovery” of the Americas led both to Thomas More’s conception of the idealized utopia (1516), as well as dytopias, whether political, historical, or literary, of cultural and religious control. Part 2 of Ginés Pérez de Hita’s Guerras civiles de Granada has many dystopian elements, deconstructing the closed epic world of part 1 in order to critique it. In the process, literary topoi and form lose their function as part 2 strips away both the artifice of the fictional Moorish author and the historically authentic romances that characterize part 1. What remains is Pérez de Hita, author and witness to the avoidable violence and suffering of the morisco rebellion of 1568–72. Likewise, the romances cease to be authentic cultural documents and are reduced to a stylistic device of the author’s own creation. With startling honesty and emotion, part 2 portrays a dark and pessimistic world that fragments and subverts the utopia for which many hoped in the aftermath of the Reconquest.

Room: Parlor – 824
Panel Title: Perspectives on Nicholas of Cusa
Sponsor: American Cusanus Society
Organizer & Chair: Thomas Izbicki, The Johns Hopkins University
Presenter: Jason R. Aleksander, Vanderbilt University
Paper Title: Kant’s Concept of Universal History as a Reiteration of Nicholas of Cusa’s Philosophia perennis
Abstract: Although the term perennial philosophy is acknowledged to have probably originated from Augustino Steucho’s De perenni philosophia (1540), this paper will begin by explaining how Nicholas of Cusa’s understanding of the conjectural knowledge of God and, above all, his devotion to the idea of universal religion, may be understood as exemplary articulations of the Renaissance idea of perennial philosophy. Drawing upon this description of perennial philosophy in Cusa’s thought, I will then illustrate how Kant’s philosophy of history tacitly expresses a similar devotion to the idea of philosophia perennis. Rather than “modernize” Cusa’s philosophy, the main intention of this comparison is to question the idea of “modern” philosophy and its historical continuity and differentiation from Renaissance by exploring how Kant’s construction of universal history and the interests of reason may be understood as a reiteration of rather than a revolutionary break from explicitly spiritual commitments typically associated with Renaissance Christo-Platonism.

Presenter: Charles H. Carman, State University of New York, Buffalo
Paper Title: Nicholas of Cusa and Meaning in Non-Linear Depictions of Sacred Space in Renaissance Painting
Abstract: Some scholars have linked linear perspective to “symbolic” meaning. This paper seeks to investigate symbolic significance in the numerous works not using Albertian perspective. For example, how do we interpret the continued use of gold backgrounds in fifteenth-century
painting, or the use of hybrids of foreground linear perspective and background gold (as in the case of Fra Angelico). By studying these articulations of naturalism together with the writings of Alberti and Leonardo, as well as with theological notions of vision in writers such as Nicholas of Cusa (for example, his Compendium of 1464), I hope to move closer to establishing a broad epistemology of vision that goes beyond the uniqueness of single point construction to include a discussion of appropriate theological and metaphysical meaning in non-linear sacred spaces.

**Presenter:** Cesare Catà, *University of Macerata*

**Paper Title:** Perspicere Deum: Cusanus and the European Art of Fifteenth-Century

**Abstract:** The relationship between Nicholas of Cusa and the culture of his time, especially the culture of Italian intellectuals, has always been an apparent paradox. In fact, we can note some evident consonances between Cusanus’s thought and many aspects of the culture of fifteenth-century Italy. It is not possible to prove these consonances with documents or explicit quotations. But for Nicholas of Cusa, and for much fifteenth-century sacred art, the human being is a perspicere Deum, or an endless inquiry about the essence of God, through a forever-imperfect representation of divinity.

**Room:** Parlor – 924

**Panel Title:** Women in Spanish Literature

**Chair:** Rosa Helena Chinchilla, *University of Connecticut, Storrs*

**Presenter:** Maryrica Lottman, *University of North Carolina, Charlotte*

**Paper Title:** The Garden Wall of María de Zayas

**Abstract:** Traditionally, both the virtuous soul and the chaste female are compared to high-walled gardens, often located within a fortress. But Zayas’s tale turns these metaphors on their heads in a sleight of hand that goes far beyond a mundo al revés trope. Under the devil’s influence, individuals are threatened by two types of fabulous pleasure gardens where walls are absent or negated: the Baroque palace garden and the Hanging Gardens of Babylon. Ultimately, it is not the wall of the garden but the wall of the home that protects both family and community.

**Presenter:** Angela L. Willis, *Davidson College*

**Paper Title:** Patient Griselda She’s Not: María de Zayas Rewrites the Decameron in La burlada Aminta y venganza del honor (Novelas amorosas y ejemplares)

**Abstract:** In her writing, María de Zayas y Sotomayor responds to prevailing attitudes towards the “fairer sex” in Golden Age Spain, as echoed in the expression, “La mujer honrada, la pierna quebrada en casa.” For, in Zayas’s tales, women do indeed leave the house, speak, and act on their own behalf. Zayas’s first collection of frame-tales, Novelas amorosas y ejemplares (1637) scrutinizes amorous relationships and exhibits numerous parallels with Boccaccio’s Decameron. This study aims to explicate how Zayas’s text conforms to and differs from the Italian masterpiece. To better understand how María de Zayas y Sotomayor rewrites the Boccaccian novela cortesana and how she addresses male-dominated discourse’s attitudes toward females, I
briefly review a number of Boccaccio’s representative tales to compare and contrast them with one of Zayas’s stories, “La burlada Aminta y venganza del honor,” which counters patriarchal preoccupation with honor and vengeance in relation to female subjectivity.

Room: Parlor – 1024
Panel Title: Shakespeare and Religion II
Organizer & Chair: Arthur F. Marotti, Wayne State University
Presenter: James A. Knapp, Eastern Michigan University
Paper Title: Penitential Ethics in Measure for Measure
Abstract: This paper explores the echoes of penitential rhetoric in Measure for Measure as a starting point for an engagement with the play’s ostensibly problematic ethics. I consider Isabella’s plea at the end of her first interview with Angelo, calling on him to “turn back,” as an emblem of the play’s complex meditation on the temporal problem posed by ethical action: the continual impulse to turn back in order to see the future, what ought to be done. I argue that the play foregrounds the temporality of ethical action through its references to both the Sermon on the Mount, in which Jesus both confirms the law of the past and advocates a seemingly contradictory path ahead, and the psalms in which the process of atonement is figured through a penitential rhetoric that calls for a turning back to move ahead. By concentrating on the difficulty of gleaning a positive ethics from reflection on a corrupt past, Measure for Measure exceeds conventional interpretations of the scriptural passages to which it alludes, while remaining focused on essentially religious questions.

Presenter: Hannibal Hamlin, The Ohio State University, Mansfield
Paper Title: God and the King Lear: Once More unto the Breach with King Lear and the Bible
Abstract: King Lear is highly contested ground for critics interested in Shakespeare and religion, and William Elton’s arguments against “Christian” readings of the play remain quite convincing. Certainly Shakespeare’s play is markedly less Christian than its main source, the anonymous King Leir. What, then, is one to make of Lear’s many allusions to the Bible? According to Wilson Knight, one of Elton’s main targets, “King Lear is analogous to the Book of Job,” but is this analogy just free association on the part of Christian wishful thinkers, or is it built into the language of the play? This paper will explore Shakespeare’s use of the Bible, as well as possible intermediary texts like Calvin’s Sermons on Job. It will argue that, while the play does not constitute Christian allegory, at least in any simple sense, it uses biblical materials familiar to the audience in order to complicate its exploration of human suffering.

Presenter: Debora Shuger, University of California, Los Angeles
Paper Title: Shakespeare’s Religion: An Oblique Approach
Abstract: TBA
**Room:** Parlor – 1124

**Panel Title:** Elite and Common Spaces in Stuart London I

**Sponsor:** South Central Renaissance Conference

**Organizer & Chair:** R. Malcolm Smuts, University of Massachusetts, Boston

**Presenter:** Douglas W. Eskew, University of Texas, Austin

**Paper Title:** King Lear and the Court of the Verge

**Abstract:** This paper explores Shakespeare’s engagement with the phenomenon of the “Court of the Verge” during a time when it became a contested site in the debate over the king’s judicial authority and his powers of purveyance. According to sixteenth-century political theory, the twelve-mile area that surrounded the sovereign served as an unbounded but yet delimited “place” containing its own military force, domestic economy, and legal jurisdiction. This concept came under serious scrutiny for the first time only after 1603 and within eight years lost much of its legal power as well as its very mobility, when the jurisdiction became limited to the twelve miles surrounding Whitehall palace. This paper reads King Lear in the context of the Court on the Verge and more generally investigates the encounter between the place of regal legitimacy and the place of the Renaissance stage at the time of one’s ascendancy and the other’s decline.

**Presenter:** Gregory McNamara, Clayton State University

**Paper Title:** Court Space and Common Space in The Tempest and The Winter’s Tale (1610–13)

**Abstract:** Examining representations of courtly entertainments in The Winter’s Tale and The Tempest reveals Shakespeare’s strong inclination to express the shifting tastes and values affecting his craft and industry in terms of “court space” and “common space” in court spaces and common spaces alike. Through consideration of the playing contexts and these plays’ royal and rustic themes, I propose to offer a literary- and theater-history-based cross-section of the sweeping transformation in the relationship between court space and public space, which, it might be argued, irreversibly altered English culture by the middle of the seventeenth century.

**Presenter:** Mimi Yiu, Georgetown University

**Paper Title:** Exchanging Court for Commerce: Britain’s Burse and the New Exchange

**Abstract:** In April 1609, Robert Cecil grandly opened his New Exchange with a masque for James I and his court. Cecil blatantly mimics the Royal Exchange in architectural style and royal patronage, and the New Exchange eliminates the open courtyard used for mercantile trading and currency exchange — the City “bourse” so central to Gresham’s scheme — in favor of a long shop-filled gallery that divorces commercial substructure from display and consumption. In so doing, the New Exchange stages a utopian vision of economic consumption without labor, providing a public arena where common consumers can hold court without a courtyard for
monetary exchange. Extending Lawrence Stone’s and Janette Dillon’s work on the New Exchange’s ties to aristocratic culture, this paper investigates how the rhetoric of court masques and royal emblems are yoked to the spaces of early modern economics and the two Exchanges’ public theater.

Room: Parlor – 1224
Panel Title: Who Was the Founder of the Jesuits?
Sponsor: Society for Early Modern Catholic Studies
Co-organizers: Robert Alexander Maryks, City University of New York, Bronx Community College and Maria del Pilar Ryan, United States Military Academy
Chair: John W. O’Malley, Georgetown University
Presenter: Robert Alexander Maryks, City University of New York, Bronx Community College
Paper Title: Jerónimo Nadal and the Creation of Loyola’s Myth
Abstract: Jerónimo Nadal and Juan Alfonso de Polanco had a profound conviction that the founder of the Society of Jesus, Ignatius of Loyola, was for all the Jesuits the “living pattern” of the Jesuit identity. As their confrere Luís Gonçalves da Câmara put it in his preface to the reedited memorandum (Memoriale), “It seemed to me most important that we should act in exactly the same way as our Fr. Ignatius.” This idea of Loyola’s imitatio led his closer collaborators to convince him — if not to force him — to have him tell the story of his entire life. Câmara was designated to take notes of this account and what he wrote became the basis of the famous Autobiography. However, Nadal and Polanco wrote other accounts of Loyola’s life. A synoptic comparison of these different accounts reveal the impact Nadal and Polanco had on how the generations of Jesuits interpreted their modus procedendi.
Presenter: Maria del Pilar Ryan, United States Military Academy
Paper Title: Edified by Your Example: Ignatius of Loyola and Francis Borgia
Abstract: The early years of the Society of Jesus were challenging because of the time, place, and circumstances in which Ignatius of Loyola asserted his vision for the Society. The complex story of the success of this Ignatian vision in such a contested atmosphere includes the actions of Francis Borgia, Duke of Gandía and third General of the Society of Jesus. In the polarized historiography of the order, Francis Borgia has been remote from Ignatius during the institution-building of the Society of Jesus. Borgia allowed himself to recede in the historiography surrounding Ignatius, and reemerged in the historiography during his own generalate. As a result, Borgia is the patron saint of the curia, but not normally included in studies of its first leader. This paper examines the nature and utility of the relationship between Ignatius and Borgia during the foundational years of the order.
Presenter: J. Carlos Coupeau, Gregorian University
Paper Title: “His Memory and Hands”: Edifying New Modern Self

Abstract: Juan A. de Polanco (1527–76) has been considered the first historian of the origins of the Society of Jesus. Like Jerónimo Nadal and Francis Borgia, he joined Ignatius Loyola and the Jesuits only in the second phase, yet at a time when the character of their religious order was, in fundamental aspects, still plastic. Called as Secretary General by Ignatius himself, Polanco became the “memory and hands” not only of the first general but of the next two (Diego Lainez and Francis Borgia). He served for the next twenty-six years at that office and might have been elected their successor and fourth General if only Gregory XIII had not banned it. Polanco influenced the foundations of the Jesuits by co-elaborating the Constitutions (1547–58), controlling curial correspondence centralized in the Roman Headquarters (1547–73), and narrating the history of the origins of the Jesuits (Chronicle 1573–76). This paper revisits the foundational question of the Society of Jesus by paying attention to the construction of the Jesuit self through the evidence in these texts.

Room: Parlor – 1424
Panel Title: The Art of Power: Milan under the Visconti and the Sforza
Organizer: Jane Black, University of Leeds
Chair: Robert Black, University of Leeds
Respondent: Paul M. Dover, Kennesaw State University
Presenter: Sharon Dale, Pennsylvania State University, Eire
Paper Title: The Gentle Art of Maintaining Enemies: Giangaleazzo Visconti and the Great Schism

Abstract: While the Great Schism was a spiritual crisis of the greatest magnitude, politically its impact on Italy was far more nuanced. For Giangaleazzo Visconti, the Schism was a stroke of good fortune. His family’s nemesis, a strong and adversarial papacy, had been broken into two much weaker parts, more determined to destroy one another than to continue the losing battle against their former enemies. The Visconti had long engaged in a process of state-building, crafting, through conquest, annexation, diplomacy, purchase and infeudation, a viable political entity that would transform a fragmented mosaic of cities in Piedmont and Lombardy into a single sovereign Italian state. The Schism both facilitated and accelerated this process and granted Giangaleazzo Visconti new opportunities to consolidate his power. This paper will assess Visconti-papal diplomacy during the Schism to assess the means by which Giangaleazzo Visconti exploited the crisis in the church for political gain.

Presenter: Andrea Gamberini, Università degli Studi di Milano
Paper Title: Prince and City in the Duchy of Milan: A Reconsideration

Abstract: In communal Italy the most important focus of social and political life was undoubtedly the city, the quintessential feature of Italian history, according to a long-established and powerful historiographical tradition. However, we need to ask: did urban centers keep this position after the coming of the regional state? Did the political and jurisdictional supremacy of cities in the
communal age persist during the following period? What was the relationship between prince and city in the Duchy of Milan? Grounded on recent and ongoing research, this paper aims to discuss these problems, questioning a historiography — still deeply-rooted — which views the relationship between duke and urban centers as the cornerstone of the state during the Visconti period.

**Presenter:** Jane Black, *University of Leeds*

**Paper Title:** The Duchy of Milan in the Fifteenth Century: An Evolving Concept

**Abstract:** When King Wenceslas gave Giangaleazzo Visconti his ducal title in 1395, the diploma contained two separate elements: Milan with its *contado* was transformed into a duchy and Giangaleazzo was made duke. One of the chief advantages of the Visconti’s new status was supposed to be its permanence, but the Visconti title soon showed itself to be fragile, subject as it was to the double caprice of inheritance and imperial policy. The duchy itself, on the other hand, as attached to the city and *contado* of Milan, survived (continuing to exist even during the period of the Ambrosian Republic). In my paper I shall examine the fortunes of these two aspects of Giangaleazzo’s ducal diploma, as well as the changing ideology of the Milanese state under Visconti and Sforza rulers during the fifteenth century.

**Room:** Parlor – 1524

**Panel Title:** Duels, Dance, and Duds: The Performance of Masculinity in Early Modern Europe

**Sponsor:** The Massachusetts Center for Renaissance Studies in Memory of Patri J. Pugliese

**Co-organizers:** Jeffrey Lord, *University of Massachusetts Amherst* and Kenneth C. Mondschein, *Fordham University*

**Chair:** Arthur F. Kinney, *University of Massachusetts Amherst*

**Presenter:** Kenneth C. Mondschein, *Fordham University*

**Paper Title:** All That Remains of the Good Ancient Order of Military Honor: The Military Revolution and the Shift of the Chivalric Ethos to the Private Sphere

**Abstract:** Certainly the ethos of the medieval warrior caste persisted well into the era of the “military revolution.” However, at the same time, the rise of professional standing armies and the transformation of the medieval knight into the professional army officer made the public performance of chivalry more and more atavistic. The professionalization of military service resulted in a redefinition of martial virtue away from wars undertaken at the prince’s behest for the public good (the Augustinian “just war”) and into the private sphere: that is, the duel. The new ethos of the private quarrel gave a new outlet to men who would not have formerly been considered part of the warrior-aristocracy. Those who were by no means members of the professional military began openly appropriating chivalric ideals. This paper will examine this transformation, suggest some reasons why it took place, and critique previous interpretations of the subject.
Presenter: Kathleen Dimmich, University of Minnesota

Paper Title: “To be So Pestered with a Popinjay”: The Fashion of the Codpiece

Abstract: The Spanish did it. The English did it. And, obviously, the Italians did it. Throughout the early modern period, men enhanced their masculinity through the use of codpieces — jeweled and stuffed and brightly colored. This paper will employ portraiture from fifteenth and sixteenth century Italy to examine the use and evolution of the codpiece, and theorizes on the reasons behind the fashions from contemporary commentary.

Presenter: Jean C. Marshall, Oxford University, St. Anne’s College

Paper Title: “Come and see the violence inherent in the system”? The Multifarious Nature of Elizabethan and Jacobean Rapier Fencing

Abstract: It is commonly argued that rapier fencing was an art designed to enable a gentleman to deliver a swift and bloody death to his opponent in a duel. In this paper I will discuss how our enduring fascination with the duel has resulted in an equation of fencing with single combat. Swordplay was a rhetorical and practical keystone of the gentleman-courtier’s identity: its use was by no means limited to the duel. The rapier treatises of Elizabethan and Jacobean England acknowledged several different contexts for — and, consequently, styles of — fencing. A gentleman could defend his honor and status in a duel, but he also displayed it when fencing for leisure. As well as its practical uses, discussion of fencing allowed gentlemen to engage with other elements of fashionable elite culture, such as scientific theory and courtly manners.

Room: Parlor – 1624

Panel Title: The Romance Globe: Early Modern Transnational Romance

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer & Chair: Elizabeth Bearden, New York University

Presenter: Elizabeth Bearden, New York University

Paper Title: “We are all picturd in that Piece”: Lovers, Persians, Tartars, and the “Tottering” Romance Globe in Lady Mary Wroth’s Urania

Abstract: This paper investigates Lady Mary Wroth’s fractious vision of global union, what I refer to as Wroth’s Holy Romance Empire, in book three of The Countess of Montgomery’s Urania. Playing on Neostoic and romantic expectations of political, familial, and religious reconciliation, Wroth maps out a highly ekphrastic image of unification in her enchantment of the Theater of the World, only to subvert these expectations through a series of betrayals that deny the assimilation of foreigners into the fabric of European society and reveal anxieties about the potential for a loss of identity in a rapidly widening colonial world. My reading will focus on the ekphrastic, geographic, and humanist conventions that Wroth manipulates in her romantic theatrum mundi, showing that lovers, Persians, and Tartars are subject to a “tottering” romance globe.
Presenter: Timothy Crowley, University of Maryland, College Park

Paper Title: The Political World of Iberian Epic Romance

Abstract: This paper associates Spanish chivalric romances’ immense popularity and wide dissemination throughout the sixteenth century with the genre’s distinctive poetics as “feigned history” — conceived by Montalvo, who overtly ties his Amadís and Espandián to current events. Geographical landmarks demarcate Ottoman frontiers and power struggles within Christian Europe. The courts at Constantinople and London become topoi for the genre’s main imitative cycles, and certain characters and plotlines (especially marriages) tied to these locales obliquely parallel contemporary dynastic politics. Central themes of courtly love and religious crusade become topics of dialogue between important works from these cycles. It is within these figurative parameters that giants, enchanters, and prophesies acquire topical significance. I emphasize that critical interpretation of Iberian epic romance and of its reception history must take into account the degree of meaning attached to geographical topoi. Certain translations reinvest them with topical significance even a century after a particular work’s conception.

Presenter: Cyrus Mulready, University of Pennsylvania

Paper Title: Transatlantic Jonson? “On the Famous Voyage” in Thomas Morton’s New English Canaan

Abstract: A side note to “The Baccanall Triumpe of the nine worthies of New Canaan,” one of the poems in Thomas Morton’s 1637 New English Canaan, offers a somewhat surprising citation for the poem’s first lines: “Master Ben Iohnson,” whose “On the Famous Voyage” provided Morton’s inspiration. The attribution is unexpected, perhaps, because Jonson has arrived to us as the preeminent classicist of his age — someone we would hardly associate with a romantic tale about “the nine worthies.” Though most critics have dismissed this last poem of the Epigrammes as, to use Charles Swinburne’s phrase, “a dive into the cesspool,” I argue in this paper that Morton’s citation reveals for us the deeper resonances of “On the Famous Voyage,” as I connect it to the literature of overseas exploration, romance, and Jonson’s attempts at creating an English literary tradition.

Presenter: Sarah E. Wall-Randell, Wellesley College

Paper Title: Reading “Worlds of Glass” in Camões and Spenser

Abstract: In his 1775 History of English Poetry, Thomas Warton points out the apparent similarity between Britomart’s magic mirror in book 3 of the Faerie Queene and the prophetic glass presented to the explorer Vasco da Gama in the early modern Portuguese epic Os Lusiadas (Luís de Camões, 1572). This paper reexamines these long-neglected parallels in Spenser’s and Camões’s poems, noting how both looking glasses — Britomart’s, which reveals Arthegall and her private destiny, and Vasco’s, which unveils his future as a hero on the international stage—are presented in language charged with images of books and reading. Providing a speculum of the “universal fabrick or system of the world” (in Warton’s words), these mirrors comment on the ambitions of sixteenth-century encyclopedic compendia and evoke a kind of wondrous, awestruck reading that has little in common with the utilitarian, goal-oriented strategies of bookishness described by modern critics as well as Continental humanist reading practices.
Room: Parlor – 1724

Panel Title: Du Bellay’s “Roman Collections”: Imitation Matters in French Renaissance Poetry I

Organizer: JoAnn DellaNeva, University of Notre Dame

Chair: Marc Bizer, University of Texas, Austin

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

Paper Title: Si toutefois Petrarque vous plaist mieux: Du Bellay et la rhétorique de la palinodie

Abstract: Soulignant les velléités d’une volonté de retour à la prétendue sincérité amoureuse des Français face au mensonge italien que Du Bellay et ses amis avaient introduit en France, cette présentation portera sur la rhétorique de la fausse dénonciation des “belles fictions” pétrarquistes.

Presenter: JoAnn DellaNeva, University of Notre Dame

Paper Title: Modest Poems on Roman Grandeur: Du Bellay’s Selective Pilfering of the Giolito Anthologies in the Antiquitez de Rome

Abstract: Critics have long recognized Du Bellay’s use of the Giolito anthologies, a well-known compilation of minor Italian poetry, as an oft-used source for the Olive, the Frenchman’s first attempt at the sonnet sequence written in the Petrarchist manner. Likewise, critics have often remarked that Du Bellay’s later sequence, the Antiquitez de Rome, a collection of non-amatory sonnets, is replete with self-referential poems commenting on imitative practices. This paper attempts to show how Du Bellay’s more restricted use of the Giolito anthologies and other minor sources in certain poems of the Antiquitez was nevertheless crucial to his overall project and how some of these rewritings might also be read in a self-reflexive manner, one that comments more specifically on the practice of minor model imitation.

Presenter: Deborah Lesko Baker, Georgetown University

Paper Title: Du Bellay’s Roman Writings and the Petrarchan Lyric

Abstract: Despite their shift away from the problematics of erotic love, the character of the Petrarchan lyric terrain remains very much in evidence in Joachim DuBellay’s two volumes written during his self-imposed exile in Italy, Les Regrets and Les Antiquitez de Rome (1558). DuBellay’s invention of a French “public” lyric is created from a reconfiguration of Petrarchan paradigms in which the male lyric speaker ostensibly distances himself from his tortured Petrarchan predecessor, either by recasting his existential dilemmas or by attenuating them through a new aesthetic-artistic self-absorption. In this paper, I will explore how in the Antiquitez, Petrarchan lyric modalities subtend the speaker’s ambivalent attempt to resurrect the luster of ancient Rome. Then, in the opening segment of the Regrets, I will reread the poet’s acclaimed overt refusal to imitate neither his Petrarchan antecedents nor his own inquiry into the ruins of antiquity as an ironic re-staging of the very intertexts he purports to spurn.

Saturday, March 24, 2007
3:45–5:15

**Room:** Symphony I

**Panel Title:** Funerary Rhetoric, Ritual, and Monuments II

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

**Presenter:** Giovanni Freni, Princeton University

**Paper Title:** Chapel Design in the Early Renaissance and the Two-Story Memorial Chapel

**Abstract:** The development of a new aesthetic from the fifteenth century on, and the refurbishment of the interior of preexisting churches from the second half of the sixteenth century prompted by the Counter-Reformation, caused the loss or alteration of earlier private chapels, family altars, and funerary monuments. This paper will provide a brief outlook of the architectural typology of private chapels founded in Central Italy in the early Renaissance (late thirteenth century to fourteenth century), their furnishings, decoration, and function, with particular attention to burial settings and the liturgy. Then it will focus on the two-story chapel, a type that has totally disappeared, but which is documented in archival sources. The individual case of a two-story chapel in Arezzo, its special setting and iconography, and a pen drawing in the Archivio di Stato of Florence will provide a deeper insight into the function and design of this type of memorial foundation.

**Presenter:** Holly S. Hurlburt, Southern Illinois University, Carbondale

**Paper Title:** (Re)Burying and (Re)Membering the Queen: Caterina Corner’s Tomb in San Salvatore, Venice

**Abstract:** Caterina Corner, a Venetian noblewoman, became Queen of Cyprus in 1472 and reigned as the island’s nominal monarch until her forced abdication in 1488. Her father and brother initiated a generations-long use of her royal status to assert individual and family ambition in Venice and beyond that culminated in a monument constructed by Bernardino Contino to honor her in San Salvatore some seventy years after her death. As this paper will illustrate, despite a long and active political career, Corner’s family shaped a particular memory of her that functioned as the iconic Venetia did for the Venetian state: a female body representing masculine triumphs.

**Presenter:** Margaret Kuntz, Drew University

**Paper Title:** The Papal Tomb as Memorial and New St. Peter’s as Mausoleum

**Abstract:** In 1549 Pope Paul III Farnese commissioned Guglielmo della Porta to design his tomb. This paper will explore the vicissitudes of della Porta’s project. Central to this discussion will be an examination of the religious and political meaning of placing papal tombs within the crossing piers of New St. Peter’s surrounding the tomb of St. Peter. The interaction of the visitor reaffirmed and made explicit the message of the pope’s temporal and spiritual rule as Christ’s vicar and the direct descendant of St. Peter. The subsequent transfer of the tomb of Paul III to the apse transformed its meaning, as it became an integral part of the seventeenth-century apse ensemble. It was the inspiration and pendant for Bernini’s tomb of Pope Urban VIII Barberini, where these same themes of papal primacy were readdressed through juxtaposition with the Cathedra Petri.
**Presenter:** Debra D. Pincus, *The National Gallery of Art*

**Paper Title:** Time Present/Time Past/Time Future: Age Imagery in the Venetian Renaissance Tomb

**Abstract:** “Vedistu questi arbori grandi, mezani e picoli?” (“Do you see those trees — large, medium, and small?”) Marino Sanudo, writing in his diary, recalls how the decoration of the Sala dei Pregadi, one of the main meeting halls of the Palazzo Ducale in Venice, was described to him by the Procurator Federico Cornaro: “They are like the men who take their place in the Senate — the three ages that govern our most well-ordered Republic.” Age references were firmly entrenched in Venetian state ceremonial, rhetoric, and visual imagery. Age imagery entered into the Venetian Renaissance tomb — above all, the ducal tomb — early in the fifteenth century and became one of its distinguishing features. In the course of the fifteenth century, a range of age references begins to be seen, culminating in the three ages, larger than life, who carry in triumph the tomb and effigy of Doge Pietro Mocenigo. It is the argument of this paper that this distinctive aspect of the Venetian Renaissance tomb moves from doge to pope — bearing fruit in Michelangelo’s Julius II tomb project as erected in its final form in S. Pietro in Vincoli.

**Room:** Symphony II

**Panel Title:** Public Opinion in Early Modern Europe IV: Dynamics of Opinion Making

**Organizer & Chair:** Arjan van Dixhoorn, *Universiteit Antwerpen*

**Presenter:** Femke Deen, *Universiteit van Amsterdam*

**Paper Title:** “Those who were banished from Amsterdam speak”: Strategies of Public Opinion-Making in Amsterdam during the Alteration (1578)

**Abstract:** Amsterdam was one of the last cities in the province of Holland to join the rebellion against the Spanish presence in the Low Countries. It was only in 1578, six years after the rebels had started their successful march into Holland and Zeeland, that the loyalist, Catholic government of the city was ousted and replaced. In this paper I will reconstruct the public debate surrounding the “Alteration” of Amsterdam, focusing specifically on the attempts of Amsterdam exiles to gain control of this debate, both from inside and outside the city. What strategies and forms of communication did the exiles use to let themselves be heard? What was the role of the Amsterdam population that had stayed behind and had remained loyal to the Catholic government for a relatively long period? By examining how different groups of burghers talked, sang, gossiped, and wrote about the events, I will try to shed new light on the transformation that has been marked as the beginning of the Dutch Golden Age in Amsterdam.

**Presenter:** Corinna Streckfuss, *University of Oxford, Christ Church College*

**Paper Title:** Good News from England: The Publication and Celebration of Mary Tudor’s Early Reign in Europe (1553–55)
Abstract: The reign of Mary Tudor has long been regarded as one of the darkest periods of English history. Yet it has been hitherto neglected that to contemporaries on the Continent it might have appeared in a much brighter light as good news about her accession, marriage, and England’s reconciliation with Rome were printed and celebrated (almost) all over Western Europe. This paper will explore how and why these events were so widely publicized. By identifying the networks behind and by examining the contents and style of these texts and public celebrations, it will show that their authors were equally addressing concerns of the local public and dwelling on hopes for an international victory of Catholicism over “heretics” and “infidels.” Thus, this paper will demonstrate the propagandist value and role of English news events in strengthening the faith of European Catholics and supporting the political ambitions of their rulers.

Presenter: David Zaret, University of Indiana, Bloomington

Paper Title: Printed Petitions and Petitioning Places: Credibility and Public Opinion in the English Revolution

Abstract: References to an emergent public sphere are proliferating in studies of seventeenth-century England. However, these references coexist with disagreement over the precise meaning of claims about a public sphere. Was popular participation a substantial feature of the early public sphere, or was it only an ideal upheld by a few authors? Closely related to this question is the problem of credibility for expressions of contestable opinions by ordinary persons. I argue that emplacement of popular political conversations — in homes, churchyards, inns, taverns, and, later, coffee houses — not only facilitated expressions of contestable opinions in petitions but also impeded their credibility. Places of provenance impeded credibility because, when linked to particular circumstances, opinions with any critical content were liable to perceptions of libel. The relocation of political claims to a virtual place, in print, reinforced credibility; this concealed petitioning places and thereby deflected perceptions of presumption or libel.

Room: Symphony III

Panel Title: Portraiture and Identity

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

Chair: John Jeffries Martin, Trinity University

Presenter: Sheila ffolliot, George Mason University

Paper Title: Wedding Pictures

Abstract: When do women family members make an appearance in the mural decoration of European palaces? This paper explores the place of portraits of Catherine de’ Medici in sixteenth-century narrative cycles featuring her birth and marital families. The Italian Giorgio Vasari and the Frenchman Antoine Caron each depict Catherine de’ Medici’s wedding to the Duc d’Orleans: Vasari as part of the extensive Medici family history decorating the Palazzo Vecchio in Florence,
and Caron for a proposed series of tapestries illustrating the History of the Kings of France.
Comparisons of these images, with other family histories, indicate how women’s identities figure
in their family’s self-representations.

Presenter: Bronwen Wilson, McGill University
Paper Title: Scepticism and Annibale Carracci’s Portraits of the Blind
Abstract: Efforts to read the human face, combined with doubts about what is signified, were
widespread by the middle of the sixteenth century when suspicion wrought by dissimulation
overlapped with efforts to control the fraught boundaries of the body following Trent. In this
context Annibale Carracci’s paintings of two blind women provide a focus to explore questions
about perception and portraiture, for the two images disrupt the observer’s expectations of the
genre. With their faces tightly cropped and their eyes closed, the images resemble death masks.
Yet the sitters pose, as if aware of being looked at. They do not look at the observer and yet their
uncanny presence — neither absorptive nor theatrical — probes the very fiction of portraiture. In
these paintings prudence is subordinated to sincerity, an effect considered here in relation to
classification of the poor in Bologna, skepticism, and ethics.

Presenter: Joanna Woods-Marsden, University of California, Los Angeles
Paper Title: Identity and Gender in Titian’s Court Portraits
Abstract: As work toward a book on the construction of gender difference and identity in Titian’s
court portraits, this paper will attempt to summarize some of the conclusions reached in recent
papers given on the artist’s likenesses of members of the Della Rovere, Este, and Gonzaga
dynasties (1520–40).

Room: Symphony IV
Panel Title: Renaissance Letters between Literature, Art, and History III
Co-Organizer & Chair: Albert Russell Ascoli, University of California, Berkeley
Co-Organizer: Deborah Parker, University of Virginia
Respondent: Karen Hope Goodchild, Wofford College
Presenter: Marco Ruffini, Northwestern University
Paper Title: The Lives in the Letters: Vincenzo Borghini Writes Giorgio Vasari
turns out to be a patchwork text, written and assembled by a group of Medicean intellectuals led
by Vincenzo Borghini. Analyzing the correspondence between Vasari, Borghini, and Giovanni
Battista Cini (one of the many ghostwriters of the book), this paper investigates the nature and the
aims of the Lives as a collective enterprise, and the function of Vasari’s authorship as it figures in
the printed text.
**Presenter:** Deborah Parker, *University of Virginia*

**Paper Title:** The Language of Captivity in Michelangelo’s Letters

**Abstract:** While the subject of captivity has been examined in Michelangelo’s poetry, particularly in the poems to Tommaso de’ Cavalieri, and in his art (notably the Louvre *Captive*) little has been said about the myriad ways in which Michelangelo speaks about being enslaved or obligated to a project or person in his letters. The expressions used to convey the sensation of being shackled or burdened, usually against his will but sometimes with his consent, are richly varied and nuanced. This paper will explore this pervasive theme in his correspondence. Attention to the language of captivity in the letters will illuminate this art and poetry, and what we might call a characteristic consciousness.

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**Room:** Concerto A

**Panel Title:** Spectacles of Politics and Religion: Performing Class, Gender, Ethnicity, and Nation in the Hispanic Renaissance

**Organizer & Chair:** Guillermo De Los Reyes, *University of Houston, Houston*

**Presenter:** Leticia Álvarez-Recio, *Universidad de Sevilla*

**Paper Title:** Rituals of Arrival: An English Priest in Madrid

**Abstract:** Prince Charles and Buckingham’s unexpected arrival in Madrid on 17 March 1623 was a motive of wonder and astonishment for the English ambassador as well as for the Spanish court. The talks for the match between the Prince of Wales and Infanta María were the main issue for the Anglo-Spanish diplomacy, but the implication of both crowns in conflicting European affairs were straining their negotiating abilities. This delay in reaching an agreement may have encouraged Charles to travel to Spain as a last and desperate way to accelerate the process. Spanish contemporary accounts of spectacles organized for the Prince of Wales’s visit, and reports by Englishmen who witnessed the events contrast with the radical anti-Spanish pamphlet and sermon literature increasingly popular in contemporary London. Both Spanish and English descriptions of the visit seem to share the same tone and approach. This may be explained by the fact that the English noblemen who arrived with the prince were Catholic or moderate Protestants. The diplomatic strategies used by the Spanish side in their negotiations apparent in these political spectacles’ accounts reveal some of the problems that would finally ruin the match project.

**Presenter:** Lucas A. Marchante-Aragon, *The College of William and Mary*

**Paper Title:** The King, the Duke, and the Moor: The Spanish Myth of Origins as Imperial Spectacle

**Abstract:** This paper analyzes the *Masque of the Expulsion of the Moriscos* as a public relations campaign used by the Duke of Lerma, King Philip III of Spain’s favorite, in order to claim appreciation for his policies from the nation and the empire. The strategies used in the spectacle
revolve around the manipulation of the foundational narratives of both nation and empire expressed in ritualistic spectacles and the architecture that is built around them. The success of this campaign feeds on the one hand of the insecurities of the Spanish Monarchy’s imperial project, and on the other hand on the ethnic anxieties of the Castilian people, by using the very propagandistic strategies of the former, and by reconfiguring the myths of origins of the latter. The spectacle, which showcases the duke’s importance as a catalyst for the alliance between Castile and the House of Hapsburg, finds a natural vehicle in the violently anti-Muslim representation of the Morisco hybrid, the minority that finds itself at the base of all inadequacy complexes of both crown and nation in the Spanish early 1600s.

Presenter: Asima F. X. Saad-Maura, Haverford College

Paper Title: The Theater of Fortune: From Huts, Lamas, and Lagoon to Catholicism and Spectacular Wealth in Early Seventeenth-Century Mexico

Abstract: Approximately eighty years after the conquest of Tenochtitlan everything indigenous has been transformed by a writer’s pen. Instead of huts, lamas, and lagoon, as Bernardo de Balbuena says, his Grandeza mexicana (1604) praises the marvels of the new white, Catholic, and European façade of Mexico. In this paper I analyze the way in which Balbuena embellishes and proclaims the once-upon-a-time Aztec territory as “the theater of fortune” where everything ancient, poor, uncivilized, and pagan is now freshly new, rich, grandiose, civilized, and, above all, Catholic, thanks to Spain. It is my intention in this paper to demolish the false idea that Balbuena represents the first “American” poet when, on the contrary, his motives are filled with Eurocentric ideology and lifestyle.

Room: Concerto B

Panel Title: New Perspectives on Art for the Sforza Court in Late Quattrocento Milan

Co-organizers: Timothy McCall, Villanova University and Jill M. Pederson, The Johns Hopkins University

Chair: Stephen J. Campbell, The Johns Hopkins University

Presenter: Alison Manges Nogueira, New York University

Paper Title: The Portraits and Politics of Francesco Sforza

Abstract: Francesco Sforza, notorious for his shrewd politics, was adept at using portraiture to legitimize his claim to the Milanese duchy. However, his patronage of the visual arts remains relatively unexplored, due to the limited number of extant paintings and the overshadowing effect of the patronage of his son, Ludovico. This paper will examine ducal portraits commissioned by Francesco during his rule (1450–66) in illuminated manuscripts, coins, medals, drawings, and paintings, and as well as portraits known through literary evidence. I will analyze Francesco’s use of portraiture to emphasize his personal merits, his dynastic heirs, and his associations with the Visconti family, most notably in the prominent portraits of the Duchess Bianca Maria Visconti, in
images of co-rulership and wedding ceremonies. An examination of autonomous ducal portraits drawn from a wide range of artistic media indicates that Francesco commissioned portraits that were more innovative for their time than has previously been emphasized.

**Presenter:** Timothy McCall, *Villanova University*

**Paper Title:** Bramante’s *Coro Finto* and the Miraculous Madonna of Santa Maria Presso San Satiro in Milan

**Abstract:** Though designed as a frame for one of Milan’s most important miraculous images, Bramante’s choir for Santa Maria presso San Satiro has often been understood as a triumph of mathematical rationality, while the *coro finto’s* relationship to its explicitly sacred context has been neglected. This paper will reframe Bramante’s choir through an examination of the miraculous image it enclosed to arrive at a better understanding of Renaissance audiences’ experiences of this spatial environment. The promotion of this image and its cult by the Sforza will be investigated within the context of Milanese devotions and imagery associated with miraculous Madonnas. By creating a mystifying, illusionistic, even heavenly space, Bramante’s choir was more than a demonstration piece of Renaissance interest in geometry. The choir’s miraculous space amplified the efficacy of this image and the authority of its Sforza supporters, inspiring awe and faith in worshippers.

**Presenter:** Jill M. Pederson, *The Johns Hopkins University*

**Paper Title:** Leonardo’s Circle and the Engravings of the *Nodi vinciani*

**Abstract:** This paper investigates the question of a humanist academy centered on Leonardo da Vinci during his first Milanese sojourn (1482–99). Although there exists a wealth of material and textual evidence to corroborate its existence, many historians since the beginning of the twentieth century have discounted the possibility of an academy in Quattrocento Milan. Perhaps the best record of the group, however, are six plates executed by an anonymous engraver all bearing the inscription of the “Achademia Leonardi Vinci” (Biblioteca Ambrosiana, Milan). Once thought to have served as tickets to Leonardo’s academic gatherings, the complex interlaced patterns on these engravings, known as the “Nodi vinciani,” metaphorically illustrate the disciplinary intersection of the closely associated poets, mathematicians, artists, and musicians at court. A discussion of the identities of these individuals, as well as of the more recent scholarship on the engravings, will help to characterize the networks of intellectual exchange in Sforza Milan.

**Room:** Concerto C

**Panel Title:** Spatial Identities of Religious Women in Renaissance Tuscany

**Organizer:** Saundra L. Weddle, *Drury University*

**Chair:** Diane Ghirardo, *University of Southern California*

**Presenter:** Allison Clark, *Fordham University*
**Paper Title:** Spaces and Relations: Female Hermits and Their Neighbors in Siena

**Abstract:** On the eve of the Black Death, documentary records reveal just over 230 *romite* living in and immediately around Siena, almost eighty percent of whom were female. These “hermits,” or recluses, lived primarily in the urban periphery, often just within the protective enclosure of the city’s walls. Strategically placed next to mendicant priories, hospitals, female convents, and near the cells of established male hermits, female hermitages largely benefited from such associations. This paper will explore the financial and associative relationships between various communities of female hermits in Siena and their neighbors, teasing out the ways in which the physical spaces and material resources of female hermits were defined by such relationships.

**Presenter:** Anne Schuchman, *New York University*

**Paper Title:** Representations of Enclosure in the Hagiography of Umiltà and Margaret of Faenza

**Abstract:** When Umiltà of Faenza died in 1310, the role of abbess of the Florentine convent she had founded went to her faithful companion, Margaret of Faenza (d. 1330). Although the Vallombrosan nuns of this convent were enclosed, Umiltà and Margaret were not. This paper examines the representations of Umiltà’s and Margaret’s spaces in their *vitae*. More than simply the biographical details of their lives, these hagiographies, which were apparently compiled from firsthand testimony, indicate contemporary attitudes regarding the spaces of religious women. The texts further suggest a relationship between the spaces that surrounded or enclosed religious women and the spaces of their bodies themselves. A comparison of the earliest *vitae* with later *vitae* reveals reinterpretations of Umiltà and Margaret’s lack of enclosure, which in turn reflect changing views of the spaces of religious women.

**Presenter:** Saundra L. Weddle, *Drury University*

**Paper Title:** The Practice and Spaces of Reception at Florentine Convents

**Abstract:** The massive and unrelieved enclosing walls that define Florentine convents suggest that nuns were separated from public life. However, the true limits of the convent enclosure are far more complex and varied than those walls suggest. Spaces such as the parlor, church, refectory, and courtyards accommodated different audiences in the context of everyday convent life, as well as convent celebrations and religious rituals. This paper examines individual spaces and networks of spaces that exhibit both normative qualities and idiosyncratic ritual purposes. Of particular interest will be spaces of reception that were activated for papal visits to Santa Caterina di San Gaggio, consecration celebrations at Le Murate, and rituals associated with the investiture of Florentine bishops at San Pier Maggiore.

**Room:** Concerto D

**Panel Title:** Poetry, Paper Trails, and Patronage

**Chair:** TBA
Presenter: Felicia M. Else, Gettysburg College

Paper Title: The Paper Trail of Bartolomeo Ammannati, Court Sculptor and Architect

Abstract: At the height of his career, Bartolomeo Ammannati ranked as the premier sculptor and architect at the Medici Ducal Court of Florence. We know little about the personality and daily life of the man himself. Ammannati did not pen colorful literary accounts like Vasari or Cellini, but he did leave a paper trail of letters to the provveditore of Pisa documenting the construction of major art and architectural projects. Some of these letters were only recently brought to light, acquired at auction by the Getty Research Center. In this talk, I will present the contents of a newly-discovered portion of letters owned by a private collector. These unpublished documents show the scope of Ammannati’s responsibilities at this time and help to reconstruct the organization of labor and materials for various projects, including the Neptune Fountain, the Palazzo Vecchio, the Palazzo Pitti, and the column of Piazza San Marco.

Presenter: Victoria Kirkham, University of Pennsylvania

Paper Title: Bronzino’s Sister Songs and the Siege of Malta

Abstract: A founding member of the Accademia Fiorentina, the painter and poet Agnolo Bronzino was one of many removed from the rolls in a strict reform of 1547. Two years later, the Academy softened its rules, allowing all who had previously belonged to return, on condition they circulate a new literary composition approved by the censors. Nearly twenty years later, on 26 May 1566, Bronzino won readmittance with with Tre canzoni sorelle (Three Sister Songs) in hyperbolic praise of Cosimo I de’ Medici. Why did it take him so long to seek reinstatement, a fortiori during a period when he was actively composing verse-poems on the deaths of Pontormo in 1557, of Laura Battifferra’s father in 1561, of Michelangelo in 1564? The first canzone, with hints at Cosimo’s Herculean role in liberating an “oppressed Orient,” suggests more than a generic encomium. Bronzino could have taken inspiration specifically from the Siege of Malta, broken by the Christian fleet, to which Cosimo had sent galleys and manpower, in September of 1565. If so, this would suggest that the trio of canzoni have a contemporary occasional key and date from the turn of the years 1565–66.

Room: Tenor

Panel Title: Pathways to God: Devotions and Rituals in Post-Conquest Mesoamerica

Chair: Mónica Domínguez Torres, University of Delaware

Presenter: Jennifer R. Ottman, Shippensburg University

Paper Title: Telling Stories about the Saints in Colonial Central Mexico

Abstract: Visible in their images, the holy men and women of Catholic tradition also had an auditory, verbal presence in the liturgical life of colonial Nahua parishes, in hymns, songs, and dramas, in prayers, and above all in sermons. Often, the post-biblical saints mentioned in these texts appear primarily as wonder-workers; not much less frequent, however, are tales of virtue.
held up for imitation. Scriptural holy figures other than Christ and the Virgin are rarely invoked as sources of miraculous power, but their presence as moral patterns for the Christian life outweighs that of any other group in the preacher’s repertoire. This paper explores portrayals of the saints in a variety of Nahuatl-language writings from the decades around 1600 with the aim of discovering not only what models of Christian behavior were being proposed, but also the extent to which those models may have responded to Nahua needs and desires.

**Presenter:** Alana Robin, *Universidad Nacional Autónoma de México (UNAM)*

**Paper Title:** Mexico City’s First Way of the Cross

**Abstract:** At the very end of the seventeenth century, the Third Order of the Franciscans and other patrons in Mexico City built chapels dedicated to the Stations of the Cross. These chapels were all destroyed by the mid-nineteenth century. However, recently discovered firsthand documents have shed light on a previous Way of the Cross, which can be dated towards the end of the sixteenth century. The information gathered so far points towards very low expenses concentrated during Lent, with no mention of chapels. This seems to indicate that these monuments were not of value, and were only deployed during a very specific period of the year. Through close examination of documentary and visual evidence, I shall propose the origins of the concession of the site, and I will suggest the shape of Mexico City’s first Way of the Cross.

**Presenter:** Linda K. Williams, *University of Puget Sound*

**Paper Title:** Rituals of Conversion and Control in Sixteenth-Century Yucatán

**Abstract:** In his *Relación de las Cosas de Yucatán*, Diego de Landa recorded the Yucatec Mayan rituals that marked the year-end celebration during the five uncertain, or evil, days of *uayeb*. Prescribed feasts sacrifices, and dance performed in this liminal period overcame the “evil spirit” (devil) and thus assured continuity and successful crops in the following year. Historian Nancy Farriss noted the similarities between *uayeb* and colonial celebrations, observing that the Mesoamerican process “read like the stage directions for the colonial fiestas in honor of the saints.” While early colonial murals, including representations of the struggle between creative and destructive forces, express the evangelical mission of the Franciscans in Yucatan, understanding of images by Mayan viewers would have been mediated by existing ritual practice. This paper examines ritual and artistic production in relation to the European goals of conversion and the Maya process of survival in turbulent late sixteenth-century Yucatan.

**Room:** Soprano

**Panel Title:** Marsilio Ficino on Lucretian Matter, and His Image of Light in Later Poets

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

**Chair:** Christopher Celenza, *The Johns Hopkins University*

**Presenter:** Susan Byrne, *State University of New York, Oneonta*
**Paper Title:** Ficino, Aldana, and Fray Luis de León: Using the Sun to Connect the Sensible and Intelligible Worlds

**Abstract:** In the works of Marsilio Ficino and in those of certain sixteenth-century Spanish poets, we find multiple references and images linking the sun and Christ in their role as intermediary between God and man: the sun is a second god, a demiurge, and the visible reflection of divine thought. Just as the other planets worship the sun, he in turn worships the first God, the divinus logos. Although Ficino’s role in defining and structuring this image has been studied, the same cannot be said for its repercussions in sixteenth-century Spanish verse. This paper proposes a study of these and further images of the sun in its creator-connector role, as found in Ficino’s works, including his translation of the Corpus Hermeticum and as reflected in sixteenth-century Spanish poetry.

**Presenter:** Eveline Chayes, *Universiteit van Amsterdam*

**Paper Title:** Meaning and Functionality of Ficinian Thought in Academy Poetics of 1560–70: The Example of the Accademia degli Occulti (Brescia)

**Abstract:** The “Occulti” Accademia — a circle of poets and savants — left us an interesting record of natural science and visionary poetry. The Accademia publications themselves incorporate Ficinian ideas about imagination, about light, bodily humors, and the grotesque (in the sense of deinos). However, in their individual publications — poet by poet — Ficinian ideas vanish, or appear as mere traces. From this dichotomy between the manifest activities of a group and those of its members, specific questions arise. Others have discussed whether Ficino’s own Accademia, as a myth or as a reality, might have set an example for all later academies. I go beyond this issue to posit and evaluate the dynamic of Ficino’s legacy in sixteenth-century academies, and explain the “functionality” of his authority within specific contexts — the institutions, the poetics of literary personae, and political reality. I consider how the earliest French Academies may have been nurtured by the Occulti of Brescia.

**Presenter:** Cristina Neagu, *University of Oxford, Christ Church College*

**Paper Title:** On the Soul Falling in Love: Ficino’s Influence on Lorenzo de’ Medici’s Comento de’ Miei Sonetti

**Abstract:** Lorenzo de’ Medici’s densely intertextual Commentary on his own poetry is unfinished and only survives in non-autograph manuscripts and posthumous editions. Despite this however, it was a well-known and much discussed piece among Lorenzo’s intellectual circle. Very much an opera aperta of its day, the Commentary is particularly interesting as it reflects on the thought of many of its first readers, and successfully challenges them to enter the dialogue. Marsilio Ficino was one of these readers. His influence on Lorenzo’s sonnets is an undisputed fact, acknowledged by the poet himself. The latter’s creative departures from his mentor’s ideas is a topic that raises many more questions. This paper will focus on one such key departure from mainstream Ficino: Lorenzo’s interpretation of the “literalness of imagination” in connection with the theme of the soul falling in love. We shall approach both the Lorenzo’s sonnets and the meta-texts that developed alongside them.

**Presenter:** James George Snyder, *City University of New York, Graduate Center*
**Paper Title:** Marsilio Ficino’s Theory of Prime Matter

**Abstract:** Marsilio Ficino’s theory of prime matter has remained for the most part unexamined. Considerations of his ontology have focused on the immaterial nature of the rational soul, its central position in the order of things, and its capacity to escape the bonds of mortality in a Phaedrus-like way. Yet in the *Platonic Theology* Ficino expresses great interest in prime matter, and in the composition of material bodies, even if, in the end, he does so in order to prove the immortality of the soul. Fascination with a something that is nothing, an “is” that “is not,” is not unique to Ficino, but is also present in Pico’s *Heptaplus*. This paper examines the position that material bodies occupy in the *Platonic Theology*, and why a detailed account of their nature is necessary given Ficino’s metaphysics. More specifically, it examines the theory of *prima materia*, demonstrating that Ficino developed his own theory in opposition to alternative views.

**Room:** Alto

**Panel Title:** Interpreting Joan of Arc

**Organizer:** Larissa J. Taylor, *Colby College*

**Chair:** Thomas W. Worcester, *College of the Holy Cross*

**Presenter:** Ann W. Astell, *Purdue University*

**Paper Title:** The Judgment of the Eucharist in the Trial of Joan of Arc

**Abstract:** In the basilica at Domremy, the birthplace of Joan of Arc (1412–31), a series of nineteenth-century murals depict scenes from the life of the saint. The simple chronology of the ordered murals is disrupted by the sixth mural, which shows the first Communion of a veiled, young Joan, in the company of other girls from the village, and which appears next to the seventh mural, a painting of Joan’s last Communion in her prison cell on the eve of her execution as a heretic. In the eighth and final mural, Joan dies a martyr’s death at the stake, raised up as Jesus was on the cross. The anachrony in the murals and the unusual depiction of Joan’s first Communion calls attention to Joan’s Eucharistic piety. At her trial, however, she seemingly refused to receive the sacrament, even though doing so meant a violation of her Easter duty. What are we to make of the apparent discrepancy between her frequent reception of the sacrament on the battlefield, her apparent refusal of the Host during her trial at Rouen, and her extraordinary last Communion as a condemned heretic? In her book, *From Judgment to Passion*, church historian Rachel Fulton calls attention to the motif.

**Presenter:** Nadia Margolis, *Mount Holyoke College*

**Paper Title:** Humanist Silences: Clamanges, Rabelais, and Montaigne on Joan

**Abstract:** French humanistic reception of Joan from 1428 through 1592 is marked by revealing silences as much as by overt allusion. Although our key representatives in this study — Nicolas de Clamanges, François Rabelais, and Michel de Montaigne — were highly independent personalities, each man’s treatment of Joan nonetheless reflects his specific cultural context as
well as his personal convictions and style. Despite earnest celebration of the Maid by their contemporaries, only Montaigne explicitly mentions her. Clamanges’s omission, while Alain Chartier, Christine de Pizan, and Jean Gerson praise her, may reflect as much about his concept of women’s virtue as that of French superiority during the Hundred Years’ War and papal schism. Rabelais arguably alludes to her indirectly, often through ribald, anti-clerical satire, yet his friend Jean Bouchet openly lauds her. Finally, and ironically, none of these French literary giants articulates Joan’s complexity as fully as that anti-French Elizabethan, Shakespeare.

**Presenter:** Larissa J. Taylor, *Colby College*

**Paper Title:** *That Astonishing and Marvelous Maid: Pius II’s Commentary on Joan of Arc*

**Abstract:** “A woman was put in command of the war. . . . The girl mounted the most spirited steed. . . . When the nobles saw this, none of them scorned to be commanded by a woman . . . the English, who had been vanquished by the Maid in so many battles, never felt really safe while she lived. . . . Thus died Jeanne . . . that astonishing and marvelous maid, who restored the kingdom of France.” This paper will examine the 1461 commentary on Joan of Arc by Pope Pius II, written thirty years after her execution. The humanist pope displays awe and admiration for Joan. Why? My paper will analyze what factors influenced Pius II’s expression of wonder and respect. The commentary gives a contemporary’s insights into how Joan accomplished what she did.

**Room:** Picasso

**Panel Title:** *Inquisition and Index in the Sixteenth and Seventeenth Centuries: Catholic Institutions and Society in Spain and Italy*

**Organizer:** P. Renee Baernstein, *Miami University*

**Chair:** Wietse de Boer, *Miami University*

**Presenter:** Marco Cavarzere, *Scuola Normale Superiore di Pisa*

**Paper Title:** *The Congregation of the Index as a Place of Mediation: Evidence from the Seventeenth Century*

**Abstract:** Historians already know that the machinery of ecclesiastical censorship in early modern Italy was based primarily on denunciations of books. However, it is still unclear how this system practically worked because letters of denunciation were not always preserved. A survey of documentation of the Congregation of the Index of Prohibited Books from the first half of the seventeenth century allows for some provisional considerations about the operation of censorship during this period. It is very interesting to note that members of Italian society managed to instrumentalize the machinery of the Index and put it to uses very different from its original aims. Many people denounced the works of their rivals to the Index in order to defend their personal honor or that of their native city, religious order, etc. In such cases the Congregation of Index became a sort of tribunal which had a role of social mediation.
**Presenter:** Kimberly Lynn Hossain, *Western Washington University*

**Paper Title:** Turf Wars: Bishops, Inquisitors, and the Politics of Fighting Heresy

**Abstract:** In the late sixteenth and early seventeenth centuries, bishops and inquisitors in the Spanish Empire both sought to eradicate heresy, yet often quarreled about the best method to do so. In this paper, I will examine bishops’ exercise of the powers of ordinary inquisitor both before and after the application of Tridentine decrees. I will further study inquisitors’ articulation of their office and its duties as against or as complementary to the Episcopal jurisdiction over heresy. Moreover, I will address the difficult case of those men who simultaneously served as bishops and inquisitors of the Spanish Inquisition. I will also consider these jurisdictional struggles as a proxy war between Spanish kings and Roman pontiffs. I will posit the delegation of the power to reconcile heretics as a key issue for understanding the institutional growth of the Spanish Inquisition and the politics of early modern Catholic reform.

**Presenter:** Peter Mazur, *Northwestern University*

**Paper Title:** Inquisition, Italian States, and the Social Profile of *Conversos*: The Case of Naples

**Abstract:** The Congregation of the Holy Office found itself at odds with both the rulers of the Italian states and the influential sectors of Italian society as it attempted to create a lasting structure of inquisitorial tribunals across the peninsula during the pontificate of Pius V (1566–72). The eventual success of this initiative was due not only to the notorious intransigence of the pope and his collaborators, but also to the tribunals’ willingness to tread carefully in certain areas, one of which was the prosecution of individuals connected to powerful households or the bureaucratic elites of the Italian states. This theme is explored in the case of Naples in 1570s, where a series of trials of *conversos* with family connections to the viceregal administration were carried out by the archiepiscopal curia. The episode reveals not only the potential utility of extra-judicial negotiation in even the most austere of Italy’s court systems, but also its limitations.
beginnings of the reproductive stage of women’s lives (puberty, marriage) than to its endpoints (menopause, widowhood). This paper questions the common assumption that relatively few women reached the latter transitions, and posits some explanations and correctives for the long-standing silences of sources and historians. Using examples drawn from the sixteenth-century Roman nobility, it explores the conflicts between legal, cultural, and biological definitions of old age for women.

**Presenter:** Gabriella Zarri, *Università degli studi di Firenze*

**Paper Title:** Ecclesiastical Rules, Biological Age, Adult Age

**Abstract:** Historians have well established the social significance of the sacraments as rites of passage, and thus their role in fix[ing the cultural significance of various stages of biological age: birth, adolescence, adulthood. Norms, too, contribute to these cultural meanings. In my paper, I intend to explore the concept of adulthood as the age of reason or of consent on the basis of ecclesiastical norms, in contrast with the age of emancipation from paternal guardianship furnished by juridical norms. In particular, I will examine the discussion of adult baptism in the Anabaptist religion and the discussion on the age of marriage and of monastic profession in the Catholic religion.

**Room:** Degas

**Panel Title:** Reading the Text and Reading the Books of the *Celestina*

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

**Presenter:** Vanessa Pintado-Hernández, *The Pierpont Morgan Library*

**Paper Title:** A Possible Explanation for the Absence of the Colophon in the *Celestina* of Burgos (1499)

**Abstract:** In this paper I propose to reexamine the problem of the absence of a colophon in the *Celestina* printed in Burgos by Fadrique de Basilea (Friedrich Biel). After a brief review of the explanations offered thus far by O. Di Camillo, Víctor Infantes, and Martín Abad, among others, I will examine the possibility of the *Celestina* being printed as part of a *sammelbände*. My analysis will take into account examples of other books printed by Basilea both in the incunabula and post-incunabula period. In addition, I will consider the uses of colophons made by other printers in Europe such as Caxton and Vérard with the aim of shedding light on the reason why there is no colophon in the Burgos edition of the *Celestina* of 1499.

**Presenter:** Santiago López-Ríos, *Universidad Complutense de Madrid*

**Paper Title:** Folklore and Laughter in *La Celestina*

**Abstract:** *La Celestina*, a masterpiece of Renaissance Spanish literature, outstands in its context for the way folkloric elements appear interweaved with learned culture. This paper explores the role played by certain lyrics of popular origin in producing laughter. Special attention is paid to the dialogue of Melibea and Lucrecia in act 19 of the *Tragicomedia*, just before Calisto’s dramatic
death, and the multiple connotations of the images of love. Final conclusions also deal with the peculiar way popular proverbs are used throughout the work.

**Presenter:** Devid Paolini, *City University of New York, Graduate Center*

**Paper Title:** *La Celestina: The Question of Genre Revisited*

**Abstract:**

The question as to what genre can *La Celestina* be assigned has been at the center of a long debate. For the last 150 years, literary critics have argued whether the work should be classified as a novel, a play, a *novela dialogada*, or even as an “ageneric” literary piece. The arguments put forth in support of each of these interpretations have usually been based on opinions drawn from formalistic considerations. But a close philological reading of the text reveals that the work, at least in its primitive versions, was indeed composed for some kind of theatrical representation. There is, in fact, considerable internal evidence, both textual and paratextual (theatrical directions, onomatopoeic sounds, and other indications) that can only be explained if the work was intended to be recited or performed in public.

**Room:** Boardroom – 224

**Panel Title:** Portraits of Julius II: Factions, Propaganda, and Polemics

**Co-organizers:** Serena Ferente, *King’s College London* and Massimo Rospocher, *European University Institute*

**Chair:** Christine Shaw, *University of Cambridge, Darwin College*

**Presenter:** Serena Ferente, *King’s College London*

**Paper Title:** Levels of Conflict: Cardinal Giuliano Della Rovere and Roman Factions

**Abstract:**

As a cardinal, Giuliano Della Rovere influenced Italian politics for more than thirty years (1471–1503) before being elected pope with the name Julius II. Following Giuliano’s political maneuvers during the 1470s and 1480s, this paper will explore the interactions among different levels of factional conflict in Rome. The Orsini and Colonna families were heads of the Guelph and Ghibelline parties in the city of Rome and the Papal Lands; the College of Cardinals was divided into supporters and opposers of the states of the Italian League; finally, the harsh personal rivalry between the two most powerful *nipoti* of Pope Sixtus IV, the same Giuliano and Girolamo Riario, produced conflicting clienteles within the papal curia. Thanks to the multiplicity of the levels of conflict, positions were never irreconcilable, and some men at the curia, such as Giuliano’s friend and Genoese protonotary Obietto Fieschi, could easily act as go-betweens. In fact, Cardinal Della Rovere adventurously moved among different factional cleavages, which variously combined in defining his political stances.

**Presenter:** Massimo Rospocher, *European University Institute*

**Paper Title:** Julius II: A Propagandistic Representation

**Abstract:**

This paper will explore the bolstering of Julius II’s image by the use of printed propaganda during the Italian wars. Although Julius II’s “high” propaganda — paintings,
architecture, oratory — has received much historical attention, the circulation of papal propaganda in more “popular” formats and contexts than those mentioned above has never been explored in any detail. I will use as my principal source the many “cheap print” products concerning Julius II’s wars, which were widely diffused in Italy in a context of political and military crisis. I am concerned with propagandistic messages in the vernacular diffused by the printing press that targeted a broad and heterogeneous audience, both from a social as well as cultural point of view. Most of these “popular prints” painted a positive — and propagandistic — portrait of the warrior pope very different from the negative image presented both by humanist critical writers like Erasmus and by opponents of papal authority.

**Presenter:** Michael Rohlmann, *Technische Universität Dresden*

**Paper Title:** Julius II (1511–12): Images of a Contested Pope

**Abstract:** Many of the known portraits of Pope Julius II date from the years 1511–12. It was a time when Julius’s political power was intensely contested and portraits of him were publicly destroyed. My paper will focus on the relationship between the destruction and the production of papal portraits. How did Julius react to the challenge? Did he adjust his artistic propaganda?

**Room:** Parlor – 624

**Panel Title:** *La Verdadera Destreza:* The Sword and the Performance of Masculinity in the Golden Age of Spain III

**Sponsor:** The Massachusetts Center for Renaissance Studies in Memory of Patri J. Pugliese

**Co-organizer:** Jeffrey Lord, *University of Massachusetts Amherst*

**Co-organizer, Chair, & Respondent:** Kenneth C. Mondschein, *Fordham University*

**Presenter:** Mary Theresa Dill Curtis, *University of California, Davis*

**Paper Title:** “The conscience is a thousand witnesses”: An Examination of the Cultural Impact of Carranza’s *Philosophy of Arms* in Golden Age Spain

**Abstract:** Don Jerónimo Sánchez de Carranza’s *The Philosophy of Arms* (1582), which aimed to elevate fencing beyond mere street fighting into a fully-developed art form based on scientific principles, was framed by cultural debates about masculinity and the balance between arms and letters. This treatise — which reflects on honor, manhood, education, and the state — is also marked by Carranza’s connection to the School of Seville and is referenced in works by Golden Age authors like Cervantes, Quevedo, and Ben Jonson. This paper will present some of the lessons learned and obstacles faced in current attempts to reconstruct Carranza’s art in modern contexts as well as demonstrate how knowledge of its milieu and principles enrich our understanding of Golden Age culture.

**Presenter:** Ramon Martinez, *Association for Historical Fencing*

**Paper Title:** Masculinity and Martial Arts: Conflict and its Cultural Context
Abstract: Though a source often neglected by historians, early modern texts on fencing, dueling, and other arts of refined violence give us a clear window into conceptions of masculinity and conflict-resolution in early modern Europe. Knowledge of combat arts was an essential part of male education; accordingly, we will argue that the tradition of such writings both defined and were influenced by their sociocultural environment. The premise of this paper is to demonstrate how the socio-cultural environment in which the historical schools and systems of swordsmanship give us a clear window into the view of masculinity and conflict resolution. Fencing and dueling texts must be examined in order to fully comprehend how knowledge of combat arts define the male and his role in society.

Presenter: José A. Rico-Ferrer, *Wayne State University*

**Paper Title:** Quevedo Takes the Sword, or the Politics of Re-Writing Masculinity

**Abstract:** The product of a widespread seventeenth-century interest in fencing, Luis Pacheco de Narváez’s 1600 *Libro de la Grandeza de la Esgrima* emphasized geometry and mathematics in its explanation of this art. Francisco de Quevedo, the most influential Spanish courtly and political writer of the century, mocked and disdained Pacheco’s book, and, in a personal encounter, challenged Pacheco to a match. Swords were drawn and Quevedo proved triumphant. This episode, although anecdotal, shows a shift in the concepts of Spanish noble masculinity and its successful display. Considering that Quevedo had become fluent in Italian during his time as secretary to the Viceroy of Naples, the Duke of Osuna, he would have definitely been exposed to Italian traditions of fencing and the duello. Notions of masculine skill and empire become intertwined in this episode between two fencers and writers, showing two different ways to be in the offensive within an empire facing the increasing pressures of military decline.

Room: Parlor – 724

Panel Title: Emblems and Death

Sponsor: Society for Emblem Studies

Organizer: Peter M. Daly, *McGill University*

Chair: John Paoletti, *Wesleyan University*

Presenter: Peter M. Daly, *McGill University*

**Paper Title:** Emblems of Death: A Survey

**Abstract:** Emblems of death have not been considered too closely until now, probably because there were few, if any, emblem books dedicated solely to death, although most books contained one or more emblems on this topic. These types of emblems were used by Catholics and Protestants and were found in printed books, in churches, and on gravestones. They were written and illustrated by men who knew death firsthand, but whose ideas about death came also from the philosophy and theology that they grew up with or studied. In this paper I will consider emblems
of death produced in the sixteenth and seventeenth centuries, concentrating on the motifs of the skeleton and death’s head in French, German, and Latin examples.

**Presenter:** Mary V. Silcox, *McMaster University*

**Paper Title:** English Emblems of Death

**Abstract:** A culture’s evaluation of the value and purpose of life, its placement of the individual in relation to the collective, its religious beliefs, and its networks of power are all revelatory of and revealed by its construction of death. Sixteenth and seventeenth-century England witnessed disquieting tensions, contradictions, and shifts in the fashioning of death, and these tensions and shifts find an outlet in emblems. Early English emblem books dealing with religious matters, such as Stephen Bateman’s *Christall Glasse* and Jan van der Noot’s *Theatre for Worldlings*, are built upon the changes and contradictions in iconography necessitated by the protestant reformation. More secular emblem books, such as Whitney’s *Choice of Emblemes* and Wither’s *Collection of Emblemes*, employ death in their explorations of the structure of contemporary society and its ontology. As both a cultural tool and a psychological threat, death intrudes upon our art and our lives.

**Presenter:** Pedro Campa, *University of Tennessee, Chattanooga*

**Paper Title:** Eschatology, Soteriology, and Trickery of Death in Spanish Funeral Emblems

**Abstract:** This paper examines the view of death as seen through the emblems contained in Spanish books of exequies. From the Renaissance through the end of the eighteenth century, emblems and engravings documented the ephemeral structures erected for royal funerals. Baroque pictorial representations of the grim reaper, skulls, skeletons, cenotaphs, and emblematic animals and trees represented the notions of absence, judgment, salvation, and rebirth. From the late Baroque into the Enlightenment, the notions of animal-mineral-plant symbolism began to crumble with the advancement of the natural sciences. While keeping within the boundaries of Christian decorum, astral symbology and allegorical and martial motifs replaced most of the images of death and showed a return to the motifs of classical antiquity. This process culminated with the funeral emblems for the exequies of the eighteenth century Spanish-Bourbon royalty, where motifs depicting earthly accomplishments, fame, and dynastic endurance replaced the traditional symbols of death.
Abstract: In this paper I seek to address the relationship between the funeral effigy and theatrical performance during the early modern period. In doing so, I will consider how contemporary theories of ritual and radical politics expose the contradiction at the core of sovereign power during the Renaissance that a king may be killed but not sacrificed. Exploring this paradox in light of Marlowe’s depiction of Edward’s royal demise, I hope to show how the theatrical portrayal of the early modern effigy underscores the period’s ambivalence toward funerary rituals designed to compensate for extreme personal and collective loss.

Presenter: Jonathan Sawday, University of Strathclyde

Paper Title: Olympia and Her Sisters: The Story of Mechanical Women

Abstract: This paper offers an account of the early modern fascination with automata, relating these devices (whether real or imagined) to the larger history of mechanism in the Renaissance. The paper is taken from a forthcoming book on technology in Renaissance culture.

Presenter: Lina Perkins Wilder, Connecticut College

Paper Title: Doubled Effigies in The Duchess of Malfi

Abstract: In Cities of the Dead, Joseph Roach defines effigy as an object that “fills by means of surrogation a vacancy created by the absence of an original.” The waxwork husband and children “discovered” in John Webster’s The Duchess of Malfi perform precisely this function. As “real” bodies, the figures signify the absence of the Duchess’s supposedly dead family. As waxwork bodies, they signify something altogether more complex: the absence of a family whose death is only planned, not executed, and an assault on the Duchess’s body that leads her to an essentially artful repetition of past acts and identification with the dead. Making real mourning from false deaths — a process that affects not only the Duchess but the theater audience as well — the waxwork bodies of Antonio and the children both emphasize and undermine the process of theatrical signification in which they are involved.

Room: Parlor – 924

Panel Title: Machiavelli from Politics to Theory to Wonder

Organizer & Chair: John M. Najemy, Cornell University

Respondent: Lauro Martines

Presenter: Angela Capodivacca, University of California, Berkeley

Paper Title: Machiavelli’s Terra Incognita: The Power of Literature in the Two Novellas

Abstract: In this talk I will show how Machiavelli’s two novelle portray the relationship between knowledge and power as being necessarily destabilized by the transgressive nature of that wonder which reveals their relational and historicized nature. Whereas The Ass portrays the protagonist escaping the control of the Medici and remaining human through the “wonder” of narration, in Belfagor the villain will forgo his pact with the devil and escape punishment from the King of
France only through his “wonderful” theatrical representation. Ultimately, I would like to propose that there is a sense in which both novellas portray their medium as an integral part of the message, insofar as each employs the literary conventions of wonder to open a privileged space (not so much a utopia, as a *terra incognita*) from which to configure the relationship between literature, knowledge and power in the “brave new world” of incipient modernity.

**Presenter:** Mikael Hörnqvist, *Uppsala Universitet*

**Paper Title:** The Machiavellian Elite

**Abstract:** This paper identifies a fourth constitutional element in Machiavelli’s mixed regime: the *prudenti*. In analyzing the relation between nobles, described as shrewd and cunning, and the plebs that he sees as gullible, Machiavelli, far from condemning the elite’s manipulation of the people’s religious beliefs, praises it and even exhorts his contemporaries to revive it by reinterpreting Christianity “according to virtue.” But he also endorses an aggressive popular republicanism in which the people should be guardians of liberty and should control, often by harsh methods, the nobles and their inherent desire to dominate. Where do the *prudenti* fit into this scheme? Are they part of the nobility (the second element), exterior to the constitution, or a fourth corner of a quadruple constitutional arrangement? And why does Machiavelli sometimes mockingly refer to the *prudenti* as “these wise men of our times”? What distinguishes them from the true *prudenti* of the ancient Roman Republic?

**Presenter:** Rosyln Pesman, *University of Sydney*

**Paper Title:** Machiavelli and Soderini

**Abstract:** During the last ten years of Machiavelli’s employment in the Second Chancery of Florence, Piero Soderini was the head of government. It was the overthrow of Soderini that led to Machiavelli’s dismissal, imprisonment, and permanent eclipse from public life. Throughout the period of Soderini’s leadership, rumors circulated about the nature of the political relationship between the two men. This paper explores this far-from-clear relationship and the images of Soderini in Machiavelli’s writing and considers the question of the impact of Machiavelli’s experience of Soderini on his developing political ideas, suggesting that Soderini is a missing exemplum of a leader who failed because he acted as a man of honor and good faith.

**Room:** Parlor – 1024

**Panel Title:** Shakespeare and Religion III

**Organizer & Chair:** Arthur F. Marotti, *Wayne State University*

**Presenter:** Phebe Clare Jensen, *Utah State University*

**Paper Title:** “I live by the Church”: Religion and Festivity in *Twelfth Night*

**Abstract:** This paper analyzes the defense of festivity against a “kind of Puritan” in *Twelfth Night* in the context of Reformation controversies over traditional pastimes. The play goes further than
has been acknowledged in situating festivity in contemporary religious controversy, and not only by linking Malvolio to the anti-festive Sabbatarian writers of the 1580s and 90s. The play also draws attention to festivity’s English past, in which customary celebrations were linked to the church and the liturgical calendar. Further, *Twelfth Night* expresses its defense of festivity in the terms provided by the material practices and controversies of the London theatrical world. Clearly the play’s representation of traditional festivity is partially inflected by the change in comic acting personnel in the Lord Chamberlain’s Men in 1599, but *Twelfth Night* also reshuffles some of the elements of the Oldcastle controversy, providing a witty rejoinder to the Admiral’s Men’s defense of the Protestant martyr in *Sir John Oldcastle*, part 1.

**Presenter:** Gary Kuchar, *University of Victoria*

**Paper Title:** Grief and the Rhetoric of Desacralization in *Richard II*

**Abstract:** Depictions of grief in *Richard II* not only express the emotional consequences of civil war, but they also serve as a medium for articulating a host of epistemological problems, metaphysical presuppositions, and theological investments. The language of grief in the play, particularly as expressed by Richard and his Queen, serves as a medium for theological and philosophical meditation by, among other things, parodying the Counter-Reformation “literature of tears” tradition. Indeed, the processes of desacralization depicted in the play are figured through a parodic inversion of Counter-Reformation penitential literature, especially Robert Southwell’s *Mary Magdalene’s Funeral Tears* (1591). By adapting the Counter-Reformation tradition of tear literature as a way of expressing processes of desacralization, Shakespeare’s *Richard II* comes to have a complicated, but important, place in the reformation of Catholic tear literature carried out by George Herbert, John Donne, Andrew Marvell, and others.

**Presenter:** Robert S. Miola, *Loyola College*

**Paper Title:** Two Jesuit Shadows in Shakespeare: Henry Garnet and William Weston

**Abstract:** Executed for treason, Henry Garnet appears momentarily in the Porter’s drunken monologue as the equivocator in hell. Starring as a juggling playwright in Samuel Harsnett’s *A Declaration of Egregious Popish Impostures*, William Weston lurks behind the references to the devil and exorcism in *King Lear*. The reputations of both Jesuits have been largely secured by their enemies. Acquaintance with Garnet’s and Weston’s works and lives (as preserved in manuscripts and texts), however, makes impossible such easy negative judgments about them and about complex religious struggles. I should like to offer a more historical view of these two Jesuits and argue in defense of equivocation and in defense of theatrical exorcism.

**Room:** Parlor – 1124

**Panel Title:** Elite and Common Spaces in Stuart London II

**Sponsor:** South Central Renaissance Conference

**Organizer & Chair:** R. Malcolm Smuts, *University of Massachusetts, Boston*
Presenter: Karen Britland, Keele University

Paper Title: “As stale as . . . a Court Laundress”: Lechery and Laundry in Early Modern London

Abstract: In 1631 Katherine Manners, widow of the first Duke of Buckingham, in need of space to construct a laundry, tried to evict Orazio Gentileschi, the renowned Tuscan painter, from his lodgings at York House. In this paper, I look first at the spatial concerns of elite women, rather than elite men, investigating the day-to-day practicalities of supplying, cleaning, and maintaining a household in London. I then look at the representation of the laundry maid in a selection of plays from the period (most notably Dekker and Webster’s 1607 Westward Ho!, and Lord Barrey’s 1611 Ram Alley, which is shot through with references to textiles, clothing, and cleanliness, and which figures a central character named Mistress Changeable Tafata. I want to investigate, in particular, how such figures serve as a bridge between the London underworld and the world of the court or civic gentry.

Presenter: Kelly Stage, New York University

Paper Title: Legal Space and English Urban Drama

Abstract: I use Lefebvre’s tripartite paradigm of spatial relationships to argue that the theater creates an urban space that may resemble London but that exposes the constructed qualities of the city as an embedding space. In examining urban drama in London, the problem of defining exactly what London is complicates any study of metropolitan culture. To investigate the growth of the metropolis requires the investigation of Westminster’s (the court city’s) and London’s (the mercantile city’s) mutual entanglement. In examining two plays usually identified as city comedies — Middleton’s Michaelmas Term (1605/06) and Jonson’s The Devil is an Ass (1616) — I investigate the space of the city in relationship to the realm of law. I propose that the spaces of law — whether indicated by courtrooms, prisons, chambers in Lincoln’s Inn, or the private theaters (known for their elite and lawyerly audience) — create an alternative, intermediating space to that of the city.

Presenter: Adam Zucker, University of Massachusetts Amherst

Paper Title: The Pales of Hyde Park

Abstract: In Stuart London as England’s wealthiest residents gravitated towards the pleasures of the city, “court” and “common” spaces began to overlap in new and lasting ways. The city’s earliest luxury housing developments in the increasingly fashionable West End combined an aesthetic of exclusivity with a practical commonality in sites of public resort like the Covent Garden piazza, sites that were designed with the tastes of the court in mind, but that were open to all comers. One of the unanticipated facets of this interpenetration of courtly and common spaces in the 1620s and 1630s was a shift in the uses of Hyde Park from royal hunting ground to fashionable — and eventually unfashionable — urban destination. My paper explores the records of this transition and the boundaries of the park itself — both physical and imagined — as they are marked out in royal expense reports, court cases, ballads, diaries, and, centrally, in James Shirley’s 1632 play Hyde Park. The space of the theater, I will argue, materializes precisely the kinds of collaboration and competition between “court” and “common” that carved out a conceptual space for leisure in the shifting cultural landscape of Jacobean and Caroline London.
**Room:** Parlor – 1224

**Panel Title:** International Trade and the Rise of Painting

**Chair:** Hans J. Van Miegroet, *Duke University*

**Presenter:** James M. Bloom, *Vanderbilt University*

**Paper Title:** Tapestry, Textile, and the Rise of Easel Painting in Flanders (1450–1550)

**Abstract:** The medium of painting has heretofore occupied a central position within the burgeoning discourse on the history of art markets, and with good reason. This priority of painting is predicated in part upon its undisputed privilege within the hierarchy of visual media from the late sixteenth century onwards. However, until the late fifteenth century, panel painting occupied a decidedly marginal position within the spectrum of the arts consumed by the elite society of Northern Europe. As such, the cultural and economic centrality of easel painting in the early modern period should be understood as the result of a historical process rather than a presumptive fact. This paper attempts to map one facet of that process by examining the role played by Flemish linen paintings in mediating between the elite medium of tapestry and the more limited pictorial functions of the oil on panel.

**Presenter:** Robert Mayhew, *Duke University*

**Paper Title:** New Old Masters in Early Sixteenth-Century Antwerp

**Abstract:** Specialist painters in sixteenth-century Antwerp displayed a wide variety of creative plays to secure market share in an increasingly competitive environment. One of these artists was Marinus van Reymerswaele, who was known for his series of repetitive subjects, mostly executed on panel. I will use his serial production and their legal implications as a foil to discuss a new phenomenon in the Antwerp art market: the production of new old master paintings. A clear understanding of this practice will help to renegotiate a hitherto neglected aspect of Netherlandish visual culture in the sixteenth century.

**Room:** Parlor – 1424

**Panel Title:** Marguerite de Navarre: Questions of Gender

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

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

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

**Presenter:** Marian Rothstein, *Carthage College*
**Paper Title:** Enacting the Political Androgyne: The Case of Marguerite de Navarre

**Abstract:** The political androgyne depends both on Genesis 1:27 and a gender theory based on function rather than biology: to nurture is feminine, to protect is masculine; the passive is feminine, the active is masculine. So in a letter to Erasmus, Rabelais declares that he has been nourished at the Dutch humanist’s breast. Clément Marot praises Marguerite de Navarre for having the body of a woman, the heart of a man, and the head of an angel. In the hierarchy of Marot’s description, the body is quickly eclipsed; angels are immaterial and androgynous. François I declared Marguerite Duc et Pair de France, a position so rarely held by a woman that it admits of no feminine grammatical form. My paper will examine how someone could be gendered both male and female, and how Marguerite exploited the possibilities of switching genders provided by her unique position.

**Presenter:** Judy K. Kem, *Wake Forest University*

**Paper Title:** Fatal Lovesickness and Early Modern Medicine in Marguerite de Navarre’s *Novella 26*

**Abstract:** Dying from love is not merely a courtly love or Petrarchist convention in the *Heptaméron*, which Donald Beecher has demonstrated recently. In *novella 26* a virtuous lady correctly diagnoses the “lovesickness” of her adopted son. He suffers from a love affair with a lascivious woman. Is his condition caused by lovesickness or the deleterious effects of excessive sexual activity? Later, the lady herself succumbs to a melancholic humor with constant fever and cold extremities. The direct cause of death is an obstruction in the lower bowel, but the indirect cause is her hidden love for her son. I will compare this novella to early modern medical treatises on both lovesickness and excessive sexual activity in order to demonstrate Marguerite’s views on men and women’s physical differences and their effect on sexual relationships.

**Room:** Parlor – 1524

**Panel Title:** Piety in the Margins

**Co-organizers:** Irena Backus, *Université de Genève* and Amy Graves, *State University of New York, Buffalo*

**Chair:** James D. Clifton, *Sarah Campbell Blaffer Foundation*

**Presenter:** Nicolas Fornerod, *Université de Genève*

**Paper Title:** In the Shadow of the Cross: Questions of Missionary Piety in New France

**Abstract:** Missionary accounts occupy a unique place among travel narratives. From an apostolic perspective the spiritual journey of the subject takes precedence over the spatial journey. The engagement of the missionary in distant lands seems proportionally related to the degree of difficulty of the task of conversion. Indeed, in evaluating the possibilities for inspiring conversion, the French missionaries of the Americas adopt two contradictory attitudes, one optimistic and the other tinged with a certain pessimism. A comparative study of the accounts of the Capuchin missionaries of Brazil and their Jesuit counterparts in Canada demonstrates the different visions of missionary piety.

**Presenter:** Amy Graves, *State University of New York, Buffalo*
Paper Title: Pious Satire or Satirical Piety? Protestant Polemical Strategies

Abstract: The *Extrême onction de la marmite papale*, *La polymachie des marmitons*, *Les satyres chrestiennes de la cuisine papale*, and *La légende véritable de Jean Le Blanc* all share a polemical strategy which consists in mocking the Catholic practices of piety. Barbaric, blasphemous, or just plain bizarre, the treatment of the Eucharist in Catholic liturgy by Protestant polemicists focuses on the body and its less noble functions of eating and defecation. This study argues that the metaphor of food and cookery becomes a master trope used to marginalize Catholic religious practices.

Presenter: Stephanie Leitch, *Florida State University*

Paper Title: Particularity and Piety: Images of Islam and Hinduism in Varthema’s *Itinerario* (1515)

Abstract: When the Bolognese traveler Ludovico Varthema encountered practitioners of Hinduism and Islam in his journey to the Holy Land and South Asia (1502–07), delving into the particularities of religion was not chief among his concerns. The 1515 Augsburg edition of his account, however, is illustrated with woodcuts that represent these religious devotees engaged in ritual practice. Jörg Breu’s woodcuts challenge stereotypical views of these peoples and construct them in pictorial terms familiar to the European viewer. This paper argues that Breu’s recycling of iconographic motifs, a practice endemic to early print-making, approaches an early relativistic view of these peoples.

Room: Parlor – 1624

Panel Title: The Sidney Circle: Imitation and Reputation

Sponsor: The International Sidney Society

Organizer: Margaret Hannay, *Siena College*

Chair: Roger J. P. Kuin, *York University*

Respondent: Pamela J. Benson, *Rhode Island College*

Presenter: Melanie Faith, *University of Massachusetts Amherst*

Paper Title: Robert Sidney’s *Rustification*

Abstract: Robert Sidney’s man, Roland Whyte, posits three reasons for the queen’s reluctance to appoint his patron to a post of importance at court: 1) the queen claimed she could not afford to relieve Sidney of his duties in the Low Countries during troubled times; 2) Essex’s unrelenting assault on the queen’s will in his attempts to place his friends depleted all of his political capital and, rather than helping Sidney, the earl’s influence hindered him; 3) the queen felt that Sidney’s “mynd was too much addicted to the presence chamber,” which was “the most obvious chance for amorous excitement which Elizabeth’s court offered.” A letter to his wife Barbara dated 1594, in which Robert disparages the unfaithful husbands at court, casts Sidney as model husband; however, contemporary documents suggest otherwise, and Whyte’s third reason held sway.

Presenter: Clare Regan Kinney, *University of Virginia*
Paper Title: Undoing Romance: Beaumont and Fletcher’s Resistant Reading of The Countess of Pembroke’s Arcadia

Abstract: The action of Beaumont and Fletcher’s Cupid’s Revenge (ca. 1608–10) is cobbled together out of several plot lines borrowed from secondary and “flashback” narratives in Sidney’s revised Arcadia: the play gives us mutated versions of the story of Erona, Andromana, Plangus, and the original Zelmane. The playwrights’ rampages in the margins of the Arcadia’s main plotlines produce suggestive recastings of the politics and erotics of Sidney’s romance; in particular, they displace certain discursive anxieties (which in Sidney’s text are attached to the articulate and politically powerful Gynecia and Cecropia) on to their version of Andromana — here a preternaturally gifted dissembler and fiction-maker, a nightmare version of a female “romancer.” Resisting the complexity of the Sidneian model, in which female speech is recuperative as well as destructive, the authors of Cupid’s Revenge sever their connection with their source. They erase the restorative possibilities of romance, choosing instead to reaffirm the homosocial values of tragedy.

Presenter: Ann Rosalind Jones, Smith College

Paper Title: Mary Wroth’s Contest with Robert and Philip Sidney

Abstract: Mary Wroth wrote sonnets in imitation of both her Sidney relatives, Robert and Philip. In this talk, I look at how she challenges and outdoes Robert Sidney in terms of poetic structure by completing a corona of sonnets, as he had been unable to do. I suggest a further corrective impulse in three of her sonnets that closely follow rhetorical models in Astrophil and Stella but then break the pattern in the final lines, or even line. Wroth clearly considered herself a poet among other Sidney poets, but her responses to them allow her to make her particular Neoplatonic stance clear in a range of witty ways.

Room: Parlor – 1724

Panel Title: Du Bellay’s “Roman Collections”: Imitation Matters in French Renaissance Poetry II

Organizer, Chair, & Respondent: JoAnn DellaNeva, University of Notre Dame

Presenter: Marc Bizer, University of Texas, Austin

Paper Title: The Place of Commonplace in Joachim Du Bellay’s Roman Works

Abstract: It is commonplace, after Terence Cave and Ann Moss, to consider commonplaces and commonplace books as “generators of copia.” It is equally commonplace to speak of Joachim Du Bellay’s Roman experience in terms of exile and displacement, given the poet’s own considerable emphasis on these aspects. Both the commonplace and exile are cornerstones of Du Bellay’s Roman production: at level of res, in the Antiquitez de Rome, and the Poemata, which are almost florilegia in their own right, but also at the level of verba in the Regrets, which playfully incorporates sententias throughout the collection. Rome, confluence of ancient Roman and contemporary Italian (and European) culture, was the place for Du Bellay to ground himself in his
cultural heritage, but through the use of commonplaces, Du Bellay also constructs a place for himself in literature, outside of France and Italy, from which he writes to his friends, rivals, and protectors.

Presenter: François Rigolot, Princeton University

Paper Title: Du Bellay’s Imitation of Marot’s Imitation of Ovid

Abstract: In the early sixteenth century Ovid’s literature of exile (Tristia and Epistulae ex Ponto) was the principal classical model for European writers who, mostly for political and religious reasons, had to flee their country and experience the travails of exile in a foreign environment. When Clément Marot was accused of Lutheranism, he left France for Ferrara in 1535 and for Geneva in 1543, and died in Turin the following year. Most of Marot’s late poems were inspired by Ovid’s exile poetry. When Joachim Du Bellay followed his father’s cousin, Cardinal Jean Du Bellay, and spent five years in Rome (1553–57), he seized upon the occasion to start writing his own brand of exile poetry in his Les Regrets. Although most critics have traced Du Bellay’s imitation back to Ovid, this paper will show that his real model was his French predecessor, Clément Marot, whom Du Bellay had spent much time reviling in his early works.